



ESCOBAR

Written by

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1

I/E. JET - DAWN

1

VIRGINIA VALLEJO, beautiful, mature, tired, looking out the window of an airplane at dawn.

VIRGINIA (V.O.)
I've had to leave a house in the middle of the night because of a man before, but this is the first time I've had to leave a country.

Morning sunlight reflects on the steel fuselage of a small plane.

PILOT (O.S.)
We're entering United States airspace.

NEYMAR, a dark and handsome DEA agent, smiles across from her.

AGENT NEYMAR
(gringo accent)
You're safe now.

Virginia glares back at him defiantly.

2

INT. CORRIDOR, HOTEL - NIGHT

2

We advance down a long impersonal corridor in an airport hotel. Two DEA agents carry Virginia's luggage: a set of seven Louis Vuitton suitcases.

INSERT: FLORIDA, USA.

VIRGINIA (V.O.)
I've made this trip many times. There were always a dozen white roses waiting for me in every suite, and the men guarding my door didn't wear uniforms. They wore Armani.

Outside the door of a hotel room, two heavily armed DEA AGENTS in uniform with bullet-proof vests.

3

INT. HOTEL ROOM - NIGHT

3

The DEA agents open her luggage. They spread suits out on the bed: Valentino, Chanel, Saint Laurent.

VIRGINIA
Be very careful with those suits. They're delicate. That's a Valentino. Do you know who Valentino is? How could you. That one's a Chanel. Give me that. Is that how you touch your wife?

She grabs the suits from them and rests them on an armchair.

VIRGINIA (CONT'D)
I need an aspirin. My stomach's
been hurting since we left
Colombia.

AGENT NAVAS
The only thing the United States
government can guarantee you right
now is protection.

AGENT NEYMAR
(smiles)
That's Agent Navas. He's in charge
of your security here.

AGENT NAVAS
For your own safety you cannot
leave this room or communicate with
anyone. Two of my men will be
standing outside at all times. Do
you understand?

Virginia watches the DEA agents removing the telephones from
the room.

VIRGINIA
Can you have them bring up some
aspirin?

AGENT NEYMAR
American hotels don't give you
aspirin anymore, Virginia. You
need a prescription. That's a drug
in this country.

Virginia looks blankly at Neymar, not understanding. Then
she laughs.

VIRGINIA (V.O.)
Pablo would have laughed at that
too.

Virginia bursts into laughter. The DEA agents smile too,
though they're not sure why.

VIRGINIA (V.O.)
Then he would have had them all
killed.

Every shade of green: lush vegetation of the Magdalena Medio
under the immense sky.

Insert: NAPLES RANCH, MEDELLÍN.

Roaring dirt bikes, accelerating and skidding, jumping from
slope to slope, testing their skill and potency.

PABLO ESCOBAR GAVIRIA, in his thirties, slightly overweight, leads the group.

Two of his men speed up, racing each other, cheered on by the others. They zig-zag, gaining speed. Suddenly an impact up ahead. The dirt bike and rider both fly in the air and a large, dark mass goes down with a frightening shrill.

A young colt in pain, neighing and writhing on the ground, trying to get up, but it can't. Its leg has splintered.

CARETA (The Mask), Escobar's armed right hand, looks at him.

CARETA

We have to finish him, Patrón.

Guns pop up everywhere: short, long, automatic...

Pablo takes out a 9 millimeter Sig Sauer with a pearl handle: a jewel. He goes over to the wounded colt, gasping for air, still clinging to life.

Pablo hesitates. He's deterred by the defenselessness he sees in the eyes of the animal. It seems calmer now, embracing its destiny.

"Do it, Patrón!"

Pablo rises to his feet.

He gestures to PELADO (Scrappy), standing next to him: a boy with a man's look in his eye.

ESCOBAR

Finish him, Pelado.

The boy puts the barrel of his gun to the colt's head.

The rhythm section of a popular Colombian vallenato kicks in like a powerful gunshot: BANG!

5 **EXT. NAPLES RANCH - DAY**

5

Workers decorate the ranch. A band performs sound checks on a stage. ELENA, Pablo's wife, speaks to the leader of the band.

She sees Pablo coming over with his shirt open. He dries his sweat with a towel given to him by SALVADOR MARTIN, one of his inner circle.

ELENA

Pablo, where have you been! You're hosting a party today, remember?

ESCOBAR

No, amor.

ELENA
The songs, Pablo. The musicians
want to make sure you like them.

Pablo walks with Salvador towards the pool while buttoning
his shirt.

ESCOBAR
Have they arrived?

SALVADOR
(nods)
Abel is already talking to them.
We had to fly in Olaya on a
helicopter, otherwise he wouldn't
come.

ESCOBAR
The rich people are too damn poor
in this country!

SALVADOR
And I have the gatillero you asked
for. Do you want to talk to him
now?

Pablo looks over by the swimming pool and sees a nervous
young man with a face of stone: the GATILLERO (hitman). He's
talking to JORGE, his eight-year-old son, who's in the pool.

Pablo doesn't like it.

ESCOBAR
Jorge! Jorgito!

Pablo takes a coin out of his pocket and holds it up.

ESCOBAR (CONT'D)
(to his son)
Find it and you can keep it!

He tosses it in the pool. Jorge dives in after it happily.
Pablo goes over to the gatillero.

GATILLERO
(with respect)
Patrón.

ESCOBAR
How's it going? Listen, we have a
little job in Leticia. It's
simple. You have to go to the
courthouse and take everything
related to me. There's a file from
seven years ago linking me to the
murder of two DAS agents. Make it
disappear, got it? Photos of me,
the report... Everything you find.
Leave it nice and clean. Like I
was born today. Have you got
contacts there?

GATILLERO

My cousin's wife works at the courthouse, she can get me in, no problem.

ESCOBAR

I don't care who you have to take out or what you have to do. Burn the building down if you want, just get rid of that file. You have 30 thousand for everything, traveling expenses, ammo, rumba... If you run out ask for more. Salvador will take care of everything.

His son surfaces, out of breath, holding the coin.

JORGE

It's only five pesos!

ESCOBAR

"Only five pesos"? You have no idea how hard I have to work to make money... Bring me that coin back.

The band plays an upbeat vallenato on stage. Pablo reacts enthusiastically, turning to Elena, dancing happily.

ESCOBAR (CONT'D)

Now that's music!

6

MONTAGE: THE BUSINESS - SEVERAL LOCATIONS

6

6A. INT. MEETING, NAPLES RANCH - DAY

A group of wealthy men gathered listening to ABEL MONJE and the CORRAL BROTHERS. The oligarchs wear British-striped suits and cuff links, the drug lords wear polos and button-down shirts.

Pablo enters the meeting in a shirt and jeans.

The men all stand, showing their respect. All of them except ALBERTO OLAYA. Pablo notices.

ESCOBAR

Please, continue.

He heads for a corner and opens a soda.

MONJE

You can get into the business in different ways. Backing shipments, for example. We call you and say: this package is going wherever and you can decide how much cash to put behind it. Finance our activities and you'll make back ten times your investment.

OLIGARCH
Do you form a partnership?

MONJE
(shaking his head)
We share resources but we keep our
business separated, that's how we
control prices.

OLIGARCH 1
(perplexed)
A cartel.

ESCOBAR
A cartel.

Pablo takes control of the meeting.

ESCOBAR (CONT'D)
Our problem is demand. Medellín
isn't big enough anymore. We're
running out of buyers, we need to
look north, to our neighbors there.

OLIGARCH 2
You're not afraid of the U.S.
Government?

ESCOBAR
What will they do? Come down here
after us?

They all smile, discarding the possibility.

"Cocaine" by Eric Clapton chimes in.

6B. INT. U.S. AIRPORT - DAY

Passengers from an airplane originating in Colombia head for
customs in an American airport.

MONJE (V.O.)
La reina has been crossing the U.S.
border for a long time, in every
possible way: hidden in suitcases
with double and triple lining,
prosthetics, stuffed animals,
plaster casts and wigs, artificial
limbs and breast implants,
diapers...

A wide range of smugglers pass before two confident Customs
officers. The camera finds each hiding place Monje mentions:
a pregnant woman's belly, a teddy bear under a little girl's
arm, a plaster cast on someone's leg, a woman's hair in a
bun, a woman with tremendous cleavage... at the end of the
line there's a group of retirees on a sightseeing trip.

6Acont. INT. MEETING, NAPLES RANCH - DAY

Monje addresses his guests.

MONJE

The first flights were made with small planes, they barely carried fifty kilos.

6C. I/E. BAHAMAS - DAY

A pilot in a single seat airplane on a clear, sunny day. He spots a small island up ahead.

MONJE (V.O.)

Three liters less of fuel meant three more kilos of cocaine... and that's a lot of money.

The motor of the small plane starts to backfire. The rotor slows down and the engine stalls.

MONJE (V.O.)

Greed got the best of many pilots.

6Acont. INT. MEETING, NAPLES RANCH - DAY

Pablo walks among his guests.

ESCOBAR

No more retail. We're in the transport business now, and it's built on one single thing: planes and airfields. The law prohibits anyone convicted of trafficking from buying an aircraft, getting a pilot's license or building an airfield.

MONJE

That's why we need gentlemen like you, with clean records. And with the financial capacity to buy airplanes. We'll buy them back from you abroad for three times their value. The same day.

OLIGARCH 1

Have you got any contacts at the Civil Aviation Authority?

ESCOBAR

What time did the director leave the house yesterday, Abel?

They all smile. We hear "Let it Snow" sung by Frank Sinatra.

6D. I/E. HIGHWAY IN FLORIDA - DAY

Fluid traffic on a large American highway.

INSERT: FLORIDA, USA.

A large moving truck turns and stops, cutting off traffic in one direction. Armed men jump out.

On the other side, headed in the opposite direction, we see several vans have pulled over. About twenty men are waiting by them.

A FAMILY MAN gets out of his car and goes over to complain. He reaches the truck, outraged.

FAMILY MAN
Hey, are you nuts? What the fuck
are you...

They aim three submachine guns at him.

HITMAN 1
(in Spanish)
What is this schmuck saying? I
can't understand him! Get back in
your car, shit for brains!

The family man steps back, pale.

From the air, we see traffic backed up behind the truck and the highway in front of it completely clear from there on: a perfect landing strip.

6Acont. INT. MEETING, NAPLES RANCH - DAY

Pablo finishes his exposé in convincing fashion, with resolve.

ESCOBAR
With your help, it's going to snow
cocaine in the U.S.

6Dcont. I/E. HIGHWAY IN FLORIDA - DAY

A thunderous sound shakes the interior of a Florida police patrol car trapped in the traffic jam. The officers inside look up through the windshield, alarmed.

The steel belly of a DC-3 with its landing gear down suddenly passes over them, only a few yards above. The deafening roar of its engine drowns out the officers yelling "Holy Christ!"

It's a commercial airplane, landing on the highway.

6Acont. INT. MEETING, NAPLES RANCH - DAY

Pablo smiles triumphantly, dominating the meeting.

ESCOBAR (CONT'D)
I'm sure you are believers. That's
why you'll understand the miracle
of multiplication we're working on
up there.

6Dcont. I/E. HIGHWAY IN FLORIDA - DAY

The crew of men hurry across the highway, unload the plane and carry the merchandise to the vans. Armed men guard keep people away from the truck. Stunned onlookers watch the operation from their cars.

ESCOBAR (V.O.)
 One kilo is worth seven thousand
 dollars here in Colombia. In the
 United States we cut it, add
 lactose and it becomes three kilos,
 which are worth 150 thousand there.
 Is that a miracle or not?

The vans drive off, passing the two police officers, who are
 running between the parked cars with their guns drawn. They
 find the DC-3 abandoned in the middle of the highway.

From a bird's-eye view, the vans separate, forking in various
 directions, each one taking a different road.

6Acont. INT. MEETING, NAPLES RANCH - DAY

The oligarchs looks staggered.

OLIGARCH 1
 And nobody knows about this?

MONJE
 That's the best part. Everybody
 knows about it.

6E. EXT. MEDELLÍN - NIGHT

Fireworks light up the night sky.

MONJE (V.O.)
 The city celebrates every delivery.
 Half a million families work in the
 chain. Everybody knows it means a
 bonanza for the city.

Shop open their shutters, bars open their doors, red light
 districts light up block by block: prostitutes line the
 streets.

Blinking logos in bright lights: Mercedes, Jaguar, Ferrari...

Luxury car dealerships open. Salesmen polish flaming
 bodywork. A row of four by fours approaches outside.

Luxurious Mercedes sedans leave the dealership one after the
 other.

6Acont. INT. MEETING, NAPLES RANCH - DAY

Escobar addresses the industrialists.

ESCOBAR
 This isn't like giving a badly
 wrapped package to a friend who's
 flying there and saying "Take this
 with you and sell it for me." This
 is an industry. It requires the
 intellect to buy anyone, from a
 police officer to a political
 candidate...

The next line is dedicated to Olaya, the only man in the room who didn't stand when Escobar came in.

ESCOBAR (CONT'D)
And the cold blood to put a bullet
in any son of a bitch who
disrespects us.

Pablo sighs.

ESCOBAR (CONT'D)
Will you stay for the party?

7 **I/E. AIRSTRIP, NAPLES RANCH / LEAR JET - DAY**

7

A small, modern lear jet approaches the airstrip, a black asphalt runway surrounded by jungle.

A younger, Virginia Vallejo looks out the window, in her prime.

VIRGINIA
Is that the hacienda down there?

PILOT
(smiles)
We've been flying over it for an
hour, Miss.

Virginia looks at him, impressed.

The jet touches ground. A dozen young men with machine guns guard the runway on each side. The passengers observe them apprehensively as the plane taxis across the runway.

VIRGINIA
(alarmed)
We're being kidnapped.

VICTOR
It's okay, Virgie.

VIRGINIA
What do you mean, it's okay? Do
you know how much all of us here
would be worth to the guerrillas?

As Virginia introduces the passengers, each amount she mentions appears inserted above their heads like a price tag.

VIRGINIA (V.O.)
My escort is the nephew of an ex-
president, Julio Cesar Turbay
(\$10,000,000). Alejo Castro
Aldana, stepson of Colombia's
second richest man (\$16,000,0000).
(MORE)

VIRGINIA (V.O.) (CONT'D)

Olguita Arranz, daughter of a millionaire cattle breeder on the Atlantic Coast (\$8,000,000), and her fiancé, Mario Verdaguer Roca, owner of every soda bottling plant in the country (12,000,000). Chantal is a famous international top model (\$3,000,000) and that's me, Virginia Vallejo, the only journalist and TV personality in Colombian history to appear on the cover of Cosmopolitan magazine and sell out every copy in one day.

Over her head, the highest figure: \$20,000,000.

A man greets Virginia from the runway, missing teeth, ferocious-looking.

VIRGINIA

Where have you brought me, Victor?
Who is giving this party? They'll
make me cross the jungle in Italian
sandals!

8 **EXT. AIRSTRIP, NAPLES RANCH - DAY**

8

Pablo arrives with a row of open Jeeps behind him. He addresses the group of new arrivals getting off the plane.

ESCOBAR

Welcome. Please, don't mind the
weapons. They're for... the
animals. We have a little zoo.
Would you like to see it?

VIRGINIA

(annoyed)

You scared us to death. That's no
way to welcome guests. Can you
tell our host?

Pablo smiles, amused.

ESCOBAR

As soon as I see him.

9 **EXT. ZOO, NAPLES RANCH - DAY**

9

The group stops. In the distance, two Asian elephants.

CHANTAL

They're beautiful.

ESCOBAR

They're happy here. They like
Colombia.

VIRGINIA
That's because they don't read the
papers.

Pablo looks at her, amused. We hear the first chords of "To Medellín."

10 **I/E. PARTY, NAPLES RANCH - NIGHT**

10

Hundreds of guests fill the terraces and gardens of the ranch, decorated with Colombian ribbons and flags. They enjoy drinks while the band plays a popular Vallenato on stage.

Virginia, dazzling, walks across the ranch on her escort's arm in a long continuous shot. She greets acquaintances and admirers without stopping, like it's a dance, with extraordinary social skill.

GUEST 1
Virginia, you look much prettier in
person!

VIRGINIA
(joking)
Really? I'll have to fire my make-
up girl.
(to Victor)
You see the house? It's gigantic.
And I don't see the servants
anywhere...

VICTOR
(ironic)
There you have them.

He points at a row of young men in sweatshirts and sneakers, all of them armed, leaning on the wall of a wide corridor.

Virginia's voice describes the social structure of the cartel as she crosses its different strata, heading for the garden.

VIRGINIA (V.O.)
Down in the corridors, the
soldiers: young, uneducated men
from the ghettos, warriors in the
organization. They handle security
and operations... and have good
taste in women.

They stare at Virginia openly. They flank her access to the wide open gardens behind the house.

Attractive, distinguished people speak at the foot of the stage. Virginia and her escort move easily among them.

VIRGINIA (V.O.)
Above them, the cream: artists,
models, authorities...
(MORE)

VIRGINIA (V.O.) (CONT'D)
always a perfect distance away from
our hosts.

The singer addresses Virginia from the stage.

SINGER
Miss Vallejo... It's an honor to
have you here tonight. An admirer
asked us to dedicate you this song.

People whisper and applaud.

Virginia nods gratefully and keeps walking as the band plays
"Niña bonita."

Salvador appears out of nowhere and takes her arm.

SALVADOR
Virginia, where have you been
hiding? Pablo keeps asking for
you, he's driving us crazy.

Virginia takes advantage of her escort talking to an
acquaintance and steps away.

VIRGINIA
I'll be right over, Victor. Don't
fall in love with a Paesa!

She takes Salvador's arm and together they enter the next
stratum: an area by the swimming pool where the main members
of the cartel are talking. They dress plainly, in beige
shirts and jackets, hats and gold chains.

VIRGINIA (V.O.)
And up the hill, the kings of the
White Mountain: Garza, Hermosilla,
Corral, Abel Monje, Santoro...

Pablo sees her and cuts his conversation short.

SALVADOR
Here she is, Pablo. I just went
where all the men were looking.

VIRGINIA
(surprised)
Pablo? Pablo Escobar?

ESCOBAR
(playful)
Your complaints were passed on to
me, Virginia. I beg your pardon.

VIRGINIA
You lied to me.

ESCOBAR
Ave María, of course I lied to you.
I didn't want you to leave. Are
you having a nice time?

VIRGINIA
Everybody's talking about you down
there. Speculating about your
past.

ESCOBAR
Oh, yeah? What are they saying?

VIRGINIA
Nothing good.

ESCOBAR
Pay no attention. I only listen
when they speculate about my
future. I already know my past.

A guest congratulates Pablo as he walks by, without stopping.

VIRGINIA
(inquisitive)
What's the occasion?

ESCOBAR
The founding of a society.

VIRGINIA
(curious)
What kind of society?

ESCOBAR
Philanthropic. We build... housing
for the poor. Nobody down there
mentioned Medellín Sin Tugurios?

Virginia shakes her head.

ESCOBAR (CONT'D)
We're going to build two thousand
homes for the people at the garbage
dump. I got a very good price on
the lot.

VIRGINIA
And where does the money come from?

ESCOBAR
Is this an interview?

VIRGINIA
I'm a journalist.

ESCOBAR
Then come and see it, I'll show it
to you. It's good for the country
to know.

VIRGINIA
(incisive)
Good for the country, or good for
you?

ESCOBAR
Am I not a part of this country?

Virginia chuckles. Touché.

ESCOBAR (CONT'D)
Where did you leave your escort?

VIRGINIA
What escort? I don't like talking
about my past either.

Pablo chuckles. Virginia looks at him, amused.

VIRGINIA (V.O.)
We weren't aware at the time, but
that night we celebrate the
founding of the Medellín Cartel and
the crowning of Pablo as its king.

11 **EXT. GARBAGE DUMP, MORAVIA NEIGHBORHOOD - DAY**

11

In the sky, vultures fly overhead. Two dozen children
rummage through the immense hill of garbage, surrounded by
starving dogs.

INSERT: MORAVIA NEIGHBORHOOD, MEDELLÍN.

Children and dogs start running behind a convoy as it reaches
the top of the hill overlooking the dump.

CHILDREN
(shouting)
It's don Pablo! And he brought the
lady from television!

We see the immense sea of garbage. Pablo and Virginia walk
through the stench and flies. They're followed by Salvador
and FATHER Samuel Elizondo, in jeans and a button-down shirt.

ESCOBAR
(to Virginia)
Breathe through your mouth, you get
used to it fast. And watch where
you step, people dump bodies out
here sometimes.

VIRGINIA
(uneasy)
You're kidding...

They're escorted by a flurry of dirty children with swollen
bellies and innocent faces. Pablo addresses them
affectionately by name. One of them takes his hand.

ESCOBAR
Pablito! How's your mom doing? Is
she better yet?

A child shouts at two others rummaging through the trash.

BOY
Pablo! Pablo, don Pablo's here.
Get over here!

VIRGINIA
(to father)
Is everybody here named Pablo?

FATHER
(laughs)
Everybody. They name them after
him.

Pablo points at three rows of brick houses still being built.

ESCOBAR
There they are. The first six
hundred are almost finished. We
can reach two thousand.

A child tugs on Virginia's pants. She crouches down.

BOY
Can I be on TV?

VIRGINIA
(joking)
That depends, what's your name.
Let me guess... Your name is...
Pablo!

BOY
(amazed)
How did you know?

Escobar observes Virginia, amused.

12 **EXT. GARBAGE DUMP, MORAVIA NEIGHBORHOOD - DAY**

12

Pablo answers Virginia's questions, the public housing in the
background.

ESCOBAR
It's painful for us to see so many
children starving, completely
unprotected by the government.
Building these houses for them
helps us forge the country we
always dreamed about. I love
Colombia, and now that we have the
chance to give back to this
beautiful country that gave us so
much, that's exactly what we're
doing.

We hear part of his speech over images of huge garbage trucks
dumping tons of waste at the edge of the dump. Children,
women and elderly people charge in, fighting with dogs over
the trash.

Virginia observes Pablo, hypnotized.

13 **INT. CLASSY RESTAURANT - NIGHT**

13

Pablo and Virginia walk between the tables, leaving a trail of people glancing and whispering behind them.

Virginia looks radiant in the candlelight.

VIRGINIA
People are staring.

ESCOBAR
(sniffs himself)
Maybe we still stink.

Virginia laughs.

ESCOBAR (CONT'D)
You laugh like on your show. You look so relaxed on TV. Do you think I could ever pull that off?

VIRGINIA
There are tricks. Are you after my job?

Pablo smiles.

ESCOBAR
Are you married?

VIRGINIA
Not by choice. To a Chilean.

ESCOBAR
What does he do?

VIRGINIA
Surgeon. We're separated, but he refuses to sign the divorce.

ESCOBAR
He doesn't want you getting married again?

VIRGINIA
He doesn't want to have to marry one of his teenage girlfriends.

ESCOBAR
That can be fixed.

VIRGINIA
(laughs)
You'll talk to him?

ESCOBAR
I don't like hanging around married women. Next time we go out, you won't be his wife.

VIRGINIA
Will I be his widow?

Pablo laughs.

ESCOBAR
Who do you take me for, Virginia?

14 **INT. OPERATING ROOM - DAY**

14

The monotone buzzing of the machines, the SURGEON breathing, an older man with white hair, his orders concise: a delicate operation.

THREE CARTEL THUGS violently burst into the room. An orderly tries uselessly to stop them.

The thugs grab the surgeon and yank him out of the room in a foray of pushing, shouting and grabbing.

Lying on the operating table, the PATIENT watches the scene in horror, breathing through an artificial respirator.

15 **INT. TELEVISION STUDIO - DAY**

15

Virginia's make-up is being touched up during a commercial break. PAULA, her producer, shouts over all the noise.

PAULA
Virginia, your lawyer called! Your
ex signed the papers!

Virginia is stunned. The stage manager raises his hand.

STAGE MANAGER
We're on in three...

Virginia looks at the camera, lost. A red light turns on: ON THE AIR!

VIRGINIA
I, um... where...

Frank Sinatra sings "The Girl from Ipanema."

16 **EXT. LEAR JET - DAY**

16

Pablo's jet, the fuselage shining golden in the sun, crosses the sky filled with dreamy clouds.

VIRGINIA (V.O.)
To celebrate my being a free woman
again, Pablo takes me to an island
paradise only he knows about.

17 **E/I. PRESIDENTIAL SUITE, CARIBBEAN HOTEL - EVENING**

17

Virginia's hands struggle with his belt buckle. She takes the lead. She undresses Pablo anxiously, almost violently. Pablo lies her on the bed and unbuttons her blouse. Her hand dives into his open pants.

He suddenly stops.

VIRGINIA
What's wrong?

ESCOBAR
They're waiting.

Pablo gets up.

VIRGINIA
(not understanding)
Who?

18 **MONTAGE: LARGE SCALE DRUG TRAFFICKING - SEVERAL LOCATIONS** 18

18A. INT. ELEVATOR / CONFERENCE ROOM, HOTEL - NIGHT

Pablo with Virginia, elegantly dressed, in the elevator.

VIRGINIA
Do I look okay?

ESCOBAR
You look perfect.

VIRGINIA
I won't be cold?

ESCOBAR
(smiles)
You're not leaving the hotel.

Virginia looks at him.

ESCOBAR (CONT'D)
I'll make you a deal. You tell me
your tricks, I'll tell you mine.

The elevator doors open. They're on another floor of the hotel. Pablo's men are there waiting for him, most of them armed. Pablo greets them casually: he was expecting them.

CARETA
How's it going, Patrón? Ma'am.

They enter a large ball room where his cartel partners and dozens of representatives from the business greet each other warmly, chatting and laughing, accompanied by beautiful women. Virginia sees herself in them.

VIRGINIA (V.O.)
Our trip is an excuse to attend a
summit for drug traffickers.

Pablo introduces Virginia to his partners. The cartel
leaders praise her news program and Pablo's good taste...

VIRGINIA (V.O.)
Together they form a new social
class: the narco-millionaires. And
emulating each other is in fashion.
If one buys a helicopter, the
others buy one too. If one dates a
gorgeous TV host, the others want
to date two. And if one buys
himself a zoo, the African savannah
had better watch out, because
everybody wants to get theirs...

As we listen to her, we notice the emulation effect on the
narcos: similar belt buckles and amulets, the same hats,
identical beautiful women with them.

18B. INT. PRIVATE ROOM, HOTEL - NIGHT

A cartel work meeting. The bosses talk business around a
large table. Virginia watches from the shadows behind them.
Nearby, also in the background, the women escorting the other
capos.

VIRGINIA (V.O.)
That night they split the United
States of America among them:
Florida for the Medellín Cartel,
New York for the Cali Cartel...

Pablo speaks. His leadership is unquestionable.

VIRGINIA (V.O.)
The independents add their
shipments to Pablo's. They know
that nobody would ever dare to
steal even one gram from him.

18C. EXT. RUNWAY, U.S. AIRPORT - DAY

Photographers take pictures of several bundles of cocaine in
the custody of the DEA beside the steps of a DC-3.

VIRGINIA (V.O.)
When U.S. authorities calculate
that the cartels bring between four
and five tons a year into the
country, they find six tons in a
single shipment.

18D. DOCUMENTARY FOOTAGE, NATIONAL SECURITY REVIEW, U.S.A.

A speaker addresses a senate committee under a giant American
flag.

U.S. GOVERNMENT OFFICIAL
 (emphatic)
 Can you imagine what would happen
 if each of those hundreds of
 flights were carrying a Soviet
 warhead instead of cocaine?

He receives a standing ovation.

18E. DOCUMENTARY FOOTAGE, WHITE HOUSE

A drum roll. Exterior shots of the White House.

INSERT: THE REAGANS SPEAK OUT ON DRUGS.

Ronald and Nancy Reagan, holding hands, addressing the nation.

RONALD REAGAN
 Drugs are menacing our society.
 They're threatening our values and
 institutions. They're killing our
 children...

18F. INT. LIVING ROOM, WHITE HOUSE - DAY

A crew is filming the Reagans seated on a sofa. They remain out of focus to us throughout the scene. On the monitors we see the institutional video they're recording (real footage).

RONALD REAGAN (CONT'D)
 Despite our big efforts, illegal
 cocaine is coming in our country at
 alarming levels, and four or five
 million people regularly use it...

A member of the protocol service guides Agent Neymar, ten years younger, between the lights and cables. A HIGH STATE OFFICIAL greets him beside an improvised control table. He's accompanied by a DEA department head, SAL RICHARDSON, and a Colombian official, CARLOS SANTANA. They speak in low voices.

HIGH OFFICIAL
 Welcome, Agent Neymar. Isaiah
 Dawson, president's office. The
 president is glad to have you on
 board.
 (introducing them)
 This is Mr. Carlos Santana,
 representing the Colombian
 government.

Neymar shakes hands with Santana.

HIGH OFFICIAL (CONT'D)
 The president is worried about the
 latest reports. Cocaine is no
 longer the drug of the jet set,
 it's reaching the middle class.
 (MORE)

HIGH OFFICIAL (CONT'D)

The price on the street has dropped from 35 thousand dollars a kilo to 20 thousand. You know what that means...

NEYMAR

It's coming in without control.

HIGH OFFICIAL

And 80 percent is coming from Colombia. We're working to have an old bilateral treaty reactivated.

CARLOS SANTANA

The Extradition Treaty. We'll catch the narcos and turn them over so you can try them here. They don't fear the judges in Colombia, they either bribe them or kill them. But they do fear your justice.

NEYMAR

What's the legal basis of all this?

CARLOS SANTANA

The coke is produced in my country, but it's consumed here. The crime is completed in the United States. I brought a draft.

Santana hands him some documents.

SAL RICHARDSON

Think of it like a gunshot: the trigger gets pulled in Colombia, but the bullet strikes here.

Neymar examines the documents.

HIGH OFFICIAL

(to Neymar)

The president knows your record, he wants you to monitor the whole process personally. You're of Colombian descent, is that correct?

NEYMAR

My parents were born there.

HIGH OFFICIAL

Have you still got family in Colombia?

NEYMAR

No, sir. My grandparents are dead.

HIGH OFFICIAL

(thinking)

Perfect. Perfect.

On a monitor, Nancy Reagan addresses the nation.

NANCY REAGAN

Drugs take away the dream from every child's heart, and replace it with a nightmare. It's time we Americans stand up and replace those dreams...

19

INT. NAPLES RANCH - NIGHT

19

A meeting between cartel big shots: Garza, Emilio Santoro, Humberto Hermosilla, the Corral brothers, Abel Monje, Salvador, a DELEGATE FROM THE CALI CARTEL and a lawyer, IGNACIO CASTRO, tall and thin, listen to Pablo Escobar.

ESCOBAR

What are we, children? Don't we have judges here? Should we hand our women over to them too? Colombia solves its own problems, in Colombia, not up there, with laws made by gringos.

IGNACIO CASTRO

The Treaty still isn't ratified. There's still a lot of red tape ahead.

ESCOBAR

That treaty puts us in danger. Everyone in this room. We have to knock it down, it can't reach the Supreme Court. We have to fight it from the institutions.

SANTORO

(puzzled)
From Congress.

ESCOBAR

It's the only way. Throw money at it, brother. Both sides. Liberals and conservatives, they all like the good stuff. And getting ourselves into Congress.

SANTORO

Are you running for office?

ESCOBAR

(annoyed)
We have nothing to be ashamed of. This country has never been better off, everyone has a job now. Unemployment has never been lower in Colombia, thanks to us.

MONJE

What do our friends in Cali have to say about it?

The Cali delegate in Medellín, a small, meticulous man. He hesitates.

CALI DELEGATE

You know why God's businesses do so well?

Pablo looks at him curiously.

CALI DELEGATE (CONT'D)

Because he rarely shows his face.

SANTORO

The spotlight is bad for business.

(to Pablo)

And whatever they look for in your house, they'll find in everyone else's.

ESCOBAR

No mother sends her children to the neighbor's to be punished. That's what our president wants. To send us all to a gringa prison.

CORRAL

Listen to them, Pablo. Politics is a bitch. They'll go after you. With somebody else, they might find a lover or insurance fraud. But with you, they'll find 500 acre laboratories in El Cauca.

ESCOBAR

(shaking his head)

It's the other way around. If you reach Congress, they respect you. Because you're one of them. You know how much it costs to run for the state council in Colombia? Ten million pesos. Senator? Between 100 and 120. 1.5 million for President of the Republic. Who can spend that kind of money, the son of a farmer? A worker? Politics comes down to money here, democracy comes down to money. And we have plenty.

Garza chuckles to himself. Pablo looks at him curiously.

ESCOBAR (CONT'D)

What's so funny?

GARZA

(amused)

You should hear yourself. You already talk like a politician!

20

I/E. MONTAGE: THE HOT MONEY - DAY - SEVERAL LOCATIONS

20

20A. INT. LOBBY, INTERCONTINENTAL HOTEL - DAY

A huge hotel lobby, decorated with the colors of the Colombian Partido Liberal and large posters with a portrait of its candidate.

Pablo Escobar, Carlos Corral, Salvador and Abel Monje walk towards the ballroom followed by a small group of bodyguards.

A CAMPAIGN MANAGER wearing a red liberal party bracelet stops them.

CAMPAIGN MANAGER
(referring to the
bodyguards)
Are they armed?

ESCOBAR
Of course they are, they're my
bodyguards.

CAMPAIGN MANAGER
I'm sorry, sir. They can't go in
if they're armed.

ESCOBAR
What about them?

He points at three bodyguards wearing suits at the door.

CAMPAIGN MANAGER
They're the candidate's bodyguards.

ESCOBAR
His can go in?

CAMPAIGN MANAGER
Sir, you'll have to forgive me,
but...

ESCOBAR
Look. They're carrying our
donation to your campaign. If they
can't go in, the donation can't
either. Go ask your candidate if
that's what he wants.

The campaign manager notices that one of Escobar's bodyguards is carrying a briefcase.

CAMPAIGN MANAGER
(doubting)
Wait one moment, please.

He walks off. Pablo and his men look at each other, amused.

VIRGINIA (V.O.)
 The cartel bets on both horses.
 Why put money on only one candidate
 when you can put money on both?
 That way no matter who wins, they
 win.

20B. EXT. AIRPORT - DAY

Local authorities greet the CONSERVATIVE CANDIDATE, waving as he comes down the steps of a DC-3.

VIRGINIA (V.O.)
 The narco's planes carry their
 candidates during the day and fly
 to the United States at night.

We pan across the plane to it's rear ramp, where several men are loading bundles on board.

VIRGINIA (V.O.)
 And what do they get in exchange?

20C. INT. COLOMBIA LOUNGE, INTERCONTINENTAL HOTEL - DAY

The liberal candidate, escorted by his campaign managers, speaks to the drug lords. It's time to make requests.

ESCOBAR
 If you defend the competency of the
 Supreme Court to question the
 constitutionality of the
 Extradition Treaty, it will be good
 for all of us, sir. This treaty is
 not good for the country.

CAMPAIGN MANAGER
 These gentlemen want to donate 25
 million pesos to our campaign here.

VIRGINIA (V.O.)
 People call the contributions made
 by the drug lords "hot money."
 Why?

Salvador holds out the briefcase, but nobody takes it.

LUÍS VÉLEZ
 (to Salvador)
 That's okay, just leave it on the
 floor. We'll have someone come for
 it.

The briefcase, abandoned on the floor.

VIRGINIA (V.O.)
 Because it burns.

21

INT. APARTMENT, MONACO BUILDING - DAY

21

Elena walks furiously through the corridors of a luxurious penthouse. Pablo follows her, trying to calm her down.

ELENA

(angry)

How far are you going to take this?
We're doing fine, aren't we? Don't
we have enough?

ESCOBAR

Sweetheart, in Congress I can get
things done. I can help people.

ELENA

Help your family first. You have
money, Pablo. You have us. What
more do you want?

ESCOBAR

Respect.

ELENA

Respect?

She leaves the room, indignant. Pablo follows her through the corridor.

ESCOBAR

I want my son to be proud of me.
Is that so hard to understand?

ELENA

First he'd have to see you. Pablo,
you're never home.

Jorge appears in the hallway, attracted by the shouting, sitting in a small toy police car.

ESCOBAR

Jorge, go in the living room.
There isn't anything on TV?

Jorge goes back in the living room and shuts the door.

ESCOBAR (CONT'D)

(incredulous)

Who bought him that car?

He goes in the bathroom, where Elena is drying her tears. Pablo changes his strategy.

ESCOBAR (CONT'D)

Elena, my love. Don't you want to
be the First Lady?

ELENA

I'd settle for being the only lady.

ESCOBAR
(impatient)
Not again... She's helping me.
With my political campaign.

ELENA
I want respect too, Pablo. Like
you. The difference is yours is
enough for me.

ESCOBAR
Sweetheart, I respect you.

ELENA
(drops the bomb)
I'm pregnant.

Pablo wasn't expecting it.

ESCOBAR
(touched)
My love. My love.

He hugs her. Elena's eyes fill with tears.

ELENA
I'm scared, Pablo.

ESCOBAR
What are you scared of.

ELENA
I don't want our baby to suffer.

ESCOBAR
It won't suffer. Why are you
saying that?

ELENA
Promise me it won't suffer, Pablo.
Promise me.

ESCOBAR
It won't suffer. I'm doing what
needs to be done. Everything will
be fine, darling, I promise. What
more do you want? Ask anything of
me and I'll do it.

ELENA
(gathering herself)
The TV slut. End it with her.

ESCOBAR
I promise, sweetheart. It's over.
Right now.

He kisses her lovingly.

Virginia laughs loudly on the screen of the living room television. She looks radiant. Juan Pablo watches her show, dazzled.

22

INT. VIRGINIA'S PENTHOUSE, MEDELLÍN - DAY

22

Pablo and Virginia: their saliva, panting, each breathing in the other's mouth. Their hands clasped as they make love with fury against a wall.

Pablo Escobar, very serious, during an interview.

ESCOBAR

My activities and those of my associates are focused on cattle breeding and land speculation in the Magdalena Medio.

VIRGINIA

Investments.

Virginia smokes in bed, still naked. She corrects him. They're simulating an interview.

VIRGINIA (CONT'D)

Speculation doesn't sound good.
Real estate investments in Miami.

ESCOBAR

(taking notes)
Real estate. What does that mean?

VIRGINIA

Land.

ESCOBAR

Why don't you just say land?

VIRGINIA

Because that's what people who work on it say, not people who own it. And try to call your associates your fellow traders. After all, they're exporters too, like you. Let's pray nobody asks what you export.

ESCOBAR

(annoyed)
What we export has brought more money to this country than all the conservative and liberal governments combined. And if it weren't illegal we'd be paying millions in taxes and there would be less corruption, less widows and less orphans. This is like any other business. I'm not the one who keeps it going, it's the customers.

(MORE)

ESCOBAR (CONT'D)
 As far as I'm concerned, that
 country up there doesn't have
 citizens, it has consumers. They
 export blue jeans, we export what
 we've got.

VIRGINIA
 (sighs)
 Said the candidate.

Pablo jots down Virginia's comments. She watches him,
 worried.

23

INT. TELEVISION STUDIO - NIGHT

23

ESCOBAR
 (firm, making eye contact)
 I have nothing to be ashamed of.
 The corrupt politicians who govern
 us are the ones who betray our
 country by handing over the sons of
 Colombian mothers to a foreign
 imperialist power.

Escobar is seated on a TV stage, before a live audience,
 being interviewed by a popular Colombian television host.

INTERVIEWER
 You're referring to the Extradition
 Treaty.

ESCOBAR
 That's the treaty I'm referring to.
 It's their fault we're losing
 sovereignty. What will be next?
 Our coffee crops? Our music?
 Vallenato? Cumbia?

Laughter in the audience. Pablo smiles, he feels
 comfortable.

INTERVIEWER
 (amused)
 It's hard to imagine. Minister
 Lara Bonilla has stepped forward as
 extradition's primary supporter.
 What would you say to him?

ESCOBAR
 Minister Lara Bonilla is a
 spokesperson for the United States
 in our government. He defends
 their interests here better than
 their own ambassador. I would say
 to Minister Lara Bonilla...

He looks for his camera, the host points it out to him.

ESCOBAR (CONT'D)
 Colombia is not a province of the
 United States.
 (MORE)

ESCOBAR (CONT'D)

What makes a country great is
nationalism and hard work, and this
greatness is betrayed by the
Extradition Treaty.

24 **EXT. HOUSE OF REPRESENTATIVES - DAY**

24

Minister RODRIGO LARA BONILLA, a young, formal-looking man,
walks through a flurry of reporters on his way to a dark
government sedan.

REPORTER 1

Minister Lara, did you hear
candidate Escobar's statements?
Any comments?

RODRIGO LARA

I don't know who that gentleman is.
I'm sorry.

He disappears inside the car and it drives off.

25 **I/E. MONTAGE: PABLO'S CAMPAIGN - SEVERAL LOCATIONS**

25

25A. EXT. ELECTION EVENT, MEDELLÍN - NIGHT

Pablo speaks with determination from a simple stage in a
public square.

INSERT: ELECTION EVENT, MEDELLÍN.

ESCOBAR

(convincing)

We want a country like a mother,
hardworking and fair, who protects
us and punishes us when we deserve
it, severe and understanding.

Backstage, little Jorge approaches Virginia. She ruffles his
hair affectionately. Elena calls her son back over, annoyed.

ESCOBAR (O.S.) (CONT'D)

We want a country like a mother,
strong and responsible, who defends
her children from foreign
aggression without hesitating.

Virginia watches Jorge walk away towards his mother.

25B. EXT. SLUMS - DAY

Pablo cuts a ribbon on the hill by the garbage dump,
inaugurating his social housing project.

ESCOBAR (V.O.)
 We want a country like a mother,
 generous and fertile, who shares
 her wealth equally with her
 children, but who always looks out
 for the weakest.

Pablo is accompanied by Father Lopera and a small crowd of children and women who kiss and hug him in gratitude.

On one of the hills of the neighborhood, a large mural with Pablo's effigy.

25C. EXT. ELECTION EVENT, MEDELLÍN - NIGHT

Escobar takes his speech home.

ESCOBAR
 Long live the mothers of Colombia
 and the motherland! They will cry
 tears of blood the day their first
 son is extradited!

26

EXT. NAPLES RANCH - NIGHT

26

Long tables prepared outside decorated with ribbons and Colombian flags. About fifty guests watch the news on a small portable television installed on a folding table, waiting expectantly.

NEWS ANCHOR
 For Alternativa Popular, known in
 Antioquía as Movimiento de
 Renovación Liberal, Jairo Ortega
 and Pablo Escobar Gaviria have been
 elected representative and
 alternate representative in the
 House...

They all erupt in applause.

The ambience is loose, there's music playing on a radio nearby. Pablo jokes, surrounded by his family and his closest men in the cartel.

ESCOBAR (JOKING)
 We have the whole cabinet right
 here. Monje, Minister of the
 Economy. You'll be in charge of
 the country's money. No more
 poverty.

They all laugh. At one of the tables, conveniently out of the way, Virginia watches him.

ESCOBAR (CONT'D)
 We'll give Carlitos the Transport
 Ministry: he knows the most about
 planes.

His gunman smiles nearby, sitting behind him. Pablo raises his soda towards Virginia, toasting her.

ESCOBAR (CONT'D)
(raising his voice)
Miss Vallejo. Communications
Minister.

Virginia gestures politely, showing her gratitude for the "appointment." Pablo takes his wife's hand beside him, several months pregnant now.

ESCOBAR (CONT'D)
And I'd like a round of applause
for the loyalty and faithful
support of my children and my first
lady, Elena. The one and only.

And he kisses her. Cheers and applause. Virginia looks away awkwardly.

They all go over to congratulate Elena. Meanwhile Virginia and Pablo look for each other with their eyes and smile at each other in the distance.

27

EXT. HOUSE OF REPRESENTATIVES - DAY

27

Pablo walks towards the House surrounded by a mass of bodyguards and reporters.

INSERT: HOUSE OF REPRESENTATIVES, BOGOTÁ - AUGUST 7TH, 1982.

VIRGINIA (V.O.)
Senator Escobar is denied entry the
first day he attends Congress.
Why? Because he smuggles forty
tons of cocaine a year into the
United States? No. Because he
isn't wearing a tie.

After a short argument, ties start coming off: people fighting to lend their tie to Congressman Escobar.

28

MONTAGE: MATERIAL GIRL - SEVERAL LOCATIONS

28

Madonna sings "Material Girl."

28A. INT. VIRGINIA'S PENTHOUSE - DAY

Virginia prepares her luggage on the bed with Pablo. They try to fit stacks of ten thousand dollars each in their clothes.

VIRGINIA
Pablo, I'm scared. It's a lot of
money.

ESCOBAR

Sweetheart, the Americans don't care how much you bring in, only how much you take out. Declare it all at customs.

VIRGINIA

It doesn't fit.

ESCOBAR

Take out the clothes, you can buy new clothes there. You have to spend it all, you can't bring any money back with you.

Virginia removes clothing from her suitcase and replaces it with stacks of money. Pablo hugs her from behind playfully and unbuttons his pants. Virginia laughs and plays along, her elbows propped on the stacks of thousand dollar bills.

VIRGINIA (V.O.)

People in Colombia don't turn on the TV to see me or hear me, they turn it on to see what I'm wearing, and Pablo knows it.

28B. EXT. 5TH AVENUE, NEW YORK - DAY

Virginia walks down 5th Avenue. Vuitton, Chanel, Dior... A white limousine drives slowly alongside her.

Something at a newspaper stand catches her eye.

28C. EXT. NAPLES RANCH - DAY

Pablo, seated at a table with his son under one of the porches. He's got a sample of cocaine paste in front of him, which he is using to teach the boy.

ESCOBAR

Listen to me, son. This is called coca paste. Not long ago, you could declare it in Customs because not even the police knew what it was. The poorest drug addicts mix it with gasoline and they call it basuco. Now listen to me very carefully. This shit will fry your brain. There's nothing worse, you got that?

Little Jorge nods. Pablo spreads a pinch of cocaine on the table.

ESCOBAR (CONT'D)

Cooking it you get this little white powder. It's the same crap. Pay attention: we do not take this here.

(points at it)

(MORE)

ESCOBAR (CONT'D)

The cooks in a restaurant prepare the food, but they don't eat it, right? Just like us. We work with this but we do not use it. It's dangerous. Have you ever heard of Nancy Reagan?

Jorge shakes his head.

ESCOBAR (CONT'D)

She's a very important lady. She says that if anybody offers you this stuff, just say no. Are you going to listen to the lady? To her and Daddy?

One of his men holds up a portable phone from a pick-up truck.

MAN 1

Pablo! The lawyer!

28D. EXT. TELEPHONE BOOTH, FIFTH AVENUE - DAY

Virginia is speaking on the phone, very excited. She's holding a copy of Forbes Magazine. Pablo is on the cover.

VIRGINIA

Forbes Magazine says the man I sleep with every weekend is one of the ten richest men on the planet.
(scandalized)
Three billion? Pablo, is that true?

28cont. INT. NAPLES RANCH - DAY

Pablo smiles.

ESCOBAR

Buy me as many copies as you can.
(lowers his voice)
And another thing.

28E. E/I. TIFFANY'S - DAY

The white limousine is stopped outside Tiffany's.

Inside, Virginia looks at herself in a hand-mirror. Tears of joy appear in her eyes as gloved hands place a spectacular diamond necklace around her neck.

"Material Girl" ends.

Pablo, on the cover of Forbes. Agent Neymar is holding the magazine, seated in a large armchair in the lobby.

He sees Virginia walk in, carrying several shopping bags.
Neymar sets aside the magazine and goes over to her.

NEYMAR
Miss Vallejo?

Virginia looks at him, surprised.

VIRGINIA
Do we know each other?

NEYMAR
(gallant)
How could I not know who you are...
Have you got plans? Can you give
me some of your time?

He shows her his DEA badge.

VIRGINIA
Do you lack self-confidence, Agent
Neymar?
(she smiles)
Give me two hours.

She walks off towards the elevators. Neymar smiles.

30 **INT. NEW YORK DINER - EVENING**

30

Virginia lights a cigarette, between plates.

NEYMAR
I saw the interview you did with
Mr. Escobar.

VIRGINIA
Thousands of people saw it.

NEYMAR
What can you tell me about him?

VIRGINIA
(joking)
How disappointing. You're not
interested in me, you're interested
in Pablo.

NEYMAR
(smiles)
I'm a married man.

Virginia is amused by his response.

VIRGINIA
Sure.

NEYMAR
You know how he makes his money?

VIRGINIA

I know what he does with it, that's enough for me.

(perceptive)

What does your embassy over there say?

NEYMAR

Nothing good.

VIRGINIA

Mr. Escobar is an elected government representative. Does the DEA have legal authority to interfere in Colombian politics?

Neymar stays quiet.

VIRGINIA (CONT'D)

You see my country as another one of your fifty states, Agent Neymar. That Extradition Treaty is a disgrace.

NEYMAR

The drugs produced in your country are entering mine. We're worried about that.

VIRGINIA

Maybe you are, but not your bosses. Your government is only worried about the money leaving the country, not the drugs coming in. They don't have this problem with the Italian mafia because what they make stays here. Drug money is different. It flies away. To some shitty little Third World country. That's what they're worried about.

Neymar realizes something.

NEYMAR

What did he say?

Virginia looks at him, not understanding.

NEYMAR (CONT'D)

Pablo. When you told him you were meeting with me.

VIRGINIA

He said to make sure the United States government pays for dinner.

Neymar smiles.

NEYMAR

Are you two... involved?

VIRGINIA
 (amused)
 You have the nerve to ask me that?
 You DEA people want to know
 everything. Congressman Escobar is
 a married man. Be careful.

Virginia gets up.

VIRGINIA (CONT'D)
 You know what? I would have said
 yes.
 (she smiles)
 To dinner. Even without the badge.

And she walks away.

31 **I/E. CAR, BOGOTÁ AIRPORT - DAY**

31

Monje puts Virginia's luggage in his car.

VIRGINIA
 Pablo?

MONJE
 He had to go to Bogotá.

Virginia is surprised.

MONJE (CONT'D)
 Congress is holding a special
 session. They want to revoke his
 appointment.

VIRGINIA
 Can they?

MONJE
 That son of a bitch Minister
 requested the review. Things are
 getting wild. The whole country is
 watching. We're in the spotlight.

Virginia hands him a half a dozen copies of Forbes. Monje
 tosses them in the back seat without even looking at them.

MONJE (CONT'D)
 The necklace?

Virginia looks at him. She doesn't understand.

MONJE (CONT'D)
 The one Pablo asked you to buy.

Virginia reacts, she looks in her purse for it.

VIRGINIA
 It's in here.

She gives it to Monje, still not understanding.

MONJE
This week is his seven-year
anniversary with Elena. Pablo
trusts your taste very much.

Virginia holds back tears.

32

INT. HOUSE OF REPRESENTATIVES - DAY

32

Rodrigo Lara Bonilla addresses the House with energy.

Huge expectation in the press benches. Escobar takes notes
at his seat, circumspect.

RODRIGO LARA BONILLA
This is a disgrace! These men who
became inexplicably rich overnight
have reached this sacred
institution with their shady
dealings. Their presence in
Congress is an insult to every
Colombian!

The room bursts into applause. Pablo exchanges words with
his peers around him, then walks towards the speaker's stand.

Photographers snap their flashes at Pablo, who adjusts the
microphones in front of him. Time stands still.

ESCOBAR
Señorías, Presidente.

A pause. Pablo tries to control his tics, more noticeable
than ever before due to the enormous tension of the moment.

ESCOBAR (CONT'D)
Apparently... his honor the
Minister of Justice doesn't think
that a person of humble origin can,
through hard work, reach a higher
social position or a seat in this
room. That is how he conceives
this chamber and the democracy that
it represents. Maybe you should be
questioning your own presence in
this room: that of a minister who
doesn't believe in the justice he
represents and wants another
country to judge his citizens.
You're not worthy of representing
justice here, Minister of Nothing.
You should step down.

A murmur of approval from the back rows. Escobar is gaining
confidence in his speech.

ESCOBAR (CONT'D)
You have lied to this room today by
suggesting that my money is linked
to drug trafficking.
(MORE)

ESCOBAR (CONT'D)
That's why I'm giving Your Honor
twenty-four hours to present solid
evidence of your accusations
against me.

Minister Lara listens, remaining apparently calm.

ESCOBAR (CONT'D)
Actually, you're the one who should
explain the origin of the money
that financed your campaign.

A stir in the room, some congressmen protest. Reporters take
notes furiously.

ESCOBAR (CONT'D)
I will present proof before this
chamber of the quantities that you
and some of your colleagues have
received from certain people.
Unlike you, solid proof, Minister,
sir: When, Where and How Much.
Evidence. Thank you very much,
señor Presidente.

The room bursts into protest, scandalized. Shouts of
applause and boos. Escobar is assaulted by camera flashes as
he steps down from the podium.

Rodrigo Lara, before the microphones. He smiles, in complete
control of the situation.

RODRIGO LARA
(ironic)
Apparently Congressman Escobar has
detailed information about how
narcotraffickers operate, which
continues to surprise for a humble
and hardworking man like himself.

Laughter in the room. Pablo takes notes with a serious look
on his face.

RODRIGO LARA (CONT'D)
Congressman, it certainly must have
been quite a struggle for you to
obtain your fortune. Since you
went from having a few properties
in Medellín to one of the richest
men in the world in less than two
years!

Playing the room, he holds up a copy of Forbes Magazine with
a photo of Pablo on the cover, showing everyone. The
photographers pester Pablo with more flashes. Laughter and
applause from the benches.

Pablo and Elena argue violently.

ELENA
Please, Pablo. Resign. Leave.
Leave before they kick you out.
They're going to destroy you.
They'll destroy us all!

ESCOBAR
I wanted my daughter to see me
there, is that too much to ask?

ELENA
Trust me. You don't want your
daughter to see what the whole
country saw today.

Pablo explodes, furious.

ESCOBAR
Those men clapping in there today
have a lot to hide.

ELENA
The President publicly backed the
Minister!

ESCOBAR
The President backs the Minister
because he has a lot to hide too!

ELENA
(shouting)
What are you going to do? Accuse
the President as well? In front of
the whole country? Have you lost
your mind?

ESCOBAR
Those bastards stand up when I call
them. They come to my parties and
grab every penny I give them.

ELENA
Pablo, you're drug traffickers!

ESCOBAR
(snaps, offended)
Don't tell me what I am. I know
exactly what I am. What I am pays
for this house! And your Boteros!
And dinner with your friends, and
your diamonds!

ELENA
(in a rage)
You promised me everything would be
all right!

Suddenly she grabs her stomach and shouts in pain.

ESCOBAR
Elena! Elena, what's wrong? It's
okay, my love. It's okay.

Elena cringes in pain. Pablo helps her sit on the bed. The phone rings. Pablo answers, furious.

ESCOBAR (CONT'D)
Who is this?

Pablo listens. It's bad news.

ESCOBAR (CONT'D)
Hijueputas. Hijueputas. I don't want a single newspaper on the street, you got that? Not one! I'll pay five thousand dollars per copy! Spread the word in the slums!

34 **EXT. EL ESPECTADOR NEWSPAPER - NIGHT**

34

Delivery trucks leave the newspaper facilities. Outside, several narco-Toyotas turn on their lights and follow them.

VIRGINIA (V.O.)
El Espectador does a cover story on Pablo's sins of youth, putting an end to his career as a politician.

35 **EXT. STREETS OF MEDELLIN - DAWN**

35

A package of newspapers drops from a delivery truck by a newsstand. A pick-up stops behind it and two men jump out. They grab the package and toss it in the back of the truck, already full of newspapers.

We see Pablo's criminal record on the front page: mug shots from ahead and the side.

VIRGINIA (V.O.)
His criminal record includes his involvement in the murder of two police officers in Leticia.

Pablo's men take every copy from another newsstand and hand the man selling them a wad of bills. They hold a gun to the head of a customer who had already bought a copy and take it out of his hands.

36 **EXT. GARBAGE DUMP, MEDELLÍN - NIGHT**

36

The trigger man Pablo sent to Leticia is taken out of a car and dragged into the dump. He's covered in blood.

VIRGINIA (V.O.)
The gatillero Pablo sent to erase his past didn't do his job: he spent the money on women who will not mourn his death today.

They empty a can of gasoline on him. La Plaga tries to light his lighter, but it doesn't work. He asks to borrow someone else's. His men refuse, saying he always keeps them. The trigger man moans on the ground, soaked in gasoline.

A second lighter doesn't work either. None of the others have lighters, they've quit smoking, it's unhealthy. Then La Plaga suddenly takes out his gun and shoots the gunman four times.

LA PLAGA
There. Enough bullshit.

Pablo's men go back to their cars, trying to get their lighters to work. The body is left behind in the dump.

37

INT. NAPLES RANCH - NIGHT

37

A high-level meeting featuring the Medellín Cartel, delegates from the Cali Cartel and other associates. You can feel the tension.

ESCOBAR
Since he's such a big shot minister
I have three different operations
prepared for him. If you want I
can tell you about them and you can
tell me which one you think is
best. If you'd rather not know,
I'll just do it anyway.

SANTORO
He's a minister, Pablo. You can't
kill a minister.

ESCOBAR
You can't? Who says?

GARZA
(to Santoro)
They're screwing us, brother. It's
time to start killing people, so
they learn to respect us.

ESCOBAR
Look. This is how it goes: we
create a company to kill him. We
pool our money, ten million each,
that way we're all committed:
either we're all guilty or we're
all innocent.

CALI DELEGATE
In Cali we don't want to mix blood
with business. It complicates
things.

ESCOBAR
(harsh)
Things are already complicated.
You haven't noticed up there?

CALI DELEGATE

If we hit the minister now, they'll
come after us with everything
they've got.

ESCOBAR

Listen very closely to what I'm
about to say: you can't win a war
halfway. There are winners and
losers, not half-winners and half-
losers. And if you people in Cali
don't like blood, you'd better not
come to my house to insult me,
brother.

CARLOS CORRAL

He didn't mean to insult you.

ESCOBAR

Then I didn't mean to warn him.
That's that.

The Cali delegate goes silent.

CARLOS CORRAL

Listen to Santoro, Pablito. Lara
won't be in the country for long.
They'll send him somewhere as an
ambassador. Then you can kill him.

ESCOBAR

I was insulted by a minister, not
an ambassador.

38

EXT. TERRACE, NAPLES RANCH - NIGHT

38

Escobar smokes a joint with Pelado. They watch the other
narcos speaking in the living room. They look worried.

PELADO

Are they deciding?

ESCOBAR

They think they are.

Pelado smiles.

PELADO

That day on the dirt bikes.
Remember? Why didn't you kill the
colt yourself?

Pablo thinks a moment.

ESCOBAR

The colt didn't do anything to me.

39

INT. CLASSY RESTAURANT - NIGHT

39

Pablo pushes a long box with a dark bow across the tablecloth towards Virginia.

VIRGINIA

What are we celebrating?

ESCOBAR

That everything is going to change.

Virginia's eyes light up with happiness. They're having a candlelit dinner in an elegant restaurant.

ESCOBAR (CONT'D)

I want you to carry it with you at all times.

Virginia opens the package. She doesn't understand.

VIRGINIA

Why?

It's a loaded 9 millimeter Beretta with the initials P.E.G. engraved on it.

ESCOBAR

The safe-conduct is in my name, if you need to get rid of it you talk to either me or Monje, nobody else. Things are going to get messy...

Virginia looks at the weapon, trying to understand.

ESCOBAR (CONT'D)

Now I want you to listen carefully, Virginia. Because you need to know what's going to happen the day they come for you.

Pablo lowers his voice before continuing.

ESCOBAR (CONT'D)

They'll rip off your clothes, that two-thousand-dollar dress you're wearing, that...

VIRGINIA

(intimidated)

Yves Saint Laurent.

ESCOBAR

Yves Saint Laurent. They won't appreciate it, my love. They'll pull it down around your ankles and hold you down on the ground while platoons of forty soldiers take turns raping you. They'll bring them in from the jungle just for you, Virginia, hungry for a woman. They'll grab your legs and ride you one after another.

(MORE)

ESCOBAR (CONT'D)

They'll tear your vagina to pieces
and stick broken bottles in what's
left of it, my love; forks,
blenders, hair dryers, they'll turn
them on full blast inside you and
when you think you've fainted
they'll wake you up with cold water
so you're awake to welcome the next
platoon. You'll bleed to death
from inside. That's why this is
the best gift you've ever been
given, my love. If there are three
coming at you, take out the one
who's closest. If there's four or
more, you better just kill
yourself.

Virginia is shocked by the brutality of his speech. She
knocks over a glass, feeling ill.

40

MONTAGE: LARA ASSASSINATION - SEVERAL LOCATIONS

40

We hear "Señor Matanza" sung by Mano Negra.

40A. EXT. AVENUE, BOGOTÁ - NIGHT

Two teenagers from the slums on a Yamaha 175 are riding
parallel to a Renault 18 in the dense Bogotá traffic. The
driver gives them final instructions from the window of his
car.

INSERT: BOGOTÁ, APRIL 30TH, 1984.

LA PLAGA

It's a white Mercedes, two blocks
up. Watch out for the gray van
behind it.

He hands the passenger an Ingram machine gun with a clip.
He's still a boy, with curly hair.

PASSENGER

Take care of my mom, okay? Take
care of her!

The motorcycle speeds up, pursuing the Mercedes. The
passenger has a laminated image of the Virgin Mary tied to
his ankle, fluttering in the wind.

The motorcycle turns off it's headlight, driving in the dark.

VIRGINIA (V.O.)

Sicarios.

40B. I/E. RANCH, SABENETA, MEDELLÍN - DAY

A ranch outside Medellín. Boys from the slums are tuning
motorcycles like expert mechanics.

They watch in admiration as the Patrón's four by four passes.

INSERT: MOTORCYCLE SICARIO SCHOOL, MEDELLÍN.

In a large clearing we see teenagers practicing maneuvers on dirt bikes and shooting at moving targets. There's a sack on a rope between two pulleys being pulled back and forth as the passenger shoots at it from a moving dirt bike.

VIRGINIA (V.O.)
The narco gives the boys in the
slums the education they don't get
from the government.

Escobar, Careta and Salvador watch the demonstration with the veteran Israeli military instructor who runs the school.

The curly-haired kid we saw on the Yamaha shoots the sack and it bursts apart. The hanging shreds run along the pulley. Both driver and passenger celebrate, euphoric.

Pablo leans over the school director, who nods approvingly.

A row of sicarios stride their bikes with no shirts on. Tough teenagers, marked by poverty, with no chance in life.

VIRGINIA (V.O.)
Little men made of steel raised in
poverty devoted to the Virgin of
the Sicarios. They pray to her for
the accuracy to hit their target.

Images of the Virgin Mary, saints, religious offerings, crucifixes and small pagan figures hang from their bikes.

Pablo and Careta speak to the two boys in a room on the ranch. The school director is with them.

VIRGINIA (V.O.)
They don't mind dying if they can
leave 50 thousand to their mothers
because they know that's more than
they'll make in a lifetime.

The boys shake hands with Pablo and Careta.

40Acont. EXT. AVENUE, BOGOTÁ - NIGHT

Their motorcycle closes in on the white Mercedes. It passes the gray van with the minister's bodyguards, who spot them with alarm.

VIRGINIA (V.O.)
Death or glory. And nothing
between.

The passenger aims his Ingram and shouts:

PASSENGER
Get me closer! Get me closer!

Minister Lara is reading a file in the back seat of the car. He doesn't notice the kids riding alongside, his silhouette taking shape in the window behind him.

If we could, we would warn him...

BLAM!

The minister's window shatters into a million pieces. The motorcycle speeds away.

40C. INT. TELEVISION STUDIO - NIGHT

Virginia Vallejo is passed a note during her live program.

VIRGINIA
We've just received a news
update...
(flustered)
...saying that Minister of Justice
Rodrigo Lara Bonilla has been
assassinated only minutes ago in
Bogotá.

40D. INT. APARTMENT, MONACO BUILDING - NIGHT

Elena listens to the news on another program, unable to hold back tears. Jorge doesn't understand.

JORGE
Mom, what's wrong?

VIRGINIA (V.O.)
The minister's detail returned
fire, killing the gunman and
wounding the driver. In an
emergency release, the President
has declared the minister's murder
a crime against humanity...

40Ccont. INT. TELEVISION STUDIO - NIGHT

Virginia Vallejo finishes her report.

VIRGINIA
We'll be back with more information
as we compile more facts about what
happened.

Virginia stares at the camera for a few moments, until the feed is cut.

Then she blows up. She stands up and yanks her microphone off her collar, absolutely furious.

VIRGINIA (CONT'D)
(screaming)
AAAAH! Damn it! Damnit damnit
damnit! You son of a bitch! You
son of a bitch bastard!

The team steps away, intimidated. Virginia storms off the set, shouting, knocking things over.

41 EXT. DRIVEWAY, NAPLES RANCH - NIGHT

41

Narco family members and their bodyguards quickly load whatever they can into a row of all-terrain vehicles, carrying suitcases and bags with personal items: an exodus.

Pablo helps his pregnant wife and his son Jorge into an SUV.
Two armed bodyguards behind them.

ESCOBAR
Be careful. I'll see you there.
(to his men)
You're responsible for them, boys.
Take care of your mother, Jorgito.

He climbs into another SUV that pulls up behind him and drives away, heading into the countryside.

VIRGINIA (V.O.)
The corporation relocates. Where?

42 INT. MARRIOT HOTEL, PANAMÁ - DAY

42

The Pharaonic Marriot Hotel building in Panama, from the air.

INSERT: MARRIOT HOTEL, PANAMA. MAY 29TH, 1984.

VIRGINIA (V.O.)
Where they keep the money.

43 INT. MARRIOTT HOTEL, PANAMA - DAY

43

43A. ESCOBAR FAMILY ROOM

Pablo has just put on a linen jacket over a beige shirt.

He speaks to his son, who observes him, seated on the bed.

ESCOBAR
They sent an ex-president. To see
your father. How about that. Is
your father important or what?

Pelado sticks his head in the door.

PELADO
They're here, Patrón.

Elena is seated in an armchair, eight-months pregnant now. She's staring off at the sea through the window.

Pablo goes over to her and touches her belly.

ESCOBAR
It'll be fine, you'll see.

ELENA
(harshly)
Promise her.

Pablo looks at her without understanding.

ELENA (CONT'D)
That she'll be born in her own
country. Promise her. That she
won't be born a fugitive.

Pablo strokes his wife's belly. He speaks to it:

ESCOBAR
You'll be born there, sweetheart.
Nobody will make you run so little.

And he kisses her belly.

ELENA
Think about this, Pablo. When
you're down there. What you're
willing to do for your daughter.

Pablo looks at his wife.

ESCOBAR (V.O.)
We offer to completely dismantle
our operations, which at the
present time control roughly eighty
percent of global traffic.

43B. ATLANTIC LOUNGE

Pablo reads a memorandum, seated at a large table, flanked on one side by his cartel strong men and legal advisors: Monje, Carlos Corral, Garza, Santoro and Hermosilla, Ignacio Castro and two more lawyers; and on the other by representatives from the government, the Attorney General ENRIQUE SETIÉN and ex-president SALAZAR-MOURNE, all browsing through copies of the same memorandum.

ESCOBAR
(reading)
We offer to identify and hand over
laboratories, routes and
distribution channels in the United
States. We offer the repatriation
of our capital abroad to boost to
the national economy and also to
pay our country's external debt,
presently estimated at 12 billion
dollars.

Salazar-Mourne smiles, incredulous.

ESCOBAR (CONT'D)

(reading)

In exchange we request the wisdom and guidance of those who understand, without being permissive or indulgent, that our presence in the political life of this country is worthy of review. We request amnesty that will permit us to contribute to the building of a united Colombia and the guarantee that under no circumstances will we be extradited to another country for any illicit activities that may have occurred to date.

He shuts his memorandum on the table.

SALAZAR-MOURNE

You know things are very hot over there. After the minister.

ESCOBAR

We were deeply saddened to hear about that, sir.

The Attorney General examines the document.

CARLOS SETIÉN

Am I getting this wrong or are you trying to buy your innocence from the Colombian government?

ESCOBAR

We want to reach an understanding, nothing more, sir.

ENRIQUE SETIÉN

Listen closely. Before we go on. This negotiation is not happening. Ex-president Salazar and myself are not sitting here, the president of the country has not authorized this meeting... This isn't happening, is that clear?

The comment bothers Pablo.

IGNACIO CASTRO

A timely clarification, much in the same way that my clients are sitting at this table representing third parties dedicated to the drug trafficking business, rather than their own.

SALAZAR-MOURNE

The extradition part is non-negotiable. We can't guarantee anything or move forward in that direction without the agreement of our North American partners.

ESCOBAR

(snaps)

Fuck the gringos, who needs them here? This is an issue between Colombians. Do we need their permission for everything?

SALAZAR-MOURNE

Lara's assassination doesn't leave us room to maneuver.

ESCOBAR

Lara was as much a problem for you as he was for me. He was going to shut down my business and yours as well.

They all go silent. Pablo shakes his head, sincerely burdened.

ESCOBAR (CONT'D)

I wish you were right, Mr. Attorney General, sir. I wish this weren't happening... War is the failure of politics, gentlemen. Your failure. And war is also a question of budget. Go and tell your president, the one you're not representing here. We prefer a grave in Colombia to a prison in the United States.

We hear someone crying out in extreme pain.

44 **MONTAGE: REPRISALS / MARIANA'S BIRTH - SEVERAL LOCATIONS** 44

44A. EXT. JUNGLE, PANAMA - DAY

We fly over the immense green jungle. Deep in the bush, a white building.

44B. INT. CLINIC, PANAMA - DAY

CORRIDOR

People running down a long, deserted corridor towards the maternity ward.

MATERNITY WARD

Elena cries out in extreme pain, soaked in sweat. A DOCTOR and two nurses try to calm her down. The monitors trigger the alarms. It's an emergency.

DOCTOR

Elena! Elena, can you hear me?
You have to push! Elena!

ROOM

Pablo talks on the phone in an empty room.

ESCOBAR

Okay. Okay, we're all set, Careta.
Did you get the names?

One of the nurses from the operating room bursts into the room.

NURSE

Mr. Escobar. Your wife. She
doesn't want to.

Pablo runs after her.

MATERNITY WARD

Pablo hurries in and takes Elena's hand.

ESCOBAR

Elena, my love, what's wrong.

Elena is having an anxiety attack. She shakes her head,
weeping and babbling.

ELENA

No, no, no... I don't want to. I
don't want to. I don't want to!

DOCTOR

She's not pushing, she's putting
both their lives in danger.

ESCOBAR

Look, baby. Everything will be
fine. You have to push. Listen to
the doctor. Let her come out.
Please, my love. Let her come out.

VIRGINIA (V.O.)

Elena gives birth in Panama and
Pablo holds the people who drove
him from the country responsible.

44C. INT. SHOOTING RANGE - DAY

Colonel Álvaro Mendoza gathers a target he just shot. He
takes off his protective earplugs. Something troubles him.

COLONEL

Hello?

In the next lane, a man is loading a Magnum 44.

COLONEL (CONT'D)

What force are you on?

The man doesn't answer. There are more armed men in the
other lanes. Realizing he's the target, the colonel takes
off running towards the range.

VIRGINIA (V.O.)
The colonel in charge of his
capture gets killed.

They all fire together, killing him.

44B. INT. CLINIC, PANAMA - DAY

Pablo begs his wife, taking her hand. Elena weeps with anguish, shaking her head.

ESCOBAR (O.S.)
Let her come out, my love. I'm
begging you, let her be born.

44D. I/E. AVENUE, MEDELLÍN - DAY

Guillermo Cano, the editor-in-chief of El Espectador, quickly gets inside a taxi stopped outside the newspaper.

GUILLERMO CANO
19th and Boyacá.

The driver turns and shoots him in the forehead, then gets out and races across the street where a motorcycle is waiting.

VIRGINIA (V.O.)
The editor-in-chief of the
newspaper that published his past
gets killed.

44B. INT. CLINIC, PANAMA - DAY

Elena breaks down. She starts pushing. Pablo kisses her head, overwhelmed.

ESCOBAR
That's it, my love. Good. Good.
I'll take care of you both. I
promise, darling. I promise.

The baby's head comes out, her blood staining the surgery-green sheets.

ESCOBAR (CONT'D)
Push, my love. Push. Here she
comes.

44E. EXT. AVENUE, MEDELLÍN - DAY

A bird's-eye view of traffic stopped on a large avenue.

A yellow motorcycle weaves between cars until it reaches the window of a large dark vehicle with a sunroof.

VIRGINIA (V.O.)
The judge who withdrew his immunity
gets killed.

The passenger shoots through the window and the sunroof gets splattered with blood and brains.

44B. INT. CLINIC, PANAMA - DAY

Their daughter Mariana screams at the top of her lungs, in Pablo's arms, just brought into this world.

She cries and cries, despite her father's efforts to calm her.

45 **EXT. VIRGINIA VALLEJO'S BUILDING - NIGHT**

45

From inside a car, we see Virginia Vallejo get out of a taxi. She notices that she's being watched.

VIRGINIA
(to driver)
Don't leave until I've entered the
building.

She gives him some extra money, quickly crosses the street and enters the building.

46 **INT. VIRGINIA'S PENTHOUSE, BOGOTÁ - NIGHT**

46

Virginia enters her penthouse. The lights are on, so is the stereo.

VIRGINIA
Hello?

She advances cautiously towards the living room.

VIRGINIA (CONT'D)
Hello?

Seated on the sofa, Pablo is flipping through the magazines on the table with Virginia on the cover.

VIRGINIA (CONT'D)
I should have guessed. When I saw
your boys downstairs.

ESCOBAR
My boys aren't downstairs.

Standing behind Virginia, Careta and Pelado wave.

ESCOBAR (CONT'D)
It's probably the DAS. Or the
D.A.'s office. You have so many
agencies tailing you, you can't
even park on your street.

VIRGINIA
I'm used to men following me.

Pablo smiles. He puts the magazine on the table.

ESCOBAR
You're not carrying the present I
gave you?

VIRGINIA
This is Bogotá, Pablo, not the Wild
West. I keep it in the safe.

ESCOBAR
Are you seeing someone?

VIRGINIA
I work too much, Pablo. I haven't
had time. Do you believe me?

ESCOBAR
No. But I listen to your
conversations.

VIRGINIA
(amazed)
You tapped my phone?

ESCOBAR
Not me. The F-2. Actually, half a
dozen agencies are doing it. But
they give me the best price.

VIRGINIA
Then you heard the threats. Since
you started killing ministers
people keep calling. Non-stop.
They play funeral marches...

ESCOBAR
I have people working on that.

VIRGINIA
You'd better stop, Pablo. We don't
need any more funerals.

She sits down in front of him and lights a cigarette.

VIRGINIA (CONT'D)
How are things in Central America?

ESCOBAR
We were put in touch there with the
Sandinistas in Nicaragua.

VIRGINIA
You got the whole gang. What will
you do to celebrate? Take over an
embassy?

Pablo smiles.

ESCOBAR
It's a good stop on the way to the
United States. We'll refuel there,
we can carry more cargo.

VIRGINIA
 You're going to take on the gringos
 as well. They don't care about
 Marxists, as long as they're poor.
 When they get rich with drug
 trafficking, that's another story.

Pablo is amused by her concern.

47 **INT. U.S. EMBASSADOR'S RESIDENCE, BOGOTÁ - NIGHT**

47

A cocktail party. Authorities and important government officials with their wives listen to the new United States ambassador, WILLIAMS, addressing them in bad Spanish.

VIRGINIA (V.O.)
 When he arrived in Colombia,
 Ambassador Williams said: "There
 are only two songs in my
 repertoire: drug trafficking and
 Marxism."

We hear the song "Nicaragua, Nicaragüita."

48 **EXT. RUNWAY, AIR FIELD, NICARAGUA - DAY**

48

Pablo's men and Sandinistan soldiers load bundles into The Fat Lady, a C-123, at a military airport surrounded by palm trees under a bright blue sky.

VIRGINIA (V.O.)
 For a moment there, Pablo managed
 to make the two songs sound alike.

INSERT: LOS BRASILES AIRPORT, MANAGUA. JUNE 25TH, 1984.

NORMAN STEER, a giant blonde man wearing mirrored-sunglasses, gets off the plane carrying a sports bag. He goes over to Pablo and Garza, who are chatting by several pick-ups while Pablo's men unload bundles from them.

ESCOBAR
 How was the flight, bro?

STEER
 (American accent)
 The tower in Managua asked me three
 times. I was scared.

GARZA
 (chuckles)
 They don't like your accent, Steer.

The pilot hands the bag to Pablo. They're souvenirs from Miami for his children: baseball gloves, caps, key chains.

ESCOBAR
We need you in Mexico in two weeks.
We're buying some airstrips there
and we need you to check them.

Steer looks around uneasily. He's sweating. Pablo notices.

ESCOBAR (CONT'D)
Are you okay?

STEER
Fucking humidity.

His right hand presses a button in his pants pocket. Inside the C-123, a hidden camera takes photos. SNAP. SNAP. SNAP.

VIRGINIA (V.O.)
Steer actually works for the DEA.

49 **INT. PHOTOLAB, U.S. - DAY**

49

Trays of liquid in red light in a darkroom. Images slowly appear on the photographic paper submerged in the liquid: photos of Escobar and Garza supervising the C-123 being loaded.

VIRGINIA (V.O.)
The photos he takes prove the
Medellín cartel is involved in
cocaine shipments to the U.S., but
soon they will be valuable for a
different reason.

50 **INT. CONFERENCE ROOM, FEDERAL BUILDING, U.S. - DAY**

50

The photographs, on a long conference table. Neymar and Agent Santos from the DEA are sitting on one side, two CIA SPECIAL AGENTS on the other. Sal Richardson, the DEA department head, leads the meeting.

NEYMAR
They were taken by a 70 millimeter
camera integrated in the airplane's
fuselage. They're the first photos
of Escobar loading merchandise.
The man with him is a Sandanista
government official, we're still
trying to identify him.

One of the CIA men takes the photographs.

CIA AGENT 1
Richard Vaughn. He works for the
Ministry of the Interior.

SAL RICHARDSON
Our colleagues at the CIA are...
you might say... interested in
those photos.

CIA AGENT 1
They prove the link between the Sandinistas and the traffickers. I don't think you understand how valuable that would be to the administration right now.

NEYMAR
(defensive)
They're part of an ongoing drug trafficking investigation. They were taken by the DEA.

CIA AGENT 1
(correcting him)
They were taken by the United States Government. And everybody in this room works for it.

NEYMAR
Getting Steer infiltrated took months. There's another shipment in two weeks, now is the time to grab them.

The CIA agent shakes his head.

CIA AGENT 2
It's too late.

NEYMAR
(doesn't understand)
Too late for what.

He looks at Sal, who appears uncomfortable. He knows what he's about to hear.

CIA AGENT 1
Listen. I don't know what's wrong with this country. If things were the way they should we wouldn't be in this situation... but we are. The president has asked Congress to finance counter-revolutionary guerrillas in Nicaragua and they've rejected his request two times already. There's another vote in six days. These photos have popped up at... just the right moment.

SANTOS
They can't be made public. We're about to catch the whole Medellín Cartel.

CIA AGENT 2
We need Congress to finance our operations in Nicaragua.

NEYMAR
Interfering in a DEA operation?
We're talking about drug
trafficking, sir.

CIA AGENT 1
We're talking about Marxism. A
thousand miles from our coast.

NEYMAR
To hell with Marxism! You can't
snort Marxism! You're endangering
the life of a DEA agent. If you
publish these photos, Steer's a
dead man.

CIA AGENT 2
Save him the trip to Mexico. Steer
is dead either way.

Neymar looks at Sal.

NEYMAR
Mexico? I didn't say the operation
was in Mexico. Did you...?

Sal shakes his head, defeated.

NEYMAR (CONT'D)
You were listening to us? Is that
how this works? The CIA spies on
the DEA?

CIA AGENT 1
(defending himself)
We're an intelligence agency, what
did you expect?

NEYMAR
Intelligence?
(to Sal)
Did you know? Did you know they
were spying on us? Endangering the
biggest drug trafficking operation
of all time? Is that what you call
intelligence?

SAL RICHARDSON
(calming them down)
Gentlemen!

51

ARCHIVE FOOTAGE

51

President Ronald Reagan addresses the nation on television.

RONALD REAGAN
The Sandinistas have been involved
themselves in the international
drug trade.
(MORE)

RONALD REAGAN (CONT'D)
 I know every American parent
 concerned about the drug problem
 will be outraged to learn that top
 Nicaraguan government officials are
 deeply involved in drug
 trafficking.

He holds up the photographs taken by Steer.

VIRGINIA (V.O.)
 Congress finally approves aid to
 the Contras in Nicaragua, ruining
 the plan to capture the cartel...

52 **INT. COURTHOUSE, MIAMI - DAY**

52

A judge pounds his small gavel and gathers his papers.

VIRGINIA (V.O.)
 A federal judge in Miami formally
 indicts Pablo for bringing drugs
 into the United States and requests
 his extradition for the first time.

Before him, an empty courtroom.

53 **EXT. BATON ROUGE - DAY**

53

Norman Steer, the pilot who took the photos for the CIA,
 walks towards his car in a parking lot.

INSERT: BATON ROUGE, USA.

VIRGINIA (V.O.)
 Under witness protection, Steer
 arrives for his daily appointment
 at the district attorney's office.

He gets into his car and starts the engine.

VIRGINIA (V.O.)
 Today he's got company.

A sicario shoots him in the head at point blank with a
 silencer and keeps walking. Steer's car advances out of
 control, driving around in circles while Steer bleeds to
 death at the wheel.

54 **I/E. CAR, RURAL HIGHWAY - NIGHT**

54

Virginia retouches her make-up with difficulty in a small
 handheld mirror, sitting in the back seat of a car.

VIRGINIA
 Can you please drive more
 carefully?

Sitting in front, Pablo's men, in jeans and T-shirts.

The car turns off the highway onto a dirt road, disappearing into the vegetation.

55 I/E. HIDEOUT 1 - NIGHT 55

Virginia waits in a bare room. She checks to make sure the gun Pablo gave her is still in her pocket.

Noise outside. Cars, walkie-talkies, movement. Pablo gets out of a SUV.

He enters the room with an MP5 which he leans on the wall.

Virginia puts her arms around him. They kiss, seeking out their bodies under their clothing. She unbuttons his pants anxiously, he sticks his hand between her legs crudely.

56 EXT. HIDEOUT 1 - NIGHT 56

Outside, Pablo's men wait armed with rifles, guarding his romantic encounter.

57 I/E. HIDEOUT 1 - DAWN 57

Virginia and Pablo, in the small bed they spent the night in.

ESCOBAR

This time things are getting serious. The gringos asked to extradite me, we have to stop that treaty no matter what. We need to send a message to the government, judges and journalists: let them know that those of us in a position to be extradited are going to take the war to them.

VIRGINIA

War isn't your business. Why don't you let things settle down. Put the money where you're supposed to and it'll stop.

ESCOBAR

We already tried to do it the nice way, Virginia, but they wouldn't let us. It's time to try something else.

VIRGINIA

(desolate)

You don't listen to anyone. Your partners are a bunch of idiots who always agree with you because they're scared of you. They told you not to kill the minister and you wouldn't listen. You turned the country into a slaughterhouse.

ESCOBAR

What happened to the minister was entirely his own fault. And whatever happens to this country from now on, you can blame its leaders.

Virginia listens, worried.

VIRGINIA

If you think you can take on everyone all by yourself, you've lost your mind and you're headed straight for suicide.

ESCOBAR

(amused)

Yes, but you're coming with me. You're my black box, Virginia. You'll be the one who lives to tell this story.

VIRGINIA

To who? There won't be anyone left alive to hear it.

58 **I/E. CAR, BUSY STREET, MEDELLÍN - DAY**

58

We hear the news on the car radio. We see a motorcycle approaching through the windshield.

ANNOUNCER (V.O.)

A new armed group that calls itself "The Extraditables" made its debut in society today. In a release addressed to "the Colombian people" their founders assert the right to "strike against any political or judicial authorities in favor of applying the Extradition Treaty" in order to defend, in their words, "an independent, sovereign Colombia."

The passenger riddles our car with bullets. The window shatters, splattered with blood.

59 **EXT. HIDEOUT 2 - DAY**

59

An idyllic scene in the country. Pablo having a picnic with his family beside a simple structure. Elena breastfeeds little Mariana while Pablo shows his son Jorge how to sharpen a stick with a small knife.

Discreetly hidden in the bushes, armed men watch over them.

Monje's car approaches. He brings a portable phone which he holds out, whispering:

MONJE
Heliodoro Puerta, Supreme Court.

Pablo takes the telephone and walks away from his family as he speaks. His son watches him.

ESCOBAR
Now you listen to me, you bastard.
I'm not asking you, I'm ORDERING
you to speak out publicly against
extradition. And don't tell me you
got sick or disappear or quit. You
have 48 hours before I kill your
mom, your dad and your grandma, and
if your grandma's already dead I'll
dig her up and kill her again...

Pablo gets into Monje's car and shuts the door.

Monje smiles at Elena.

MONJE
What a pretty baby. She sleep
okay?

Elena gives Monje a blank look.

Jorge watches his father: letting off steam loudly in the car without hearing him. He is scary.

VIRGINIA (V.O.)
Pablo turns threatening people into
its own genre.

"Sympathy for the Devil" chimes in.

60 **MONTAGE: SILVER OR LEAD - SEVERAL LOCATIONS**

60

60A. EXT. JUDGE'S RESIDENCE - DAY

JUDGE Carlos Alberto Alarcon comes down the steps of his porch, followed by his eight-year-old son. Funeral workers carry a gray casket into his front yard.

JUDGE
Wait. Wait, take that away, you've
got the wrong house.

The funeral workers check an order form.

EMPLOYEE
Judge... Carlos Alberto Alarcón?

JUDGE
(confused)
That's me.

EMPLOYEE
This is for you. It's from Pablo
Escobar Gaviria.

The judge raises his hand to his chest. He can hardly breathe. He falls to the ground, having a heart attack. His son bursts into tears, in shock.

VIRGINIA (V.O.)
Making threats doesn't earn him
respect. Carrying them out does.

60B. EXT. AVENUE, MEDELLÍN - DAY

A candidate walks accompanied by two men. Four sicarios are walking towards them, up ahead.

VIRGINIA (V.O.)
If the target has two bodyguards,
Pablo sends four men. Six
bodyguards? No problem. Pablo
sends ten.

The candidate's security detail grows: now there are six. Half a dozen more sicarios run across the street, joining the previous four. They all take out weapons.

60C. EXT. AVENUE, BOGOTÁ - DAY

A motorcycle comes up the street and we turn 180 degrees around the victim, sprayed with bullets, blood splattering everywhere.

VIRGINIA (V.O.)
The Sicarion is born. Bandits
displace traffickers in the
hierarchy of the Cartel.

His bodyguards fire at the motorcycle, already out of range.

VIRGINIA (V.O.)
And to show off that they have
plenty of ammunition, they shoot
their victims a hundred times and
never leave the job half done.

60D. INT. OPERATING ROOM - DAY

A team of surgeons operates on a shooting victim, trying to save his life: they remove the bullets through his shredded, bloody clothes and try to stop the bleeding with compresses.

The doors suddenly swing open and three sicarios walk in, push the doctors out of the way and open fire, riddling the man with bullets.

61 **INT. COLONEL MÉNDEZ' RESIDENCE - DAY**

61

Weapons and medals on the walls, photographs of different graduating classes of cadets.

COLONEL MÉNDEZ eats with his family.

COLONEL MÉNDEZ
 I have good news.
 (winks at his son)
 I'm going to head a new section.
 Special Forces.

His WIFE suspects.

WIFE
 Is it a promotion?

COLONEL MÉNDEZ
 (hesitating)
 It's... a distinction. In
 Medellín.

WIFE
 (amazed)
 Medellín?

She gets up from the table with her plate and disappears in the kitchen. We hear banging and doors slamming.

His SON looks at him curiously.

BOY
 Mommy doesn't like Medellín?

VIRGINIA (V.O.)
 The government creates a special
 police force exclusively for my
 boyfriend: the Search Bloc.

62 **MONTAGE: THE SEARCH BLOC - SEVERAL LOCATIONS**

62

62A. I/E. STREET, MEDELLÍN - DAY

From a moving car, WANTED posters with photographs of Pablo Escobar and his military leaders.

VIRGINIA (V.O.)
 Colonel Méndez offers a billion
 pesos for Pablo's head.

62B. INT. OFFICE, MEDELLÍN - DAY

Pablo's men, with one of the wanted posters and drinks, argue over how they look in the photos and the amounts offered for each.

MAN 2
 Thirty million pesos for Careta?
 (to Careta)
 See how much you're worth? If your
 wife finds out, she'll turn you in,
 Careta.

CARETA
 (coming over)
 For thirty million I'll turn myself
 in.

MAN 2
La Plaga, you're only worth twenty.
Careta is worth more than you.

LA PLAGA
(upset)
Who says?

CARETA
(proud)
The Search Bloc.

MAN 2
(scandalized)
Forty million for Pelado?

LA PLAGA
(to Pelado)
Come here, Pelado, you bastard.
Since when are you worth more than
me?

He points his gun at him. The others hold him back: it's not his fault, let him go!

LA PLAGA (CONT'D)
Patrón, Pelado has no respect.
This douchebag is on a power trip.
It says here he's worth more than
us.

Pablo joins the debate. He sees the price on his own head.

ESCOBAR
Only one billion? Those bastards
are insulting us!

62C. I/E. CAR, STREET, MEDELLÍN - DAY

Inside his car, Colonel Méndez sees new posters covering his posters.

COLONEL MÉNDEZ
Stop, stop, stop. Stop here.

The colonel gets out and goes over to the new posters.
There's a photo of him on them. They're offering one billion
plus one peso for his head.

VIRGINIA (V.O.)
Pablo raises the stakes and
challenges the Bloc head on.

The colonel looks around, paranoid. From his point of view
every passerby is a sicario.

Rubén Blades sings "La muerte."

62D. EXT. SLUMS, MEDELLÍN - DAY

On the corners of the slums in Medellín, men from the Cartel hand out weapons and ammunition to bums and beggars crowded around the beds of their pick-ups.

ESCOBAR (V.O.)
Here's what we'll do: hand out guns
in the slums, two or three
thousand, the more the better.

62E. INT. APARTMENT, MEDELLÍN

Virginia, sitting on the bed, covered only by a sheet, watches in horror as Pablo fiercely barks instructions on the telephone.

ESCOBAR
Write this down: I'll pay a
thousand dollars for every dead
cop. A thousand. Five thousand
for a sergeant.

62F. EXT. STREETS, MEDELLÍN - DAY

Indiscriminate murders in the streets. Kids from the slums sneak up on policemen and shoot them at point blank.

ESCOBAR (V.O.)
Twenty thousand for a captain. A
hundred thousand for a colonel and
two hundred thousand dollars if
someone takes out a general. You
got that?

More executions. The brutality resides in the spine-tingling simplicity of the act: a spontaneous gunshot to the head of anyone wearing a uniform.

62Econt. INT. APARTMENT, MEDELLÍN - DAY

ESCOBAR
(into telephone)
To get paid they just have to bring
in the badge of the man they kill.

Virginia listens to Pablo, desolate.

VIRGINIA
Stop this, Pablo. Stop it. You'll
turn the city into a shooting
gallery.

62G. EXT. SLUMS, MEDELLÍN - DAY

Unmarked SUV's belonging to the Search Bloc take the slums. The whole neighborhood flees.

VIRGINIA (V.O.)
The law quickly sets its exchange
rate in the slums.

They line up ten teenagers on a slope overlooking a trash heap on the edge of the suburbs. On their knees.

VIRGINIA (V.O.)
They see every teenage boy as a future sicario.

The soldiers execute the teenagers at the foot of the huge mural of Pablo, now faded and losing its color.

63 **I/E. SUV, STREETS OF MEDELLÍN - DAY**

63

Neymar and Santos in the back seat of an official car. Colonel Méndez is seated in the front seat beside the driver.

The DEA agent scrutinizes the crowded streets of Medellín as they pass. Méndez observes him in the rear-view mirror.

COLONEL MÉNDEZ
You think you're going to see him, don't you? It happens to all of us the first few days.

64 **I/E. SEARCH BLOC HEADQUARTERS - DAY**

64

64A. EXT. PATIO - DAY

Neymar walks with Colonel Méndez through the Search Bloc facilities.

INSERT: SEARCH BLOC HEADQUARTERS, MEDELLÍN.

COLONEL MÉNDEZ
There are 500 men in the Bloc, all from Bogotá. We can't use anyone from here, they're all nephews and cousins and in-laws of Escobar. We even bring in our own food, so they won't poison us.

Large pieces of meat are unloaded from a refrigerated truck by the kitchens.

COLONEL MÉNDEZ (CONT'D)
Besides us there's also the DAS, the Dijin, the district attorney's office, the army, the F2... It's already hard enough to coordinate, and we all speak Colombian. What makes the DEA think we need you here?

NEYMAR
The Extradition Treaty isn't working. If you don't send them to us, we come down and get them.

COLONEL MÉNDEZ
(sighs)
That's nice.

Neymar stops before a small chapel open to the patio.

NEYMAR
Are your men religious?

COLONEL MÉNDEZ
It's for security reasons. We can
hold funerals here without leaving
the compound.

Neymar contemplates the chapel.

64B. INT. GYMNASIUM - DAY

In the gymnasium they've set up sophisticated communications tracing equipment. Santos explains how to use it to a dozen Bloc agents. They're surrounded by about fifty men listening carefully.

SANTOS
(in bad Spanish)
Using three receivers on land, we
can precisely calculate the signal
in a two-hundred-yard radius... If
one of the posts detects relevant
information, it activates the
protocol: you alert the officer in
the room and push this button to
automatically record the
conversation.

OPERATOR 1
(raising his hand)
Escobar.

VOICE (V.O.)
Pablo will be leaving the house in
ten minutes. Sector 2, La
Victoria, got it?

An expectant silence.

SANTOS
Have you identified the frequency?

OPERATOR 1
Negative. It's a mobile line,
sir...

BLOC AGENT
(to Méndez)
Should we scramble?

OPERATOR 2
(raising his hand)
Escobar.

VOICE 2 (V.O.)
The Patrón is having lunch at El Dorado. El Dorado, you got that? I just dropped him off.

OPERATOR 2
It's a public phone, sir. Sector seven, El Camino.

COLONEL MÉNDEZ
That's on the other side of the city.

OPERATOR 3
(raising his hand)
Escobar! Sector five, he's in a doctor's office. A podiatrist.

OPERATOR 4
(raising his hand)
Escobar! Seen with his son in a park in Sector 12, playing volleyball. He's wearing an Antioquía football uniform.

NEYMAR
(amazed)
Is he everywhere?

More operators keep getting up, signalling Escobar's presence all over the city.

COLONEL MÉNDEZ
They're his men.

VIRGINIA (V.O.)
The Cartel floods the lines with fake news regarding his whereabouts.

65 **INT. TELEPHONE BOOTH, POOR NEIGHBORHOOD - DAY**

65

A boy from the slums talks on the phone.

VIRGINIA (V.O.)
The people from the slums make thousands of calls with fables of all kinds.

BOY FROM THE SLUMS
I just saw Pablo with a girl, around the corner. On Bolívar Avenue, outside the co-op, dressed in blue. It's definitely him.

Behind him, an endless line of boys waiting their turn to call.

66 **EXT. MEDELLÍN - DAY**

66

We hear a jumble of voices, hideouts and fake clues floating over Medellín, its neighborhoods and hills, contemplated from the air.

67 **INT. DIRECTOR'S OFFICE, TV STUDIO - DAY**

67

A large, barren office. Virginia listens to the head of the network's explanation.

DIRECTOR
Nothing lasts forever, Virginia.
We have new partners and they've
asked for changes. And your
replacement has... the right people
behind her.

On a TV screen on a panel we see an attractive blonde in her twenties hosting Virginia's show.

VIRGINIA
Who she fucks isn't what matters.
It's who I fuck.

DIRECTOR
Don't twist this around, Virginia.
We don't care about your personal
life here.

VIRGINIA
They told you to fire me.

DIRECTOR
Nobody told me to do anything.
It's an artistic decision.

VIRGINIA
You're lying. Replacing me with
that cheap slut is not an artistic
decision. It's because of him,
right? Say it, I want to hear it.

DIRECTOR
(shaking his head)
We don't care what that gentleman
lover of yours does.

Virginia holds back tears, then threatens him savagely.

VIRGINIA
Well, you might care from now on,
you bastard.

68 **INT. OUTSIDE DIRECTOR'S OFFICE, TV STUDIO - DAY**

68

Virginia storms out of his office, furious. She turns and goes back to the door, adding:

VIRGINIA

And you better watch out, because I'm going to tell Pablo to blow up your fucking office and the whole building, with you and your family inside, you motherfucker! And that will be an artistic decision too!

The secretary watches her leave, intimidated.

69

EXT. STREET, VIRGINIA'S BUILDING - DAY

69

Virginia gets out of a taxi, still upset. She crosses the street, heading for her building. Someone is waiting for her.

VIRGINIA

What's wrong with men? Nobody ever told you that if you want to see a woman, you're supposed to call first?

Neymar smiles, amused, sitting on the front steps of her building.

VIRGINIA (CONT'D)

Don't show me your badge. I accept the invitation.

70

INT. RESTAURANT - DAY

70

Virginia and Neymar are having a bite in a nearby restaurant.

VIRGINIA

It was time for a change. Too many years doing the same thing.

NEYMAR

Then it's good news.

VIRGINIA

Couldn't be better. TV networks are like men. Sometimes you have to leave them to be appreciated.

NEYMAR

What's your plan?

VIRGINIA

I have an offer from a network in Miami. I might take it. And start a new life. Can you picture me in the United States?

NEYMAR

The question is can you picture yourself there?

VIRGINIA
 Maybe. But I would need a man
 there. Are you still married,
 Agent Neymar?

Neymar smiles, taking the hint. He nods.

VIRGINIA (CONT'D)
 Until you've made love to a
 Colombian woman. That changes
 everything.

Virginia moves her hand closer to Neymar's. She grazes his
 forearm with her index finger. Neymar doesn't flinch.

NEYMAR
 Please, don't put my life in
 danger, Virginia.

VIRGINIA
 Pablo doesn't need an excuse to
 kill a DEA agent.

Neymar looks her in the eye.

NEYMAR
 He's taking you with him. When he
 goes down. You know that, don't
 you?
 (Virginia goes quiet)
 You got fired. By the network.
 And you have no offers. Nobody
 will ever hire you again. Not
 here, not in Miami, not anywhere.
 You're marked for life. You'll
 have to do something else.
 Anything. And you're not 20 years
 old anymore. Your legs aren't as
 pretty as they used to be. Or your
 smile. You've been through a lot,
 Virginia. And this is on your
 face.

Virginia looks devastated.

VIRGINIA
 What do you propose?

NEYMAR
 That you help us.

VIRGINIA
 In exchange for what?

NEYMAR
 Protection.

VIRGINIA
 (smiles)
 Protection? There's no such thing.
 (getting emotional)
 (MORE)

VIRGINIA (CONT'D)
Pablo will find me. No matter
where I go.

Virginia looks at Neymar.

VIRGINIA (CONT'D)
What, do you think he doesn't scare
me? You think all the threats and
death and smell of burnt flesh
don't affect me?

NEYMAR
Help us find him.

Virginia holds back tears, gathering herself.

VIRGINIA
You know what? The TV networks
only want little girls now. They
don't value the experience of a
woman.

NEYMAR
Is that what Pablo values about
you?

VIRGINIA
That's right. And my loyalty.

She signals the waiter.

WAITER
The bill has been paid.

NEYMAR
(surprised)
Who paid it?

Neymar looks at Virginia, who stares back at him like she's
saying "Who do you think?"

71 **INT. HIDEOUT 3 / VIRGINIA'S PENTHOUSE - NIGHT**

71

TELEPHONE CONVERSATION

Pablo is talking to Virginia. On the table before him there
are six telephones, each a different model and color.

ESCOBAR
Tell me what that damn gringo
wants.

VIRGINIA
What all the gringos want, Pablo.
To catch you.

ESCOBAR
Bastard. Did he tell you where
he's staying? Is he staying in
Medellín?

VIRGINIA
You can't kill a DEA agent.

ESCOBAR
Don't tell me who I can kill! I already killed a minister! If you think I'm scared of killing a gringo, Virginia, then you don't know me. And why does he know your address?

VIRGINIA
He works for the DEA, Pablo!
That's why! Are you following me?

ESCOBAR
(annoyed)
No, I am not following you. One of my boys saw you. And so what if I am following you. Have you got something to hide?

VIRGINIA
Pablo, don't follow me. Don't call me anymore. You're screwing up my life! Today I got fired because of you. People are avoiding me like the plague. Nobody will come near me.

ESCOBAR
That shitty gringo had no problem coming near you.

VIRGINIA
(desperate)
Stop talking about him! And just stay away from me! Please! I'm begging you!

ESCOBAR
(upset)
You're saying that because you know they're recording this and you want them to think it's over between us.

VIRGINIA
(desperate)
It *is* over between us! If anyone's out there listening please record this: I have nothing to do with the psychopathic murderer on the other line. I did once, it's true, and it was a mistake!

ESCOBAR
Wait, my love. I'll call you from another phone, okay?

He hangs up, picks up another phone and dials.

ESCOBAR (CONT'D)
 (to himself)
 Ave Maria... Stubborn bitch.

72 **EXT. JUNGLE HIDEOUT 3 - DAY**

72

A canoe slides smoothly down a tributary of the Cauca River. A beautiful teenage girl is riding on the bow, blonde hair and tan skin, serene and virginal in her blue volleyball uniform.

Her COACH and Salvador are riding with her.

INSERT: CAUCA RIVER, MAGDALENA MEDIO.

Pablo greets them on the riverbank and helps her off the canoe.

The coach greets Pablo and praises the virtues of his pupil. She smiles timidly, without saying a word.

A dozen cages full of birds catch her eyes.

TEENAGE GIRL
 Do you like birds?

ESCOBAR
 Very much. They symbolize...
 freedom, right?

The girl smiles, dazzled. Careta interrupts them with a portable telephone.

CARETA
 Patrón. Monje.

ESCOBAR
 Not now.

CARETA
 He says it's important.

Pablo pays no attention. He leads the beautiful girl off towards one of the structures.

Meanwhile Salvador says goodbye to the coach.

VIRGINIA (V.O.)
 That day they break the golden
 rule: anyone who visits a hideout
 has to sleep there.

The coach rides off by himself in the canoe, heading back.

73

MONTAGE: ABEL MONJE GOES DOWN - SEVERAL LOCATIONS

73

73A. EXT. ABEL MONJE'S HOUSE - DAY

A house in a residential neighborhood in Medellín. The street is deserted, but there's a red exterminating van parked outside.

MONJE (O.S.)
I need to talk to him, the people
handling delivery in Miami are
getting out of line, there's
nothing else I can do.

73B. INT. ABEL MONJE'S HOUSE - DAY

Monje walks while holding the phone, desperate.

MONJE (CONT'D)
It's the second route we've lost
this month. The Cali people are
moving in on our territory up
there, did he tell you that? Negro
won't even talk to me on the phone
anymore, he only wants to talk to
him.

Through a large window he spots the exterminating van parked outside.

73C. INT. EXTERMINATING VAN - DAY

Inside the van, FOUR AGENTS listen to his conversation with bugging equipment.

MONJE (V.O.)
No, I don't want you to kill him,
he's our liason up there! Killing
him will make things even worse. I
want Pablo to talk to him, is that
so hard to...?

73D. ABEL MONJE'S HOUSE - DAY

Monje stops himself, observing the van.

MONJE
Hold on a second.

He reaches into a dresser drawer and takes out a gun, looking out the window.

73E. I/E. EXTERMINATING VAN - DAY

The agent in charge gives the order over a walkie-talkie.

BLOC AGENT
We're fucked! Move in!

The back door swings open and his men jump out, armed with assault rifles.

A dozen more men jump out of nearby vehicles parked on the street. They rush the house, taking fire from inside.

We stay in the empty exterminating van. We hear bullets and explosions coming from inside the house and Monje screaming when he dies.

VIRGINIA (V.O.)
Monje's death meant the fall of the
cartel's financial wing...

74 **EXT. SUGAR-CANE FIELD - DAY**

74

POV from an army helicopter, Garza and two of his men gallop towards a field of tall sugar-cane and disappear inside it. A machine gun mounted on the helicopter fires into the field, tracing their horses' trajectory.

VIRGINIA (V.O.)
Garza's meant the fall of the
toughest wing.

Their horses exit the field on the other side without their riders.

75 **I/E. HELICOPTERS / JUNGLE HIDEOUT - DAWN**

75

HELICOPTERS

Three Search Bloc artillery helicopters fly low over the jungle. Colonel Méndez is riding in one of them.

JUNGLE HIDEOUT

A group of armed men run towards the structures holding walkie-talkies.

MAN
Helicopters!

CARETA
Damn it. Let's move. Move!

Pablo grabs his R-15 and comes out. The approaching roar of the helicopters drowns out their instructions and cries of alarm.

The young volleyball player turns over in the cot, half-naked and drowsy, without waking up.

Pablo sprints into the jungle, naked, followed by some of his men. Salvador frees the birds. One of the helicopters guns him down.

The flock of birds creates problems for the helicopters. They crash into the windshield and jam the rotor blade of one and it spins out of control: a primitive anti-aircraft weapon, but effective.

Inside the hideout, the girl sits up. She reaches the door naked in time to see the helicopter crash only a few yards away.

She contemplates the scene, mesmerized, like it's a dream. The giant fireball reflects in her huge teenage eyes.

76 **EXT. JUNGLE - DAY**

76

Pablo runs barefoot, jumping between tree roots, dodging branches... running, running, running...

We hear Pablo's voice, furious.

 ESCOBAR (V.O.)
 For years we have called for peace
 and offered dialogue as an
 alternative, but the only response
 we have received has been official
 and systematic persecution against
 our families and organizations.

77 **INT. RADIO STATION - DAY**

77

The announcer, very upset, signals the technicians in the booth.

People are restless in the booth, making telephone calls, Search Bloc agents rush in...

 ESCOBAR (V.O.)
 Therefore I hereby declare full out
 war on the government and the
 industrial and political
 establishment, and the journalists
 who have insulted us, the
 extradition judges and everyone who
 has persecuted and attacked us. If
 they make me run, I make them run
 too. Either everyone sleeps in a
 bed, or everyone sleeps on the
 floor. Before, only the poor died
 violent deaths. From now on, the
 rich will too. The only thing
 truly democratic in this country
 will be death.

The Search Bloc agents gesture at the announcer to try to keep Pablo on the line.

 ESCOBAR (V.O.)
 Listen, terrorism is the atomic
 bomb of the poor. We're not using
 lead anymore. From now on, we're
 using dynamite.

 ANNOUNCER
 And how do we know you're really
 Pablo Escobar Gaviria and not
 someone else pretending to be him?

ESCOBAR (V.O.)
 That's easy. I'll prove it to you
 by killing you and your family
 tonight, that will clear up any
 doubt you may have about who you're
 talking to.

The announcer looks at his technicians, terrified.

78 **INT. BATHROOMS, BOGOTÁ AIRPORT - DAY**

78

A GUNMAN stops a passenger from entering the men's bathroom
 in the departure terminal.

GUNMAN
 It's out of order.

INSERT: EL DORADO AIRPORT, BOGOTÁ.

In one of the stalls, Careta gives last-minute instructions
 to a well-dressed young man. He handles a locked briefcase
 with a combination.

CARETA
 It's closed, they'll be waiting for
 it when you get there. They know
 where the merchandise goes, you
 don't even have to open it. Don't
 worry, I'll be nearby in case
 anything happens.

YOUNG MAN
 And the cash?

CARETA
 You're already asking for money?
 You haven't done anything yet!
 Give yourself a chance, brother.
 They'll pay you in Cali when you
 get there.

The young man smiles.

79 **INT. GATE, BOGOTÁ AIRPORT - DAY**

79

Careta and the young man walk through the jet finger towards
 the plane. Careta's belt beeper goes off.

CARETA
 (reading)
 Keep going. They want me back at
 the office.

YOUNG MAN
 No, man.

CARETA
 Don't worry, they'll pick you up
 there. Trust me.

Careta turns and heads for the exit while the young man keeps walking towards the plane.

80 **INT. MIAMI AIRPORT - DAY**

80

Virginia, looking rough, walks towards the check-in desk.

INSERT: MIAMI INTERNATIONAL AIRPORT.

Two undercover FBI agents show her their badges.

AGENT 1
FBI. May I see your passport?

Virginia searches in her travel bag.

AGENT 2
Are you carrying any money?

VIRGINIA
(tough)
The money you're looking for
travels to Colombia in the
containers that bring the drugs,
not in my purse.

They're interrupted by a commotion and screaming at the Avianca check-in desk. Passengers grab their heads, horrified.

Virginia goes over to the counter.

VIRGINIA (CONT'D)
What happened?

AIRLINE EMPLOYEE
They just closed Bogotá Airport.
An Avianca flight exploded in mid-flight.

Virginia listens in terror.

VIRGINIA (V.O.)
After the first bombs, the country
asks the government to give the
narcos hell.

81 **EXT. SHOPPING AREA, MEDELLÍN - EVENING**

81

Pablo, wearing glasses and a bushy beard, holding hands with Elena and Jorge and his daughter Mariana on his shoulders, walks through a crowded shopping area.

VIRGINIA (V.O.)
After the fourth, to give them what
they want.

We hear a car bomb explode in the distance. A column of black smoke rises on the horizon about six blocks away. Everyone turns, startled.

Except Pablo, who walks with his family without even turning.

82

INT. U.S. EMBASSY - DAY

82

Santos and Neymar have taken over an office at the American embassy in Bogotá. We hear a heated debate about Pablo's bombing campaign on a transistor radio.

TALK SHOW GUEST (V.O.)

The narcos aren't trying to destroy the State, they're trying to take it over! So they can call the shots instead of the Colombian people. If we cancel extradition, we're kneeling before them and accepting that they're the ones running the country...

Santos lazily reads through a list.

SANTOS

(to himself)

Newell... There was a Newell in my graduating class. You think it could be him?

NEYMAR

(distracted)

What is it?

SANTOS

The list of victims on the Avianca flight. Forensics sent it.

Neymar looks at him, suddenly interested.

NEYMAR

American?

SANTOS

It doesn't say. Robin Newell and Catherine Gilmore. 37 and 32 years old, married.

Neymar realizes something.

NEYMAR

Find out their nationality.

83

INT. VIRGINIA'S PENTHOUSE - NIGHT

83

Virginia takes a warm bath, her eyes closed.

Suddenly the lights go out in the house. Virginia sits up, startled.

VIRGINIA
Hello? Hello?

A table lamp turns on, startling her. She tries to get out of the bathtub but a man's arm holds her down. It's Pablo.

ESCOBAR
Have you talked to anyone?

VIRGINIA
Pablo, let go of me. Are you
crazy?

ESCOBAR
That DEA pig. Have you seen him?

VIRGINIA
No. What's the matter with you?
Let me go.

Pablo lowers the lamp towards the water in the tub, threatening.

ESCOBAR
I saw a picture of you, Virginia.
In the morgue. You didn't look
very pretty.

VIRGINIA
Pablo, please put the lamp down.

ESCOBAR
Just another stiff in there. If
you're lucky you'll get humped by
some medical students before they
toss you in a ditch.

Virginia grabs Pablo and pulls him into the bathtub. He raises the lamp, keeping it out of the water.

VIRGINIA
Do it now, you bastard. Do it if
you have the balls. We'll die
together and get it over with.

Pablo looks at her, furious.

VIRGINIA (CONT'D)
Look at yourself. You're doing to
me exactly what you said they
would.

Pablo freezes when he hears this. He kisses her. First with regret, then desperation. Virginia pulls his pants down and opens her legs, causing the tub to flow over.

They make love frantically. The lamp rocks in his hand, inches from the surface of the water.

84

INT. VIRGINIA'S PENTHOUSE - DAWN

84

Pablo looks out the window. She speaks to him from the bed, smoking a cigarette.

VIRGINIA
It's like the networks are all
trying to starve me to death.
They're making me pay for your
murders.

ESCOBAR
What do you need?

VIRGINIA
Forty thousand dollars to go to
Europe.

Pablo doesn't like the idea.

VIRGINIA (CONT'D)
I'm branded, don't you see? I need
you to help me leave. My career is
over because of you, nobody will
hire me here.

ESCOBAR
I can't give you money. You're my
biographer, if you say nice things
about me what will they say. That
I paid you off.

VIRGINIA
I'm not going to say nice things
about you. How could I? I
wouldn't know how.

ESCOBAR
I need you here.

VIRGINIA
(desperate)
I'm still getting calls, Pablo, I'm
still getting threats. I have to
leave. Forty thousand isn't much,
just while I sell my apartment,
I'll pay you back.

ESCOBAR
(shaking his head)
I want you to be here to see what
happens.

VIRGINIA
What's going to happen? Don't say
that, you're scaring me. I don't
want anything else to happen.

Pablo looks out the window.

ESCOBAR

This is a death parade, my love.
The Corrals turned themselves in
and revealed routes. The business
is bankrupt without Monje, the
money doesn't make it here, it
stays outside. And war is the most
expensive thing in the world,
Virginia. I need to stop. And I
need a safe place where I can
reorganize everything.

VIRGINIA

A safe place. That doesn't exist
in Colombia.

Pablo smiles: he has an ace up his sleeve.

ESCOBAR

That's the news I have for you. If
things stay on track... the
government is going to give me one.

Virginia looks at him without understanding.

85

INT. U.S. EMBASSY - DAY

85

Neymar walks quickly down the halls of the embassy carrying
several documents, crossing several offices. A secretary
tries to stop him but he walks right past her.

He enters Ambassador Williams' office. Williams looks up at
him over his glasses.

NEYMAR

Ambassador. There were two
American citizens. On the Avianca.

Neymar drops the documents on his desk.

NEYMAR (CONT'D)

Directive 12.333 authorizes
military operations on foreign soil
to guarantee the security of our
citizens. We can have the Delta
Force here in six hours. I talked
to Suley, the State Department...

WILLIAMS

(interrupting him)
Too late.

Neymar doesn't understand. The ambassador looks over at
VELARDE, a Colombian government representative, sitting
across from him.

VELARDE

We reached... an agreement.

86

EXT. PLOT OF LAND, LA CATEDRAL - EVENING

86

The delegate and Velarde, leaning on a car, watch as Ignacio Castro walks through a clearing on a hillside accompanied by a city architect and half a dozen clerks.

The hill has a view of the whole city.

On the car radio we hear the latest news.

NEWSCASTER (V.O.)

Only minutes ago the National Assembly declared the Extradition Treaty unconstitutional with 45 votes in favor and only five against, while seven abstained...

VIRGINIA (V.O.)

Pablo adds one last condition to his surrender: he provides the jail.

IGNACIO CASTRO

(pointing)

The walls could go over there... Make sure they're not too high, professor. This is El Patrón's favorite view.

DELEGATE

(to himself)

Son of a bitch.

87

I/E. HELICOPTERS / MANSION - DAY

87

Two helicopters fly over Medellín at a low altitude.

INSERT: MEDELLÍN, JUNE 19TH, 1991.

Velarde is traveling in the second helicopter.

NEWSCASTER (V.O.)

The President of the Republic defended the independence of the constitutional body and denied any connection between the resolution adopted and Pablo Escobar Gaviria, the leader of the Medellín Cartel, surrendering to authorities, scheduled for later today.

Behind a colonial mansion's immense grove rises a green soccer field.

The helicopters land on it. Around the field there are forty armed men. They say goodbye to their boss with quick, tight embraces and a few tears.

In a helicopter, a clerk looks at Velarde.

CLERK
Is this safe, boss?

The representative doesn't answer. He sees Pablo approaching with two of his men, Careta and La Plaga.

ESCOBAR
How's it going?

VELARDE
How are you, Pablo?

They shake hands.

ESCOBAR
(referring to his men)
They're coming with me.

PILOT
We're full. Only room for one.

ESCOBAR
They're my security detail.
They're both coming.

Velarde turns to the clerk.

VELARDE
You're staying.

The clerk looks at him in horror.

VELARDE (CONT'D)
(authoritative)
You heard me! Get out.

The clerk gets off the helicopter. Pablo's men get on.

ESCOBAR
Let's go!

The helicopters rise into the air. The clerk watches them fly away, terrified. He's surrounded by fifty ferocious armed murderers. The clerk smiles at them, friendly.

The helicopters fly over Medellín.

Pablo looks around calmly, defiant. Watching his face, over the rooftops of the city beneath him, we hear his statement.

ESCOBAR (V.O.)
After years of persecution, of
abuse and fighting, today I have
seen the National Assembly finally
work towards the defense of human
rights, peace and democracy in
Colombia.

88 **INT. LA CATEDRAL PRISON - DAY**

88

A prison official shows a small, functional cell to journalists who have gathered at La Catedral Prison. They take photos of the cots and bunk beds.

INSERT: LA CATEDRAL PRISON, MEDELLÍN.

 ESCOBAR (V.O.)
 With my submission to justice I would also like to pay a tribute to my irreplaceable wife, my pacifist 14-year-old son, my 7-year old little toothless ballerina and my whole family, who I love very much. Our homeland is going through a unprecedented peacemaking process and I simply could not remain indifferent to the wishes of the overwhelming majority of Colombians who desire peace. My surrender is my humble contribution to this historic moment.

Meanwhile, a clerk walks through a steel door with a sign that reads RESTRICTED ACCESS and a guard standing outside.

We follow him, gaining access to an area with sophisticated accommodations, carpeted floors and upholstered walls, several bars installed and large open spaces with armchairs, pool tables and arcade games, a quadraphonic sound system and huge king-size beds.

89 **I/E. HELICOPTER, LA CATEDRAL PRISON - DAY**

89

Pablo spots the prison from the air.

 ESCOBAR
 (like a child)
 Pretty, isn't it?

90 **EXT. LA CATEDRAL PRISON - DAY**

90

The helicopters land on the prison's dirt soccer field.

Around a hundred soldiers are standing around the field, their backs turned. They can hardly resist the temptation to turn and watch.

Waiting for Escobar are his lawyer, the country's attorney general, its top prison official, a chaplain and the warden. Velarde never leaves his side.

 ESCOBAR
 Carajo. Everyone's here but the president.

VELARDE
He couldn't make it. Scheduling problems.

Medellín's top prison official opens the submission affidavit. Pablo solemnly removes the bullets from the clip and hands over his Sig Sauer.

91

INT. REC ROOM, LA CATEDRAL PRISON - DAY

91

Pablo's cabinet at work. Santoro, Hermosilla, Careta and other key men smoke and drink around a large table, writing down shipments, routes and amounts.

SANTORO
The Conception and Norman Key routes are working again, the Fany is at almost one hundred percent. We have 250 planes in service and 30 Piper still immobilized in Santamarca...

ESCOBAR
Talk to the number two at the Aviation Authority, he's a brother. If he doesn't play ball, bring him here and I'll talk to him.

HERMOSILLA
(taking notes)
All set.

ESCOBAR
For everyone still on the outside: nobody moves a gram without me knowing it. They are obligated to pay me a tax, thirty percent of the value of the product here.

SANTORO
They won't like that. The Cali people are asking for five percent, everyone will go to them.

ESCOBAR
(inflexible)
I came up with the routes, I took out extradition all by myself so that you can keep working. Spread the word. Whoever doesn't pay in either cash, merchandise or properties will pay with his life.

Hermosilla writes it down, not very convinced. The meeting continues.

VIRGINIA (V.O.)
Soccer players from the national team come to play with the traffickers.

We hear "El preso" by Fruko y sus Tesos.

92

EXT. SOCCER FIELD, LA CATEDRAL PRISON - DAY

92

Professional players watch amused as the drug lords pose for a team photograph, each player with one knee on the ground.

VIRGINIA (V.O.)
The prison guards play for the
cartel's team, which is clearly no
coincidence.

On the sideline, a professional soccer announcer in a suit and tie gives the play by play, holding a microphone, connected to speakers.

ANNOUNCER
(emphatic)
Seasoned striker Escobar moves the
ball with amazing skill... He
dribbles masterfully towards the
far sideline... He bounces off one
tackle, another... What agility!
What elegance!

Pablo's legal advisors wait impatiently on the sideline with their briefcases.

VIRGINIA (V.O.)
His lawyers have to wait until the
game is over to meet with Pablo...
and the game isn't over until El
Patrón has won.

Someone shouts:

PELADO (O.S.)
The social workers have arrived!

El Pelado approaches accompanied by a dozen beautiful, dazzling young ladies wearing party dresses: short skirts, high heels, long eyelashes. The game is over.

The men go over to them, choose partners, joke around. Pablo grabs one of the youngest around the waist and walks off with her towards the prison building.

His lawyer, phone in hand, grows desperate.

LAWYER
Pablo!

93

INT. DISCO, LA CATEDRAL PRISON - NIGHT

93

Smoke, strobe lights, loud music. Pablo's men dance drunk on the dance floor, fondling the half-naked teenage girls in armchairs.

FRUKO Y SUS TESOS (V.O.)
*Forever condemned to this horrible
 cell... with no one to love and no
 one to tell...*

Pablo smokes marihuana and has a drink with his men. The young girl, in a bikini, wiggles in his lap. Pablo lets her.

94 **EXT. FRONT GATE, LA CATEDRAL PRISON - DAY**

94

Pablo and his men say goodbye to the young ladies, who get on a minibus. Pablo's girl stares at him through the window, enthralled, as the bus drives away towards the exit... just as the four by fours arrive carrying his family.

VIRGINIA (V.O.)
 Sundays are saved for family.

Elena, her mother and the children get out. Pablo greets them lovingly.

95 **EXT. YARD, LA CATEDRAL PRISON - DAY**

95

A long table with plenty of food. Pablo is sitting at the head of the table with his wife Elena and his children; his brothers and cousins, his mother doña Hilaria and his closest friends.

96 **EXT. LA CATEDRAL PRISON - DAY**

96

Pablo plays on the floor with his daughter. He gazes at her, mesmerized by her innocence at such a tender age.

MARIANA
 Why don't you live at home with us,
 Daddy?

ESCOBAR
 Because I work here, my princess.
 This is my castle. You see the
 towers?

Behind the girl, Pablo observes the prison's security towers.

ESCOBAR (CONT'D)
 I'm the king, and kings have
 castles. That's why you're a
 princess, because you're my
 daughter.

MARIANA
 But there are guards.

ESCOBAR
 Of course there are. They're here
 to protect me. I asked them to be
 here.

MARIANA
But Mommy says you can't leave.
And she cries all the time.

ESCOBAR
What do you mean, I can't leave?
Who says?

MARIANA
Mommy.

ESCOBAR
(chuckles)
Of course I can leave. This is my
castle, I can come and go as I
please. You wanna see?

Mariana doesn't answer, sulking.

ESCOBAR (CONT'D)
You want to go for an ice cream in
the big park by the church?

Mariana nods.

ESCOBAR (CONT'D)
Then let's go.

He puts her on his shoulders and starts walking with her
towards the exit. He calls out to his family, still talking
at the table.

ESCOBAR (CONT'D)
Don't wait up! Mariana and I are
going out for an ice cream!

They laugh.

ESCOBAR'S MOTHER
Pablito still has his sense of
humor.

Elena smiles too. But she looks at him again, worried.

Pablo walks with Mariana on his shoulders towards the exit.
He points at each guard he finds on the way.

ESCOBAR
(imperative)
Who's in charge here?

GUARD
(intimidated)
You, Patrón.

ESCOBAR
That's what I like to hear. Open
that door! The king and his
princess are going out for an ice
cream.

(MORE)

ESCOBAR (CONT'D)
(to Mariana)
What flavor, your highness?

MARIANA
(amused, whispering)
Strawberry.

ESCOBAR
Strawberry! The princess has a
craving. Don't you dare try to
stop us or the king will have your
heads cut off!

Mariana enjoys the game. The doors open before them. They
reach the parking lot without anyone daring to stop them.

ESCOBAR (CONT'D)
Our carriage awaits.

He approaches a four by four parked outside. He points at
the driver.

ESCOBAR (CONT'D)
Give me the key, bro.

The man hesitates. He looks at the soldiers at the front
gate, their weapons ready.

ESCOBAR (CONT'D)
(shouting)
You heard me! The king wants the
keys to the carriage!

The man gives him the keys. Pablo opens the car door. The
soldiers raise their weapons, aiming at him. Pablo looks at
them.

His wife calls out to him from the door. Pablo hesitates.
He looks at the soldiers... the open car door beside him...
He calculates his chances.

Elena watches the scene, holding her breath.

ESCOBAR (CONT'D)
You know what, princess? I forgot.
I had them bring the best
strawberry ice cream in the whole
world to the castle. It's made
with ice from the North Pole,
especially for your highness.

MARIANA
(excited)
Really?

ESCOBAR
Really. You've never heard of the
famous strawberry icebergs in the
North Pole?

Pablo carries her back inside, making up another story.

The soldiers lower their weapons.

97 **INT. RECORDING STUDIO - NIGHT**

97

Virginia, before a microphone. She's recording a commercial in a local recording studio, small and decadent.

VIRGINIA
Delicado Clothing Warehouse.
Select clothing for the whole
family. Comfort and elegance at
affordable prices. Visit our store
on...

98 **EXT. ENTRANCE, RECORDING STUDIO - NIGHT**

98

Virginia leaves the recording studio at night in a popular neighborhood.

She tries to stop a taxi with no luck. She sees two kids approaching on a Yamaha 250.

Virginia steps back, alarmed. She starts walking in the opposite direction. The motorcycle is getting closer. Virginia turns, frightened. They've almost reached her. She holds out her arms, ready to get shot.

The boys look at her curiously and ride right past her.

Virginia drops to her knees, her arms still forming a cross, crying.

99 **INT. ENTRANCE, LA CATEDRAL PRISON - DAY**

99

Virginia walks with Pelado and Careta through the facilities.

CARETA
(smiles)
Security is tight here, Virginia,
this is the VIP entrance. El
Patrón doesn't want the guards
fondling you, he says you're very
sensitive.

They cross paths with two beautiful girls with long legs. They look at Virginia and whisper. They've had a long night.

CARETA (CONT'D)
He has complicated business today.
You might have to wait, Virginia.

100 **INT. ESCOBAR'S BEDROOM, LA CATEDRAL PRISON - DAY**

100

Virginia waits in Pablo's cell, which looks more like a luxury suite. She hears him come in behind her.

VIRGINIA
Nice hotel...

ESCOBAR
You have to earn it, sweetheart.
It doesn't come easy.
(sits down)
How's our book going?

VIRGINIA
What book. Who would want to buy a
book about you.

ESCOBAR
(joking)
My admirers.

VIRGINIA
Your admirers can't read, they're
still too young.

ESCOBAR
(smiles)
You're right. And that's one of
their virtues... I left a meeting
to see you, Virginia. What do you
want.

VIRGINIA
I need to know if I'm safe.

Pablo smiles.

ESCOBAR
How should I know? No one is safe
in this country.

VIRGINIA
As far as you're concerned, can I
feel safe?

ESCOBAR
What are you talking about. Nobody
would kill their own biographer.
Who would tell my story then.

VIRGINIA
I'm still getting death threats,
Pablo. You can't imagine how
terrifying my life has become.
Your enemies won't leave me alone.

ESCOBAR
What can I do?

Virginia hesitates.

VIRGINIA
Tell everyone we're not together
anymore.

ESCOBAR

(joking)
You're breaking my heart, Virginia.
After everything I've done for you.

VIRGINIA

What have you done for me? I
already had a career when I met
you, Pablo. I'm the only woman
who's loved you without expecting
anything in return, never forget
that. And that includes your wife.

ESCOBAR

Don't you dare compare yourself to
my wife. Did you think I was going
to leave her for you? Elena was
with me when I didn't have a peso.
Would you have noticed me back
then, Colombia's most famous TV
host? Without planes and trips and
shopping in New York?

VIRGINIA

I'm broke, Pablo. I've lost
everything. For being with you.
And you have an army of men to
protect you. What about me, Pablo?
Who protects me? I'm all alone.

Pablo gets up, ready to leave the room.

ESCOBAR

If you're scared you can move in
here with us.

Virginia tries to go one step further.

VIRGINIA

I've... seen a lot of things,
Pablo. While I was with you.
Things that implicate a lot of
people. If I wanted to talk...

Pablo looks at Virginia very calmly. He smiles.

ESCOBAR

If you wanted to talk. I never
expected this from you, Virginia.

Virginia hesitates. Pablo's ease intimidates her. She takes
a step back.

VIRGINIA

That's not what I'm saying, Pablo,
forgive me. You know I would never
betray you. It's just that I can't
take it anymore, I'm desperate. I
don't even know what I'm saying
anymore. I'm sorry. I can't take
it anymore...

She breaks down. Pablo puts his arms around her, comforting her. He kisses her head.

ESCOBAR
I know, my love. I know.

Pablo raises Virginia's head in his hands.

ESCOBAR (CONT'D)
Hey. Have you got plans?

101 **INT. CORRIDORS, LA CATEDRAL PRISON - NIGHT** 101

Pablo walks quickly, followed by Virginia and El Pelado.

102 **INT. DISCO, LA CATEDRAL PRISON - NIGHT** 102

Careta and La Plaga are waiting inside with Hermosilla and Santoro, visibly upset.

Virginia is flustered when she sees them.

VIRGINIA
Pablo, let me go.

ESCOBAR
Sit down. This will be interesting for you.

Virginia obeys, upset.

ESCOBAR (CONT'D)
What were we saying.

HERMOSILLA
We were saying that you forced us all to come here, you send your men for us and now you won't let us leave.

ESCOBAR
Don't complain, brother. Think of it this way: now you and me are in the same situation. Clear this up for me: the Fany route moves ten kilos a month, you make 240 million a year, and you pay me 50 thousand?

SANTORO
The Fany route failed twice this month. We lost two 600 kilo shipments... We had to pay the owners, hire lawyers for the pilots... You know how it is.

ESCOBAR
No, I don't. I only know what people tell me, which is very different from what you're saying.
(MORE)

ESCOBAR (CONT'D)

The deal was 250. Remember, I gave you that route.

HERMOSILLA

250 is impossible, Pablo. Trust us. We're your partners, we've been in this together from the start.

ESCOBAR

(roars)

We're not in this together. I'm here and you're out there doing who knows what. Defeating extradition cost me my freedom and my family's well-being, that's a sacrifice I made for all of you. I turned myself in to the government to keep the business going.

Virginia looks down, terrified. Tears roll down her cheeks.

VIRGINIA

(in a whisper)

Pablo.

SANTORO

We know that, Pablo...

ESCOBAR

Then don't be ungrateful and keep your end of the deal. You have to pay the tax, otherwise I'll double it right now and won't take less than half a million dollars a month.

VIRGINIA

(begging)

Pablo, please...

ESCOBAR

(fierce)

Shut up. Shut up and listen!

HERMOSILLA

We have to discuss it with the other families.

ESCOBAR

It's too late for that. You're all getting rich while I'm in here, you're flirting with the Cali people and now to top it off you don't want to pay me. You're already dead, you died a long time ago, what comes next is just a formality.

He signals to Careta, who turns on the stereo full blast, a hit from the eighties. Strobe lights start to spin.

Six men immobilize the two narcos and quickly remove their clothing.

Virginia watches the scene, horrified.

VIRGINIA

This isn't necessary, Pablo. Let me leave. I'm not going to say anything.

ESCOBAR

I know. I know, my love. You have nothing to fear, I'm going to protect you. I want you to live a long time, but you know what? I have bad news for you. Your life is going to suck. Nobody will go near you. Ever. Because they'll be afraid that I'll kill them.

Virginia listens to him, breathless.

Pablo's men mark the narcos with their initials on their arms and legs with a black marker. They scream, terrified: they know what that means.

SICARIO

Hey, don't complain. This way your families can put the puzzle back together after.

They turn on chainsaws.

103 **EXT. FRONT GATE, LA CATEDRAL PRISON - EVENING**

103

From the checkpoint at the entrance, we hear music blasting in the disco.

104 **INT. GOVERNMENT PALACE - DAY**

104

A large entrance hall, decorated with huge paintings of Colombia's dignitaries. Ignacio Velarde, the government representative, and two decorated military officers are waiting. We can see the uneasiness in their eyes.

INSERT: GOVERNMENT PALACE, BOGOTÁ. JULY 21ST, 1992.

JAIME LEAL, Deputy Minister of Justice, enters briskly.

JAIME LEAL

Gentlemen. Am I late?

VELARDE

The president is still in a meeting.

COLONEL NAVARRO
 There's no rush, deputy, sir.
 Nobody hurries to climb the
 gallows.

Leal finds it odd that the military is there.

VELARDE
 The party's over, that's what the
 president will say to you. The
 murders at La Catedral make the
 government an accomplice, the
 families reported it to the
 attorney general, they're
 threatening to go public... The
 government's credibility is at
 stake, we can't tolerate this any
 longer.

JAIME LEAL
 (amazed)
 You're going to extradite Escobar?

VELARDE
 He's being transferred to a
 military prison. We need a civil
 authority to accompany the colonel,
 your post as Deputy Minister of
 Justice makes you ideal for the
 job.

JAIME LEAL
 (puzzled)
 I'm not Deputy...

VELARDE
 I know. That's the other reason
 you were asked to come, your
 appointment. Congratulations.

The colonel sighs, resigned.

COLONEL NAVARRO
 Have you got children, Deputy
 Minister, sir?

105 **EXT. ENTRANCE, LA CATEDRAL PRISON - DAY**

105

Careta and Pablo watch the soldiers situate two heavy M60
 artillery machine guns outside the door and extend barbed
 wire.

ESCOBAR
 (intrigued)
 What are those guys doing?

VIRGINIA (V.O.)
 News of the operation is leaked to
 the press.

106 **EXT. ROAD TO LA CATEDRAL PRISON - DAY**

106

Army trucks carrying soldiers drive up the narrow road leading to the prison, passing journalists camped on the side of the road who point them in the right direction.

VIRGINIA (V.O.)
Dozens of reporters gathered on the road leading to the prison show elite forces from Bogotá the way.

107 **EXT. LA CATEDRAL PRISON - EVENING**

107

A disproportionate military and media deployment outside the prison. Reporters are broadcasting live, getting in the soldiers' way.

The Deputy Minister of Justice, accompanied by Colonel Navarro, argues with GENERAL AZCÁRATE, in charge of the operation.

GENERAL AZCARATE
We need the warden out here.

JAIME LEAL
He was called to Bogotá to inform.

GENERAL AZCARATE
I need the warden here to inform him that we're entering the prison.

JAIME LEAL
He already knows! He's in Bogotá! They sent him there to inform him!

GENERAL AZCARATE
I thought he was sent there to inform, not to be informed. We're going to lose the element of surprise.

JAIME LEAL
(exasperated)
What element of surprise!

VIRGINIA (V.O.)
The army postpones the raid until dawn because of poor visibility.

108 **I/E. LA CATEDRAL PRISON - DAWN**

108

Smoke bombs go off in several areas of the prison. Assault teams take the complex, their faces painted black, ululating. They search the empty rooms, firing random shots. They walk with less and less energy.

VIRGINIA (V.O.)
Better visibility the next morning reveals that everybody is gone.

The huge facility is deserted.

VIRGINIA (V.O.)
Pablo had a prison built for
himself a la carte, and that
included a back door.

By the electric fence, a group of soldiers gather around a
hole dug in the ground. We see planks and boards that were
covering it.

109 **EXT. FENCE, LA CATEDRAL PRISON - NIGHT (FLASHBACK)** 109

Pablo and his men, armed, slide under the fence no problem.
They head down the hill towards the lights of Medellín.

110 **INT. LOCAL RADIO STATION - DAY** 110

Virginia Vallejo, before a microphone. She's handed a sheet
of paper.

VIRGINIA
We have a news update, early this
morning... Pablo Escobar...

She's too shocked to keep reading. A colleague notices and
takes the paper from her, then continues reading.

COLLEAGUE
According to reports, Pablo Escobar
has escaped from La Catedral
Prison. This wire was just
released and has yet to be
confirmed, but apparently the capo
of all capos, serving his sentence
since June of 1991...

Virginia listens in shock, having an anxiety attack.

111 **I/E. PRIVATE HANGAR, MEDELLÍN AIRPORT - DAY** 111

In a private hangar, a small yellow airplane with a
fumigation company logo. There's a large model of Medellín
nearby and catered food served by army cadets.

INSERT: OLALLA HERRERA AIRPORT, MEDELLÍN.

Agent Neymar explains how the plane works to a Colombian
delegation of at least twelve people, standing with Santos
and an American pilot wearing a flight suit.

He circles a model of the city with a model plane.

AGENT NEYMAR
The pilot takes readings at
different points during the flight.
If he manages to complete a circle,
we can locate the signal.

COLONEL MÉNDEZ
How long does that take?

AGENT NEYMAR
We need him on the phone for two minutes.

COLONEL MÉNDEZ
(joking)
If it were my wife, we'd have no problem.

They all laugh.

AGENT NEYMAR
It flies at 30 thousand feet. The CIA has a Havilland up there taking photos at 25 thousand and the Navy's U-2s could fly at 50 thousand. Is that okay?

AVIATION OFFICIAL
What about commercial planes?

AGENT NEYMAR
(doubting)
Do they need to fly too?

They all laugh.

VIRGINIA (V.O.)
The Bush administration doubles it's support to the Colombian government. At the beginning of the nineties, you can barely see the sun through all the spy planes flying over Medellín.

112 **EXT. HIDEOUT 4 - DAY**

112

The taxi, parked under a thatched hut. Pablo is talking to his inner circle: Pelado, Careta, Peluche and La Plaga.

LA PLAGA
People are turning on us, Patrón. They think: "If he did that to Santoro and Hermosilla, what will he do to us." They're running around like chickens, straight to the Cali people.

ESCOBAR
Do you think that was a mistake?

La Plaga doesn't answer.

VIRGINIA (V.O.)
Pablo's ex-associates cooperate with the government in exchange for having their records cleared.

Children in the garbage dump have trouble reading a similar sign over Father Samuel Elizondo's cadaver in the garbage.

The photographer's camera flashes.

116C. I/E. SEVERAL LOCATIONS - DAY/NIGHT

Flash after flash, portraits of cadavers in every imaginable position: mangled, piled, burnt, in ditches, on their sides, face down, without faces...

VIRGINIA (V.O.)

The bodies of Pablo's friends, associates, accountants, family and lawyers appear scattered all over Medellín. Anyone who's ever been close to him sees their life in danger.

117 INT. PAWN SHOP, BOGOTÁ - DAY

117

Virginia enters the pawn shop carrying a small suitcase, hidden behind dark sunglasses. She approaches the counter, protected by bullet-proof glass.

Virginia drops a diamond ring in the drop box.

VIRGINIA

It belonged to European royalty.
And these earrings.
(she takes them off)
If you give me a good price, I can bring more.

The buyer studies her. Virginia looks away, hoping she won't be recognized.

Behind her, a rough-looking YOUNG MAN tries to enter the pawn shop. Virginia looks at him, alarmed. The door is locked.

VIRGINIA (CONT'D)

Don't open the door.

BUYER

You know him?

The man bangs on the bullet-proof glass of the front door. He says something but we can't hear him.

VIRGINIA

Call the police.

Another man appears outside with a sledgehammer. He swings it and strikes the glass, cracking it, but it won't break.

VIRGINIA (CONT'D)

(terrified)
Let me in. Please. Let me in.

The buyer presses a button. A steel shutter is lowered behind the glass between him and Virginia, isolating the inside of the pawn shop. Virginia panics.

VIRGINIA (CONT'D)
What are you doing? Let me in!

She bangs on the glass with her fist. The shutter seals the inside of the pawn shop, trapping Virginia between the counter and the window to the street.

The two men get tired of hitting the glass door with the sledgehammer. They step back, take out two Mini Uzis and aim at the glass. Virginia, with nowhere to go, begs for mercy.

VIRGINIA (CONT'D)
(pleading)
No. No, please.... Don't...

The sicarios empty their cartridges against the bullet-proof glass, which splinters and fills with impacts. Shards of glass fly into the shop. Virginia screams, thinking she's going to die.

The thunderous noise stops. Virginia sobs, on her knees. She feels her body, looking for bullet wounds. She's intact. The bullets didn't penetrate the glass.

A police siren in the distance.

118 **INT. APARTMENT, MEDELLÍN - DAY**

118

Mariana plays on the floor with Jorge and her father. Pelado looks out the window, keeping watch.

MARIANA
I'm going to be a star.

ESCOBAR
Oh, yeah? And what do stars do?

MARIANA
They shine.

She tries to do a graceful pirouette. Pablo turns to his wife, sitting on a sofa.

ESCOBAR
You hear that, Elena? Mariana's going to be a star in the Christmas show.

MARIANA
Will you come and see me?

ESCOBAR
(thinks about it)
I'll try.

MARIANA
Mom made me a shiny costume.

ESCOBAR
(touched)
I'm sure you look beautiful in it.

Pablo sits beside his wife.

ESCOBAR (CONT'D)
Elena, don't cry.

He hugs her, trying to console her.

ELENA
She won't be in the show. The
parents of the other children
objected. They held an assembly.
She doesn't know yet.

Pablo looks at Mariana, trying to repeat the pirouette.

ESCOBAR
Why.

ELENA
Why? Because they're afraid your
enemies will blow up the school in
the middle of the performance,
that's why. Because they're
scared. Just like your family has
been scared ever since you declared
war on the whole world.

ESCOBAR
(boiling)
Sons of bitches. Pelado.

ELENA
What are you going to do, Pablo?
Blow up the school? Kill anyone
who disagrees with you? There
won't be anyone left in the world,
don't you see that?

Pablo stops. It hurts him to hear his wife talking like
this.

ELENA (CONT'D)
You didn't offer to turn yourself
in.

ESCOBAR
I did, but they're not interested.
You think the government wants me
sitting in a gringo court telling
everyone who I bribed over the
years? They don't want me alive,
Elena.

Elena looks at him, understanding.

ESCOBAR (CONT'D)
 The only solution is for you to
 leave the country. It's too
 dangerous here. With you gone,
 I'll be able to handle the
 situation.

Elena gathers herself. Enough to look Pablo in the eye and
 say:

ELENA
 (whole)
 You didn't keep your promise,
 Pablo. You promised me everything
 would be fine. That my children
 would have a normal life. Does
 this seem like a normal life to
 you?

She gets up and locks herself in the bathroom. Pablo looks
 at his daughter, still trying the pirouette. He can barely
 contain his rage.

119 **ARCHIVE FOOTAGE** 119

Terrorist attacks. In shopping malls, bookshops. Public
 places. People crying, hysteria. Dismembered bodies, naked,
 scattered in the rubble.

120 **INT. VIRGINIA'S PENTHOUSE - DAY** 120

The apartment is dark, a total mess: magazines on the floor,
 dirty glasses, full ashtrays, the phone ripped off the wall.

Virginia watches the street through the crack of lowered
 blinds. Endless ambulance sirens in the distance. Her
 haggard face still shows the aftermath of the nightmare she's
 been through.

We hear more awful news coming from another room.

Virginia goes to the kitchen door. There's a small portable
 TV reporting news of Escobar's latest attack.

Enough.

121 **INT. U.S. EMBASSY - DAY** 121

A clerk enters the room where Neymar and Santos are working.

CLERK
 There's a woman here asking for
 you, Neymar.

AGENT NEYMAR
 Her name?

CLERK

(shrugs)

She got mad at me when I asked.
She says she's famous here.

Neymar leans forward in his chair. Through the crack of the door, he sees Virginia sitting on a bench outside. She looks dressed up, distinguished.

AGENT NEYMAR

Bring her in.

AGENT SANTOS

Is that who I think it is?

The clerk walks out and speaks to Virginia, who stands up.

122 **I/E. OFFICE, U.S. EMBASSY - DAY**

122

Neymar and Virginia, face to face.

VIRGINIA

(vehement)

He needs to get his family out of the country, they can't stay here. And as soon as they're out, he'll feel free to destroy everything. Don't let them leave. As long as they're here, he'll be busy trying to protect them.

Neymar observes Virginia, thinking.

VIRGINIA (CONT'D)

They'll reach them in America, they aren't safe here. Pablo knows it. They're going to Europe. Trust me. Don't let them leave. It's his weak spot. His family, his family, his family. It's the only thing he really cares about. Nothing else.

There's spite in her words, and Neymar detects it.

AGENT NEYMAR

You know that first hand.

Virginia smiles sadly.

VIRGINIA

You have no idea.

123 **INT. LUFTHANSA FLIGHT - NIGHT**

123

Pablo's family, seated in one of the first rows of a transoceanic flight. Elena and Jorge are working with a legal advisor. Mariana slips out of her seat belt.

INSERT: LUFTHANSA FLIGHT 603, NOVEMBER 27TH, 1993.

VIRGINIA (V.O.)
Pablo's family flies to Germany...

Mariana walks towards the back of the plane, greeting people on both sides of the aisle: undercover agents from all kinds of security organizations who are following them.

VIRGINIA (V.O.)
They're watched by men from the Bloc, being watched by Interpol... watched by the DEA, watched by the F-2... under strict surveillance by the D.A.'s office, being watched by the CIA.

Mariana stops before two CIA agents at the back of the plane.

MARIANA
(innocent)
Are you all friends?

124 **INT. MINISTRY OF DEFENSE - NIGHT**

124

Velarde, the Minister of Defense, his advisors, Ambassador Williams and agent Neymar are in a meeting.

INSERT: MINISTRY OF DEFENSE, BOGOTÁ.

VELARDE
The Attorney General is the one getting them out of the country. They made a deal: once they're out, Pablo will turn himself in.

AGENT NEYMAR
Break your word. Pressure the German chancellor. Don't let them off that plane.

ASSISTANT
(on the telephone)
The D.A.'s office confirms they're on Lufthansa flight 603. They arrive in Cologne in two hours.

VELARDE
There's no legal reason they can't travel to Germany.

WILLIAMS
Make one up. Tell them there's an army of sicarios after them ready to bomb the cathedral in Cologne.

AGENT NEYMAR
Bring them back. The family is bait: we need them alive and at home. Put them somewhere, then sit and wait. Pablo will need to talk to them. When that happens, we'll be ready.

125 **INT. BOGOTÁ AIRPORT / APARTMENT - DAY**

125

The Escobar family arrives at Bogotá Airport, on a news program: they walk with their heads covered surrounded by men with rifles.

ANNOUNCER (V.O.)
Pablo Escobar Gaviria's family has been greeted by a strong security presence as they arrived in Bogotá this morning, after being denied entry into Germany.

The news on a television. Pablo paces back and forth like a caged animal, holding a telephone.

ESCOBAR
(beside himself)
You've taken my family hostage. I'll bomb the German embassy, every one of Lufthansa's flights and I'll start killing German citizens wherever I can find them. Pablo Escobar Garivia is going to target Germany's interests all over the world, you got that? I personally declare war on Germany!

126 **I/E. TEQUENDAMA RESIDENCE - DAY**

126

126A. EXT. MAIN ENTRANCE - DAY

About fifty military policemen guard the main entrance to the residence, a tall apartment building.

ANNOUNCER (O.S.)
The army has cordoned off the apartment building where they've been taken.

A hundred yards away, dozens of cameras and reporters crowd behind a police line.

126B. EXT. BACK ENTRANCE - DAY

Search Bloc agents unload electronic equipment and enter the building through a service entrance.

ANNOUNCER (V.O.)
The enormous security presence has been established to protect Escobar's wife and two children from a possible attack.

126C. INT. FAMILY SUITE / CORRIDOR / ADJACENT SUITE - DAY

Pablo's family is watching the news in a large living room. A knock at the door. A WOMAN from room service brings in a tray for Elena.

WOMAN
Do you need anything else?

ELENA
No, thank you.

We follow the woman as she leaves the room and enters the adjacent suite.

A full operations office has been installed inside. Colombian government employees and agents from the American Embassy and the Search Bloc are smoking and chatting. They've installed equipment for tracing phone calls, manned by a communications technician.

The room service employee, also an agent, leaves the tray on a table and takes off her room service jacket.

Agents Neymar and Santos and Colonel Méndez are in charge.

One of the technicians raises his hand: an incoming call.

They all stop talking and man their stations.

ESCOBAR (V.O.)
What happened? Is everyone okay?

ELENA (V.O.)
They treated us well, Pablo. Don't worry. Listen, you have to be careful. We need you, okay?

127

I/E. APARTMENT / FAMILY SUITE / ADJACENT SUITE - DAY

127

TELEPHONE CONVERSATION

Pablo is talking on the phone. Pelado counts nearby.

ESCOBAR
Fighting for you three is the only thing that matters to me in life. How are they? How's Mariana?

ELENA
(tears in her eyes)
She's okay. You're all we think about, Pablo, we really miss you.

ESCOBAR
Listen. Can you come and go? Are they protecting you or holding you hostage?

ELENA
There's an army outside.

Everyone in the adjacent suite listens closely.

ESCOBAR (V.O.)
 Ask the D.A.'s office to release
 you. Only I take care of my
 family, nobody else.

Silence.

ESCOBAR (V.O.)
 Hello? Is anybody listening?

A deathly silence in the adjacent suite. No one dares to
 even breathe.

ESCOBAR (V.O.)
 I know you're all there listening,
 hiding like a bunch of fucking
 pussies, the colonel and his Bloc
 trash, and all of you yankee
 motherfuckers snooping around, the
 CIA and that schmuck from the
 DEA... I already spared your life
 once, I won't spare it again...
 Everyone. Now listen to me
 closely, you fucking douchebags.
 I'm going to kill you, and your
 children and your wives, I'm saving
 a special bullet for each and every
 one of you, you got that?

They all look around, completely pale, speechless. Feeling
 observed, Agent Neymar goes over to the window and peeks
 carefully through the blind.

He checks outside, his hand on his gun, alert.

128 **EXT. APARTMENT - NIGHT**

128

Pelado is asleep on the sofa.

Pablo looks up at the sky, alert. He grabs his nuts and
 shows them to whoever might be watching from above.

129 **INT. FAMILY SUITE, TEQUENDAMA / STREET - DAY**

129

Downstairs, in the street, two dozen military police board
 two small army buses.

Elena watches from the window, concerned.

ELENA
 Jorgito. They're leaving. The
 soldiers are leaving...

Her son goes over to the window with her.

130 **INT. APARTMENT - DAY**

130

Pablo and Pelado eat spaghetti while watching the news on TV.

ANNOUNCER (V.O.)

The more than one hundred soldiers who were protecting Pablo Escobar's family since their return from Germany have been withdrawn at the request of the Attorney General.

On the stairs outside the Tequendama building, Jorge, now a teenager, reads a statement at an improvised press conference flanked by two men in street clothes holding machine guns.

JORGE

We denounce the government's ploy to leave us defenseless before my father's enemies. We receive threatening calls every day from inside the building, the Attorney General has trapped us here so that anybody can just walk in and kill us any time they want.

Pablo leaves his plate on the table.

131 **INT. ADJACENT SUITE, TEQUENDAMA RESIDENCE - DAY**

131

DEA agents and Search Bloc agents are snoozing together on the queen-size bed in the adjacent suite.

INSERT: DECEMBER 2ND, 1993.

The operator manning the scanner raises his hand.

OPERATOR

Call.

Everybody listens.

ELENA (V.O.)

Pablo, are you okay? Tell me you're taking care of yourself, we really miss you here.

ESCOBAR (V.O.)

Everything's fine, sweetheart. I miss you too. I need you to be strong, okay?

Neymar picks up a radio receiver.

AGENT NEYMAR

Puppy Dog, do you read?

132 **I/E. MOBILE UNIT - DAY**

132

Search Bloc agents in a van driving through the streets of Envigado. Two men in the back are using call tracing equipment.

PUPPY DOG
Puppy Dog, I read you loud and clear.

AGENT NEYMAR (V.O.)
The man is on the telephone. La America sector. I repeat: La America sector.

PUPPY DOG
We're on our way, sir.

133 **INT. APARTMENT, TEQUENDAMA RESIDENCE - DAY - TELEPHONE CONVERSATION** 133

Elena, on the phone, distressed.

ELENA
They withdrew our protection, Pablo.

ESCOBAR
I saw it on the news. Don't worry about that, I have people there watching over you.

ELENA
They left us here so anyone can kill us...

Pelado holds up two fingers.

134 **INT. ADJACENT SUITE, TEQUENDAMA RESIDENCE - DAY** 134

Colonel Méndez, on the radio, to his men.

COLONEL MÉNDEZ
Talk to me, what's happening.

ESCOBAR (V.O.)
That's not going to happen, I want you to stay calm.

135 **INT. APARTMENT, TEQUENDAMA RESIDENCE - DAY - TELEPHONE CONVERSATION** 135

Pablo appears extraordinarily calm.

ESCOBAR
Listen to me. When's the show? The Christmas show. Tell Mariana that she's going to be in it.

ELENA
Pablo, what are you talking about?

ESCOBAR
Tell her she's going to be in it,
that her daddy is taking care of
it. Will you tell her?

ELENA
Don't call here anymore, Pablo.
This place is full of cops, they
must be trying to trace the call...

ESCOBAR
(angry)
Don't tell me what to do, Elena. I
know what's best for my family. Do
what I asked you. And tell Jorge
to get a pencil and paper ready,
I'll call him back.

He hangs up. He circles the room like a caged beast.

136 **INT. ADJACENT SUITE, TEQUENDAMA RESIDENCE - DAY** 136

Expectant silence.

COLONEL MÉNDEZ
(into radio)
Hold on.

137 **I/E. MOBILE UNIT - DAY** 137

The van keeps driving, its occupants riding in silence.

138 **INT. APARTMENT - DAY** 138

Pablo stops before the phone, unsatisfied. He hesitates.
Pelado looks at him, worried.

139 **MONTAGE: SEVERAL LOCATIONS** 139

139A. INT. ADJACENT SUITE - DAY

Neymar turns on the radio.

NEYMAR
You guys like to go fishing?

139B. I/E. MOBILE UNIT - DAY

Puppy Dog and his men listening to the DEA agent in the van.

139Acont. INT. ADJACENT SUITE - DAY

Neymar speaks on the radio. Everyone in the suite listen in
silence.

NEYMAR (CONT'D)
 My father liked to go fishing.
 He'd leave at dawn and spent hours
 out there, fishing... but he never
 brought a single fish home. My
 mother suspected he had a lover,
 and you know what? Maybe he did.
 But he would always say, "Fishing
 isn't what matters."

139Bcont. I/E. MOBILE UNIT - DAY

Puppy Dog and his men are glued to the monitors of their
 listening equipment.

NEYMAR (V.O.)
 What really matters is the wait.
 Just that. The wait. You shut
 your eyes and feel the sea breeze,
 the salt on your lips...

139C. INT. APARTMENT - DAY

Pablo walks back and forth by the phone.

NEYMAR (V.O.)
 And you imagine that little fish
 fucker approaching the bait. He
 wants to bite it, he thinks it
 over, it's just sitting there...
 "Pick your bait very carefully," he
 used to say.

139D. INT. FAMILY SUITE - DAY

Pablo's family. Jorge by the window. Little Manuela lying
 on Elena's lap. Elena misty-eyed.

NEYMAR (V.O.)
 With the right bait, the fish will
 eventually bite it. Even if he
 knows there's a hook inside, and
 that the hook is going to kill him.

139Bcont. I/E. MOBILE UNIT - DAY

NEYMAR (V.O.)
 We're fishermen, never forget that.
 Can you feel the sea breeze? You
 taste the salt on your lips?

The commandos smile in the mobile unit.

139Acont. INT. ADJACENT SUITE - DAY

Neymar's narration continues in the adjacent suite.

NEYMAR (V.O.)
 Maybe my mom was right. Maybe my
 dad had a lover and never went
 fishing in his life.
 (MORE)

NEYMAR (V.O.) (CONT'D)
 Or maybe he did, and what really
 matters is the wait. But you know
 what?

139Ccont. INT. APARTMENT - DAY

Pablo stops before the telephone. He picks up the receiver.
 He listens to the tone. He thinks it over.

139Acont. INT. ADJACENT SUITE - DAY

NEYMAR
 I don't know about you, gentlemen,
 but... I'm not going home tonight
 without my fish.

The telephone rings on the listening equipment.

140 **MONTAGE: LAST CALL - SEVERAL LOCATIONS**

140

140A. INT. ESCOBAR FAMILY SUITE - DAY

Elena bursts into tears. Her son answers the phone.

JORGE
 (picking up)
 Dad, how are you?

140B. INT. ADJACENT SUITE / APARTMENT - DAY

ESCOBAR
 I'm okay, son. Listen to me.
 You're the dad of the family now,
 you got that? You have to make
 sure Mom stays calm and keep an eye
 on Mariana, okay?

JORGE
 Okay.

ESCOBAR
 I have some notes for you, to tell
 the media related to the agreement
 that was made with the Attorney
 General.

JORGE
 Go ahead.

ESCOBAR
 The Attorney General promised to
 get you out of the country and they
 didn't keep their word. They gave
 in to the pressure of my enemies,
 in Colombia and abroad.

Pelado counts, worried.

140C. EXT. SKY OVER MEDELLÍN - DAY

The small yellow DEA plane circles at low altitude over a block of streets and rooftops in Medellín.

ESCOBAR (V.O.)
And that wasn't enough for them.
Now they withdraw your protection
so that God knows what will happen
to you.

140D. I/E. MOBILE UNIT - DAY

The screen on the scanner registers a weak signal.

PUPPY DOG
(into radio)
I'm getting a signal... somewhere
in Los Pinos, between 80th and
90th.

140Bcont. INT. ADJACENT SUITE - DAY

Colonel Méndez speaks into the receiver.

COLONEL MÉNDEZ
(into radio)
Los Pinos. Los Pinos. 80th and
90th.

140E. EXT. SEARCH BLOC HEADQUARTERS - DAY

Elite units leave the parking lot at full speed.

140F. INT. APARTMENT - DAY

Pablo continues giving his son instructions.

ESCOBAR
Did you get it? Tell them Pablo
Escobar agreed to turn himself in
the moment his family was safe.

Pelado holds up two fingers.

140Bcont. INT. ADJACENT SUITE - DAY

Colonel Méndez checks his watch.

COLONEL MÉNDEZ
We're out of range, I need
readings! I need readings!

140Ccont. EXT. SKY OVER MEDELLÍN - DAY

The plane keeps circling, triangulating the signal.

ESCOBAR (V.O.)
That we're still working to
relocate you somewhere abroad.

140Dcont. I/E. MOBILE UNIT - DAY

The scanner screen modifies its reading. The signal shines brighter.

PUPPY DOG
(into radio)
Correction. 70th and 80th. 72nd
and 80th!

The van turns left abruptly.

140G. EXT. STREETS OF MEDELLÍN - DAY

Search Bloc vehicles turn abruptly as well.

140Acont. INT. FAMILY SUITE / APARTMENT - DAY

Elena cries inconsolably. Jorge writes down everything his father says.

JORGE
Got it, Dad. I got it all. Dad,
hang up.

ESCOBAR
(very calm)
Repeat what I said back to me.

JORGE
(distressed)
That the Attorney General didn't
keep his word and you agreed to
turn yourself in when we were safe.

ESCOBAR
It's important for people to know.
We need to capitalize on their
disloyalty...

Pablo goes to the window. He acts like he has all day.
Pelado holds up three fingers.

ESCOBAR (CONT'D)
I heard the government of El
Salvador offered to take you, we
need to find out if there's any
truth to that...

JORGE
Okay, Dad. I've got it, I'm going
to hang up.

Pablo sees the airplane fly across the strip of sky between
the buildings above them.

ESCOBAR
Hold on, we're almost done.

140Bcont. INT. ADJACENT SUITE - DAY

PUPPY DOG (V.O.)
74th and 80th.

COLONEL MÉNDEZ
(into radio)
74th and 80th.

140Dcont. I/E. MOBILE UNIT - DAY

The signal, very clear on the greenish screen of the scanner.

PUPPY DOG
(into radio)
He's to my left. Fifty meters.
(to the driver)
Turn here.

They turn down a street and the Bloc vans appear in front of them.

140Acont. I/E. FAMILY SUITE / APARTMENT - DAY

Pelado holds up four fingers, his weapon already drawn.
Pablo is still on the phone by the window.

ESCOBAR
I saw you on TV, son. You did
great. You made your dad proud.

JORGE
(distressed)
Dad, please. I'm going to hang up.

Pablo sees the camouflaged van drive past in the street.

ESCOBAR
Put Mariana on.

Pelado looks at him, extremely tense.

PELADO
Patrón...

140Dcont. I/E. MOBILE UNIT - DAY

Puppy Dog spots Pablo in the window. The signal on the frequency reader has become one steady beep.

PUPPY DOG
(dumbstruck)
I just saw him!

The Search Bloc vans are right there. The van signals them with its headlights and drives past them without stopping.

140Bcont. INT. ADJACENT SUITE - DAY

AGENT NEYMAR
We've got him!

COLONEL MÉNDEZ
(to a subordinate)
Inform the President.

140Acont. INT. FAMILY SUITE - DAY

Jorge holds the phone out to little Mariana, waiting nearby.
He looks gravely at his mother.

MARIANA
(happy)
Daddy?

140Fcont. INT. APARTMENT - DAY

Pablo's face lights up when he hears her voice.

ESCOBAR
How is the prettiest star in the
sky?

MARIANA
Mommy said I can't be in the show.

ESCOBAR
Mommy's wrong, sweetheart.

Pablo takes out his Sig Hauer and puts it on the table in
front of him.

140H. EXT. APARTMENT - DAY

Commandos take position outside the two story building where
Escobar is hiding.

ESCOBAR (V.O.)
She said that because she wants it
to be a surprise. Don't tell her I
told you!

One of the men raises his thumb. They're ready.

140Bcont. INT. ADJACENT SUITE - DAY

The subordinate, holding the phone.

SUBORDINATE
The president's office asked to put
the attack on hold, sir.

AGENT NEYMAR
You don't put an attack on hold.

COMMANDO (V.O.)
Green light?

The colonel hesitates.

COLONEL MÉNDEZ
How long?

SUBORDINATE
Until the authorities arrive in
Medellín, sir.

Neymar can't believe it.

140Fcont. INT. APARTMENT - DAY

Pablo takes a Glock from a drawer, still talking to his daughter.

ESCOBAR
Is your dress ready?

MARIANA
It's so shiny, Daddy.

ESCOBAR
Just like you, sweetheart. You
don't need a dress to shine.

Pablo cocks his weapon.

140Bcont. INT. ADJACENT SUITE - DAY

Neymar gives Méndez an intense look.

AGENT NEYMAR
You've got him, Colonel. Reel him
in.

Colonel Méndez gives the order.

COLONEL MÉNDEZ
(into radio)
Move in! Move in!

140I. E/I. STAIRS, APARTMENT - DAY

A dozen men enter the building. The commandos reach the door of the apartment.

140Fcont. INT. APARTMENT - DAY

Pelado flips over a sofa as a barricade.

ESCOBAR
I miss you a lot, baby.

MARIANA
I miss you too, Daddy.

ESCOBAR
Everything's going to be better
from now on, you'll see.

MARIANA
Are you going to come and see me?

ESCOBAR
Of course I am, gorgeous.

MARIANA
Will they let you?

ESCOBAR
(laughs)
Of course they will. You know why?

MARIANA
Because you're the king.

ESCOBAR
Because I'm the king, that's right.

MARIANA
Will you take me out for an ice
cream?

Pablo hears something at the door.

ESCOBAR
Hold on.

140Icont. INT. STAIRS, APARTMENT - DAY

One of the commandos sticks a plastic explosive by the
handle. They protect themselves behind steel shields.

140Acont. INT. FAMILY SUITE - DAY

MARIANA
Daddy?

Jorge grabs the phone from her, alarmed.

JORGE
Dad!

Elena looks at him, distressed.

140Fcont. I/E. APARTMENT - DAY

Holding a gun in each hand, Pablo goes over to the window
leading to the roof and opens it carefully.

Pelado climbs out, training his gun on the door... which
suddenly explodes. Commandos rush in, opening fire.

Pablo fires back while exiting to the roof.

140Acont. INT. FAMILY SUITE - DAY

Jorge screams into the phone.

JORGE (CONT'D)
Daaaad!

140Fcont. I/E. APARTMENT - DAY

The commandos fire through the open window.

Outside, on the roof, the dead bodies of Pablo Escobar and his bodyguard.

Snipers appear on nearby rooftops. They raise their heads cautiously, one by one. One of them raises his rifle.

SNIPER
Viva Colombia!

COMMANDOS
(ad lib)
Viva Colombia, carajo!

140Bcont. INT. ADJACENT SUITE - DAY

Puppy Dog cries out with joy over the radio, almost crying.

PUPPY DOG (V.O.)
Viva Colombia!

Everyone in the room clenches their fists, they hug, celebrate. Viva Colombia, carajo! Men grab their nuts and hold them up to the wall of the suite next door. People pound the wall, overjoyed.

140Acont. INT. ESCOBAR FAMILY SUITE - DAY

We hear banging on the wall. Shouting next door. Elena sobs on the floor with Mariana clinging to her.

We hear a gunshot. They scream, startled, looking for somewhere to take cover.

140Bcont. INT. ADJACENT SUITE - DAY

A Bloc agent fires his weapon in the air, euphoric.

141 INT. LOCAL RADIO STATION - DAY

141

Virginia, before a microphone.

VIRGINIA
We have a last minute news
update...

She reads the news, overwhelmed. She suddenly can't breathe, she's unable to continue. Her eyes fill with tears.

AGENT NEYMAR (V.O.)
Do you still love him?

142 INT. U.S. EMBASSY - DAY (FLASHBACK)

142

Virginia thinks a moment.

VIRGINIA
I loved Pablo. I hate Escobar.

She smiles sadly.

VIRGINIA (CONT'D)
It's like what happened with my
country. I loved them because I
didn't know them well enough.

AGENT NEYMAR
Would you be willing to testify
before a federal judge?

Virginia considers her answer. Her neatly groomed hands
trace imaginary shapes on the table.

VIRGINIA
Pablo asked me to tell his story.

She smiles with melancholy.

VIRGINIA (CONT'D)
But he didn't say who to tell.