

Final Shooting Script

15th April, 1980.

'GREEN ICE'

from the novel by Gerald A. Browne

Screenplay by Ray Hassett, Anthony Simmons
and Robert De Laurentis

Producer
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Director
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ITC ENTERTAINMENT LTD.
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1 EXT. CHIQUINERA - DAWN 1

The early morning mist is like a silvery lid over the sprawling squalid mining town, with its dingy railway track and weatherblown buildings.

Above and beyond are the sun-tipped peaks of the Andes mountains.

2 EXT. FOOTHILLS, ANDES - DAWN 2

The figures of the HIKERS are caught in the narrow band of clear sky between the mist and the ground haze as the sun tries to break through.

The HIKERS descend in a line, searching out the easiest way down.

There are FIVE of them - PROFESSOR SANTOS, THREE YOUNG MEN and a GIRL, all of them loaded with bed-rolls and back-packs, with clanking pans and canteens. In their highly colored ponchos they are clearly not trying to go unnoticed.

For a moment the HIKERS are almost hidden in a sheltered valley. But as they break clear, the sun is higher and their long shadows run ahead of them on to the rain-holed and rutted road.

They do not see the JEEPS parked on the road behind them until they get the order to halt.

LIEUTENANT COSTAS lazily dismounts and moves towards them. THREE SOLDIERS, youngsters all of them, take up positions. their rifles at the ready.

COSTAS
(politely, in SPANISH)
Good day -

SANTOS
(politely, in SPANISH)
Good -

All the following dialogue is in Spanish.

COSTAS
Papers!
(he holds out his
hand for them)
You had permission to be up there?
In writing?

Continued

SANTOS

(nods)

We are archeologists - from the university ...

COSTAS

Yes. For how many days?

He seems not to be listening but studying the papers in his hand. The GIRL's passport is American. She is pretty, and is watching him as calmly as the OTHERS.

SANTOS

Four.

COSTAS

You were seen there five days ago.

SANTOS

(shrugs)

Perhaps, in the mountains, it is healthy to lose track of time. We hope to catch the twelve o'clock train -

COSTAS

Two o'clock. You are related to Senator Santos.

SANTOS feels relief - but only briefly.

COSTAS

Search them!

PROFESSOR SANTOS unhurriedly takes off his pack. So do the others. The SOLDIERS begin their search, enjoying this chance of imposing indignity on the students, who watch them coolly..

COSTAS walks past the GIRL, holding her passport thoughtfully. Then the SOLDIERS search her. They are YOUNG MEN and let their hands wander. The HIKERS want to protest, but it's wiser not to. At last the GIRL pushes them away.

COSTAS

Enough.

The SOLDIERS back off, and COSTAS retreats towards the JEEP.

A CANTEEN falls from one of the packs! It makes an unusual rattling sound.

COSTAS stops - turns, walks back and picks it up. SANTOS and the HIKERS watch him closely. He unscrews the cap, tips it -

Continued

Water flows through his fingers - then four green stones. Uncut emeralds. Each the size of his finger tip.

The SOLDIERS are alert now, rifles up. SANTOS, the GIRL and the OTHER HIKERS wait, no longer sure of themselves.

COSTAS

Take off your clothes!
(as they hesitate)

Yes!

They obey. COSTAS breaks open a loaf of bread - revealing twelve more stones. A bag of prunes, each containing an emerald instead of a pip. COSTAS collects them all in his cap.

Gasoline is poured over the pile of CLOTHING. COSTAS throws in a match - and they flare up ...

COSTAS looks at the GIRL, considers, sighs - He throws her passport into the flames.

The CLOTHING has been reduced to ashes. COSTAS takes a branch and pokes around the burned fabric, uncovering another eighteen stones. He knocks them out of the ashes - pours water on them, making them sizzle before he picks them up and puts them in his cap with the others.

COSTAS settles into the JEEP. He clicks some particles of soot from his shirt as he ponders.

He calls out and the SOLDIERS come to him one at a time. He speaks to them quietly - then hands them two stones each. They return, one at a time, to keep guard on the HIKERS.

COSTAS

(breaking the silence)
We are ready to go - no?

The SOLDIERS move rapidly, using rifle butts to move the GIRL aside. Then fire in bursts, spraying point blank. The HIKERS contort and twitch.

In the jeep COSTAS keeps his back to them as he divides the remaining stones into two piles. He coolly puts one pile of emeralds into an official looking POUCH - and the rest into his pocket.

The GIRL tries to show no fear, but her eyes tell the truth as the SOLDIERS move towards her, forcing her back towards the bushes.

COSTAS

I said - it is time to go!

Continued

2 CONTINUED

The SOLDIERS back away as COSTAS walks firmly past them-towards the GIRL, almost hidden in the bushes - raises his revolver - fires a single shot.

OFFSCREEN the sound of the JEEPS starting up.

HOLD on the remnants of the PASSPORT and the discarded backpacks in the ashes of the fire.

SUPERIMPOSE TITLES.

2 A EXT. NEW YORK CITY - DAY

A MAN in his mid-thirties, wearing a lightweight suit and an expectant smile, hurries through a dingy warehouse district and enters a building.

2 B INT. WAREHOUSE BUILDING

The MAN takes the steps two at a time in eager anticipation, reaching a top-floor door. He opens the door and enters.

CLOSE ON HIS FACE

The smile vanishes.

HIS POV

A huge warehouse floor filled with army surplus kitchen kettles. In each of the kettles it is apparent that something was growing, but has been rudely cut, or perhaps eaten. A SINGLE KETTLE in the middle of the floor retains its original intention: BEAN SPROUTS grow out of it.

In the background, looking very sad, is a TINY OLD CHINAMAN - CHUN TA HA.

2 C INT. WAREHOUSE FLOOR

WILEY walks through the kettles like a man through a graveyard, stopping a few times to examine the corpses. Finally he reaches Chun, who looks about to cry.

WILEY

Chun....what happened?

CHUN

Rat.

CHUN covers his face in his hands.

WILEY

Rats?

Chun nods.

WILEY

Rats ate the bean sprouts?

CHUN

Come in night. Eat everyting.

WILEY

Eight thousand dollars worth of
bean sprouts in one night?

CHUN

Expensive dinner.

CHUN shakes his head sadly.

WILEY

I should've gotten cats.

CHUN

How you know cats don't like sprouts?

Wiley walks to another part of the warehouse and sits.

WILEY

This was my ticket out.

CHUN

Tickey where?

WILEY

Out. Out of my apartment that's too
small. Out of Alimony. (beat)
You know what Alimony is Chun?

CHUN

Place in New Jersey?

Wiley smiles.

WILEY

O.K. Chun. Now we need a little
Chinese wisdom. Eight grand shot
on this one. Owe the wife six hundred
a month. Owe her lawyer another four.
All I've got is two thousand dollars
worth of empty pots. (beat) Where do
we go from here?

CHUN

(beat) Hong Kong?

3 EXT. TRAIN - DAY

Car after car lumbers by. On the side of each is written:
MEXICO. When the train finally passes we pick up an open
VW SAFARI waiting at the signal. Wiley is at the wheel.

4 EXT. HIGHWAY - DAY

CAMERA ZOOMS IN on the Safari as the highway heads towards the mountains. A sign indicates that it has come from Mexico City.

5 EXT. MAIN ROAD - DAY

An accident up ahead blocks the highway. Wiley hesitates, then takes a side road to avoid it.

6 EXT. GAS STATION, MEXICO - DAY

Wiley pumps his own gas as the attendant sleeps in the chair against the shack. Wiley finishes and puts some money into the attendant's pocket. As he does, an old man on a donkey passes by. Wiley smiles to himself and takes off his jacket.

7 EXT. COUNTRYSIDE, MEXICO - DAY

JOSEPH WILEY sighs with a sense of freedom on the open road. As he shifts his jacket in the seat he becomes aware that a slide rule has fallen out of his pocket. He smiles and throws it away.

As he passes the villages, Wiley loosens his tie and flicks it on the back seat onto his jack and relaxes.

8 EXT. HIGHWAY, MEXICO - DAY

Ahead Wiley sees a broken down TAXI pulled off the road. He slows, and stops some thirty yards past it. The TAXI-DRIVER has the hood up attempting to fix the car. Near him is his passenger, a FIGURE dressed in Fidel-type cap, fatigues and a large pair of dark glasses.

Wiley approaches jauntily, offering his help. The TAXI-DRIVER defers. Nevertheless, Wiley leans over the engine and does something which immediately sends sparks flying and smoke coming from the engine.

WILEY

(to passenger - apologetically)
Want a lift?

9 EXT. HIGHWAY, MEXICO - DAY

Wiley takes a sly look at the FIGURE now seated alongside him. She takes off her cap and shakes down a head of long hair. She is an incredibly beautiful woman. WILEY does a double-take. As the VW pulls away -

END TITLES

WILEY

(tentatively) I thought you were a
guy...

Holbrook nods uninformatively.

WILEY

Where you headed?

HOLBROOK

Down the coast - Las Hadas.

WILEY

I'm Wiley.

HOLBROOK

Great.

She leans over the seat to reach into her duffle bag and produces a canteen. He eyes her figure appreciatively.

HOLBROOK

(disinterested) What does Wiley do?

WILEY

Electronics. But I like to think of myself as an ideas man..One good gimmick and you're set for life.

HOLBROOK

(unenthusiastic) Is that so.

WILEY

Oh yeah. (beat) I've come real close a lot of times. I was a little late on suntan pills and a little early on musical yo-yos. But for a while there it looked like fluorescent zippers were really gonna take off.

HOLBROOK

Why in gods name would anyone want a fluorescent zipper?

WILEY

(a little coy) So you could find it in the dark?

Holbrook frowns and slides down in her seat.

LONG SHOT as the VW heads down the winding mountain road towards the coast.

WILEY

(goes on) Then I got into mung beans. Chinese vegetables. You put them in these big kettles and water them, see. In a couple days you have your first harvest.

HOLBROOK

Of what?

WILEY

Bean sprouts.

HOLBROOK

Pull over.

Wiley is slightly taken aback by the command, but obeys.

10 EXT. ROAD DOWN TO WATERFALL - DAY

The VW turns off the road down the path to a rocky pool.

WILEY

(as the car stops) There's a report
that says by 1990 every man woman
and child will eat 63 cents of
sprouts every week.

Holbrook gets out of the car.

WILEY

Where are you going?

She doesn't answer, but heads toward the waterfall.
Wiley hesitates, then shuts off the car and follows.

He looks down on her crossing the lower rocks towards
the waterfall. Holbrook takes off her shoes and trousers,
down to her T-shirt and panties, her attitude one of un-
conforming independence, a confidence in herself and her
body.

WILEY

Mind if I join you?

HOLBROOK

Can you talk under water?

WILEY

I don't think so.

HOLBROOK

Then come on.

11 EXT. WATERFALL - DAY

HOLBROOK stretches sensuously as the cold waters flow over
her. Wiley watches for a moment, then takes off his shirt
and trousers and joins her. Both are aware of the closeness
of their bodies.

HOLBROOK

What is Wiley doing now? Looking
for another gimmick?

WILEY

Nope - I came out of the last one about ten grand short. And the guy in the office next to me chose the same day to have a heart attack.

Holbrook steps off the catwalk, letting the water cascade behind her.

HOLBROOK

What did you do?

WILEY

I took a cab to the airport.

HOLBROOK

Why Mexico?

WILEY

I missed the plane to Hong Kong.

HOLBROOK

What's in Hong Kong?

WILEY

What's in Las Hadas?

HOLBROOK

Nothing much. Just a few people with a lot of money.

WILEY

Hey - are you a hooker?

HOLBROOK

Asshole!

She goes. Wiley follows.

WILEY

I'm sorry.

12 EXT. BY THE WATERFALL - DAY

HOLBROOK is drying herself as WILEY approaches.

WILEY

That was a stupid thing to say.

HOLBROOK

(half smiling)

You should give Las Hadas a try yourself. I could steer some business your way, maybe let you in on a good gimmick.

WILEY

What's that?

HOLBROOK

Sex. There's a lot of wealthy women there, with time on their hands. You could make a killing, except -
(observing him)
women are going for much younger men these days.

She gets into the car. WILEY follows, smiling.

WILEY

Nothing beats experience.

HOLBROOK

Except stamina.

WILEY loses his smile and slams the door.

13 EXT. APPROACH ROAD AND GROUNDS, LAS HADAS - DAY

13

AERIAL SHOT as the VW drives towards the village paradise bordering the sea, with its bungalows, swimming pools, tennis courts and marina.

WILEY steals a glance at HOLBROOK. She is not impressed by the symbols of wealth. Not so WILEY. At the main portico white-coated BELLBOYS are helping unload baggage from a ROLLS. WILEY doesn't stop. He continues round the other leg of the horse-shoe - and back out of the gate, where he stops.

WILEY

I think I'm wearing the wrong car.

HOLBROOK smiles and jumps out of the VW.

HOLBROOK

Don't sell yourself short Wiley. You'll do alright. You've got a good body.

With that, she crosses to a handsome ASTON MARTIN.

Continued.

She gets into the passenger seat, poises there for a moment as she looks at WILEY, then honks the horn three times.

TWO BELLBOYS come running down the drive. They greet her effusively in Spanish and HOLBROOK instructs them to take her bag and WILEY's case from the VW. WILEY is left to follow behind.

14 INT. LOBBY, LAS HADAS - DAY

14

As HOLBROOK and her entourage enter, the MANAGER spies them and gushes forward.

MANAGER

Ah, Señora Holbrook, we are so delighted to see you. We didn't think you were coming. Señor Argenti will be happily surprised..he has arranged everything..

WILEY has stopped some distance away and is slightly at a loss.

THE MANAGER leads HOLBROOK away. She gives him a cheeky little wave. WILEY looks at the BELLBOY still holding his case, who gives him a polite grin in return. WILEY nods to him to lead the way outside.

15 EXT. OUTSIDE THE MAIN ENTRANCE, LAS HADAS - DAY

15

The BELLBOY deposits WILEY's bag in the driveway.

BELLBOY

What is the number of your bungalow Señor?

WILEY

How about 78?

The BELLBOY dips his head to one side, dolefully. WILEY hands over some money.

WILEY

80?

The BELLBOY waits. WILEY hands another note.

BELLBOY

Si, señor. One twenty.

He puts WILEY's bag on an electric cart with a white awning.

The BELLBOY uses his pass-key to unlock the door. WILEY is taken aback by the grandeur of the room.

WILEY

Muchas gracias.

The BELLBOY waits for a tip. WILEY gives him one and he exits. WILEY takes in the room. He walks out onto the terrace and examines the well-stocked bar. The bed is king-sized. The bath, all marble and chrome, is big enough for three.

He opens a door and walks into a large closet. He reads the sign and computes out loud.

WILEY

I just got cranked!

(he picks up the telephone
beside the bed. Urgently)

Miss Holbrook? Is she registered?

The PHONE rings a couple of times before HOLBROOK answers.

HOLBROOK

Yes?

WILEY

Do you know how much they want for this place? 3,750 pesos! That's 300 dollars a day!

HOLBROOK

They must have put you in one of the smaller suites.

WILEY

Look, I'm on a budget.

HOLBROOK

Then you should get off the phone and start working.. try the bar by the pool...

WILEY

Thanks for the advice..

HOLBROOK

Thanks for the ride.

She hangs up. The CAMERA MOVES to partially reveal a MAN in the background.

17 INT. BATHROOM AND BEDROOM, WILEY'S BUNGALOW - DAY

17

WILEY is exiting his shower. He hears OFFSCREEN SOUND of the door opening in the other room.

WILEY

Who is it?

18 INT. LOUNGE, WILEY'S BUNGALOW - DAY

18

PRENTISS, an American, aged about 40, lean, in a grey business suit with black attaché case in his hand, follows the BELLBOY into the room. He is startled to see -

WILEY, in bathrobe, coming from the bedroom who is as startled to see him.

PRENTISS

(laconic)

I thought this was my suite.

WILEY

You thought this was your suite.

BELLBOY

Si, señor, this apartment is for
Señor Prentiss ..

(he passes the key
to WILEY)

You see - numero 120.

WILEY examines the key. It does say: 120.

WILEY

(returning key with
100 pesos)

I'm sure you can find Mr Prentiss a
better suite.

BELLBOY

Naturalmente, Senor.

WILEY

Sorry about the foulup...

PRENTISS

No problem. Forget it, it is organized
confusion.

WILEY nods as the BELLBOY leads PRENTISS out.

19 INT. BEDROOM, WILEY'S BUNGALOW - EVENING

19

WILEY, dressed for the evening, finishes marking a stack of

Continued

\$100 bills with a pin. He separates a few bills for his pocket, moves to the bedside table, up-ends a rotund lamp, unscrews its base and eases the wad of bills into it for sake-keeping.

The TELEPHONE RINGS, like an alarm. WILEY picks it up cautiously.

WILEY
(a pause)

Hello...

No response.

Holbrook?

Silence. The phone clicks off. WILEY replaces it slowly, puzzled. At once it rings again.

WILEY
(sharply)

Hello!

VOICE
(on the phone)
Did you receive our samples?

WILEY
(lost for words)
Uhmm --

VOICE
(on the phone)
In the drawer, Mr Prentiss, beside
your bed.

WILEY gently eases open the drawer to reveal a black chamois pouch. He rolls out four emeralds the size of marbles onto the bed.

WILEY
I'm looking at them now.

VOICE
(on the phone)
Since we have never met you and this
is our first business venture - we
propose the following: six thousand
carats at five hundred a carat - the
quality, of course, equal to the samples.

WILEY examines the stones under the lamp. They are blazing green.

Continued

WILEY

(quietly)

Sounds reasonable.

VOICE

(on the phone)

We will meet then, in the morning,
Mr Prentiss.

WILEY

Where?

VOICE

(on the phone)

You'll hear from us. Good night.

The phone clicks - and goes dead. WILEY examines the blazing green stones, calculating.

WILEY

(to himself, softly)

Six thousand at five hundred.

20 EXT. HOLBROOK'S BUNGALOW - EVENING

20

Bungalow door opens and HOLBROOK exits in a breathtaking evening gown. She is accompanied by MENO ARGENTI, an elegant Italian in his early fifties. A few feet from the door stands an extravagantly decorated PONY TRAP with a beautiful pony harness being held by one of the hotel BELLBOYS.

HOLBROOK

(laughing)

Meno, you're outrageous.

ARGENTI

(lightly)

A simple touch in honor of your
presence. Everybody will say you love
me for my money. Only I know you love
me for my Italian charm.

His tone is self-mocking, but there's no doubting his arrogance.

HOLBROOK

I'd rather walk.

ARGENTI

(quietly, but firmly)

No. Get in, please.

With a smile at ARGENTI, she steps into the carriage and they drive off towards the main building.

21 EXT. BAR/RESTAURANT AREA, LAS HADAS - SUNSET

21

The MAITRE D escorts HOLBROOK and ARGENTI to a large round table in the center of the room, where a dozen guests are already seated (including PRENTISS). It is clear that these are ARGENTI's guests.

WILEY enters and goes to the Bar, taking it all in, sometimes through the mirror behind the Bar.

WILEY becomes aware that he is being eyed by a captivating impish BLONDE along the bar. He looks away again.

BLONDE

Are you a doctor? You've got that squinty-eyed intensity like you're watching everybody. I knew a doctor - last week, he was a very nice person - a little squinty also.

WILEY signals to the BARMAN to serve them drinks.

Will you relax a little ... do you know that glandular relief can be very important. My doctor said so, like some insurance companies will reduce your premium if you make it a regular habit. It's like taking a vacation only cheaper.

WILEY nods politely.

Can I ask you a personal question? It's none of my business really, but I was just wondering...are you here alone?

WILEY

My wife couldn't make it.

BLONDE

Why not?

WILEY

She's just divorced me.

BLONDE

She took you for everything?

WILEY

No.

(beat)

My lawyer says I can keep the dog.

BLONDE

Dogs are nice. People are predatorial.

Continued

WILEY nods, signaling the BARTENDER for another drink. As he does, he notices HOLBROOK get up and excuse herself. He watches her approach.

WILEY
(indicating HOLBROOK)
Do you know her?

BLONDE
Sure.

WILEY
Who is she?

BLONDE
Who?

HOLBROOK passes the bar. WILEY swivels around.

HOLBROOK
Looks good to me.

WILEY
You want to have lunch tomorrow.

HOLBROOK
I can't.

WILEY
Would it make any difference if I was rich?

HOLBROOK
(walking away)
You're not. Are you, Wiley?

BLONDE
Isn't she a little out of your price range?

WILEY
For the moment.....

22 INT. WILEY'S BEDROOM

22

He pulls out the emeralds and holds them in his hands.

23 INT. LOBBY, LAS HADAS - LATE NIGHT

23

The place is deserted. WILEY enters and approaches the PORTER. He holds a package.

Continued

WILEY

What room is Mr Prentiss in?

PORTER

Forty-three.

WILEY

Please see to it that Mr Prentiss receives this package right away.

WILEY hands over the package with some money.

24 INT. WILEY'S SUITE

24

WILEY picks up the phone.

WILEY

Give me Bungalow Forty-three.

(beat)

Mr Prentiss? You've got our samples?
Good - As this is our first venture and
as we don't know each other, we propose
the following: six thousand carats at
six hundred dollars a carat. The quality,
of course, equal to the samples.

(beat)

Right. Six hundred.

(he listens, then curtly)

Tomorrow. We'll call you about noon.

(he puts down the phone)

25 INT. WILEY'S BEDROOM

25

The bedroom is in semi-darkness. Early morning light seeps through the curtains. WILEY is asleep

The SOUND of a key turning in the lock. The door opens and a WAITER pushes in a breakfast trolley.

WAITER

Your breakfast Senor.

WILEY

What time is it?

WAITER

Seven o'clock, as you ordered.

The WAITER exits. WILEY reaches for the orange juice and notices an envelope addressed to PRENTISS. He opens it and reads: PLAYA SOLEDAD AT 8:30 AM.

Continued

25 Continued

25

WILEY gets out of bed and walks to the window. He looks out at the ATTENDANTS distributing cushions for sunbathers. Beyond that is the quay, with a fleet of yachts.

SHARP CUT TO

26 EXT. VW ON COAST ROAD - EARLY MORNING

26

WILEY is driving the open VW along a coast road. He comes to a turn-off with a sign which points one way to PLAYA SOLEDAD, and another sign shows to LAS HADAS - 30 KILOMETERS. WILEY heads down towards the beach.

27 EXT. PLAYA SOLEDAD - EARLY MORNING

27

WILEY walks out on to the deserted sands of the beach. He checks his watch, and waits. Then, from behind him, a VOICE.

COLOMBIAN .

Mr Prentiss?

WILEY turns to face the slender figure of a MAN in a panama suit, holding a straw hat.

COLOMBIAN

(pleasantly)

We thought you might have gone to the wrong beach. They look so much alike.

Instinct makes WILEY look round. PRENTISS has appeared on the shoulder of the beach. At the same moment the COLOMBIAN produces the gun he has been hiding behind his hat. WILEY springs out of fear and instinct. He feints left, then moves in rapidly, slams into the COLOMBIAN, who is thrown off balance before he can fire.

WILEY now runs for his life, zigzagging to make himself a difficult target.

But ANOTHER MAN in white steps out of the dunes, raises his gun and fires. WILEY stumbles as the bullet grazes him, swings and runs.

A FOURTH MAN is waiting far down the beach, cutting him off.

As they converge on him, he has only one option. He heads into the sea, stumbling in the shallow trough where the waters swirl. Bullets spiff the water around him, forcing him into the sea.

Continued

WILEY fights against the undertow. He dives forward, swims as hard as he can.

Treading water he looks back.

The FOUR MEN are standing in a line on the beach, not firing, just waiting. Blood seeps from his wound. WILEY struggles for breath as he turns outwards, towards the horizon. Something slides by in the water beneath him, makes WILEY start. Further out, he sees a triangular fin slicing the water, curving in an arc around him.

WILEY

Jeeze, I'm shark bait!

WILEY panics, heads back towards the shore. The splash of bullets force him to turn, back into his own trail of blood.

The FIN glides closer. Suddenly WILEY hears the whine of a high-powered speedboat. He turns to see it coming right at him. At the last possible moment, it slices out of the way. THE DRIVER of the boat hurls out a line.

WILEY has no choice. He grabs the line and is pulled over the water and narrowly through a pair of huge rocks.

When out of firing range, the boat throttles back, sending WILEY skidding toward the boat. A hand reaches down and helps him on board.

THE DRIVER pulls off a hat, revealing HOLBROOK. WILEY's eyes widen, stunned.

HOLBROOK

Give you a lift?

28 EXT. ASTON MARTIN - DAY

28

HOLBROOK is driving. WILEY sits nursing the wound which has soaked a small splotch through his wet clothes and watches HOLBROOK as she calmly takes the bends of the climbing road. WILEY sneaks a look at his wound.

HOLBROOK

How is it?

WILEY

It's nothing. Just a little..hole.

He reacts as he eases away his shirt.

Continued

WILEY

The sight of blood doesn't usually bother me.

HOLBROOK

It doesn't bother most people. Until it's their own.

WILEY reaches into the glove compartment, searching.

WILEY

Jesus, I need a cigarette.

HOLBROOK

Nobody needs a cigarette.

WILEY

(settling back)

How did you know I'd be out there?

HOLBROOK

I overheard some people taking bets.

WILEY

On what? Whether I could swim to Hawaii.

HOLBROOK

On whether you were a crook - or just a fool.

WILEY

Which way did you bet?

HOLBROOK

I put a little on each.

29 EXT. ASTON MARTIN, MARKET SQUARE, VILLAGE - DAY

29

HOLBROOK exits a tortilla stand and approaches the Aston.
WILEY sits inside, head back on the seat.

HOLBROOK

(hands him a tortilla)

Here, eat this...it'll help you get your strength back.

He begins to eat.

Pull your pants down.

WILEY

Here?

Continued

29 Continued

HOLBROOK

(shrugs)

Well, if you want to wait till it
gets infected ...

He pushes down his pants on the side where the wound is. He
begins to eat while she lifts his shirt away to examine the
wound.

WILEY

How am I?

HOLBROOK

You'll survive. As long as you don't
look down.

She dabs at the wound from a small bottle. He howls.

Are you really an electronics engineer?

WILEY

Yeah. I happen to be very good at it.

HOLBROOK

It's hard to picture...You're lucky,
it's only a flesh wound.

WILEY

Well, it's my flesh.

HOLBROOK

It's also your fault.

She dabs again. WILEY sits up sharply.

WILEY

Heh! I hid all my money in that lamp.
And all my clothes.

HOLBROOK

We'll send for them later.
(she tidies the dressing)

WILEY

Look, I'm sorry if I lost you some
business.

HOLBROOK

(stops)

What's that supposed to mean?

WILEY

The only difference between us is
you're in a higher price range!

Continued

29 Continued

29

With that she rips off the dressing and pours the whole bottle onto WILEY's side. He roars.

30 EXT. OUTSKIRTS CUERNEVACA - SUNSET

30

The ASTON MARTIN climbs up the hill towards the avenues of wealthy estates.

31 EXT. OUTSIDE HOLBROOK'S VILLA - EVENING

31

The ASTON MARTIN stops by the kerb of a narrow street. RAMON, a young servant, appears through a small doorway in an otherwise blank wall. HOLBROOK hands him the car keys and leaves WILEY to follow.

32 INT. RECEPTION HALL, HOLBROOK'S VILLA - EVENING.

32

The narrow hall opens into a grand hall, leading to a terrace. WILEY takes in its spaciousness and elegance. There is no doubting HOLBROOK's authority as she greets JOSE and JOSEPINA, the elderly couple who run the house.

HOLBROOK

(after the greetings)

This is Mr Wiley. He will be staying with us a few days.

JOSE

Si, señora, but please -

He whispers to her in Spanish. It seems to WILEY there is a harshness about her as she turns to him.

HOLBROOK

Welcome to my house. I'm sure you'd like to rest up. Josepina will show you to your room.

She turns, followed by JOSE. JOSEPINA indicates to WILEY to follow her, but as she starts up the stairs, he can see through the door of the far room as HOLBROOK enters - and the figure of a PRIEST waiting to greet her.

JOSEPINA

Señor, por favor -

WILEY climbs up the stairs after her.

33 INT. WILEY'S ROOM, HOLBROOK'S VILLA - EVENING

33

WILEY enters and looks around. Like everything else it is elegant and expensive. He walks out onto a small verandah and looks down on a lighted swimming pool. Across the patio he can see the lighted window of the room where HOLBROOK is talking with the PRIEST.

34 INT. WILEY'S ROOM, HOLBROOK'S VILLA - NIGHT

34

It is dark now. WILEY stirs and comes awake. The only light in the room comes from the reflections of the pool. WILEY, unconsciously feeling a presence, opens his eyes and leans up on his elbows.

HOLBROOK is standing at the doorway.

WILEY

You alright?

She nods that she is, but she isn't.

WILEY

(sensing it)

What's wrong?

She shakes her head, and moves closer to the bed. Sits.

WILEY

You know what your problem is, don't you?

She shakes her head negative.

You talk too much.

That gets a smile.

HOLBROOK

Talk to me, Wiley.

WILEY

About what?

HOLBROOK

Anything. Tell me about one of your gimmicks.

WILEY

(beat)

What did the Priest say?

HOLBROOK hesitates.

Continued

HOLBROOK

It's my sister. Two weeks ago she went up into the mountains. With a group of students.

WILEY

Where?

HOLBROOK

In Colombia..She's been reported missing.

(she looks at him)

That's all I know.

35 EXT. ROOF TERRACE, HOLBROOK'S VILLA - DAWN

35

HOLBROOK walks on the terrace. The sky is lightening.

WILEY

Why South America?

HOLBROOK

(shrugs)

Because..as the younger sister she was always trying to go one step further than me, and I'd already gotten as far as Mexico.

36 EXT. GARDEN, HOLBROOK'S VILLA - DAWN

36

HOLBROOK and WILEY are walking.

HOLBROOK

Mother had the money, Dad had the pedigree - the perfect match, till he drank a hole in the marriage.

(beat)

I came along as a sort of penalty for a mad moment in the parking lot after a party in Scarsdale..

WILEY

And your sister?

HOLBROOK

Kerry? She was an act of despair, eight years later.

HOLBROOK measures a length of string from the tip of her nose to her toe - and marks out a circle in the dust. She produces a bag of marbles, and plays as she talks.

HOLBROOK

Mother left the bulk of the estate to me, in trust - with provision for Kerry - and enough for Dad to keep his wallet working.

WILEY

Have you told him about Kerry?

HOLBROOK

He wouldn't be interested.

WILEY

What does he do?

WILEY shoots a marble. HOLBROOK moves closer to show him how..

HOLBROOK

When he's not drinking? He's on the fringe - of the diamond business.

WILEY

So he's not exactly hurting.

HOLBROOK is holding WILEY's hand. She pauses.

HOLBROOK

If you think money is the answer to everything.

WILEY

I've never had enough to know.

HOLBROOK

If you did - would your life be different?

WILEY

I'd be able to be with a woman like you without feeling insecure.

HOLBROOK

Do you feel insecure now?

WILEY

In one way. But in another I feel I'm good enough.

Continued

HOLBROOK

(gently)

What way is that?

WILEY

This way.

He moves closer to kiss her. They hold for a moment. But as he puts his arms around her and leans back, unfortunately there is no way to go but into the water.

They break surface laughing. WILEY holds her but her gaiety subsides as she looks past him. WILEY looks up.

ARGENTI's bold figure is standing poolside.

HOLBROOK

Meno -

He smiles as he stands back elegantly to let her get out of the pool.

ARGENTI

You left so fast. And as I was on my way back to Colombia, I decided to surprise you. I hope I'm not intruding.

HOLBROOK

I'll tell Josepina to prepare your room.

ARGENTI

If you insist. Just for one night.

HOLBROOK

(breaking away)

I must change. Wiley, you'll find some clothes in your room.

ARGENTI lets her go and turns to WILEY, getting out of the pool.

ARGENTI

Mr Wiley, I don't believe we've met.

WILEY reaches to shake. ARGENTI ignores his hand.

How do you know the signora? .

WILEY

We met while I was drowning.

ARGENTI

You do seem to have a fondness for water.

Continued

ARGENTI (Cont)

(beat)

How long do you plan to be here?

WILEY

(defensive)

Why?

ARGENTI

I would like to know better the man
I find in the early hours of the
morning with my fiancée.

JOSEPINA appears from the home.

JOSEPINA

Signor.

ARGENTI

Grazie.

He bows courteously to WILEY.

38 INT. HOLBROOK'S KITCHEN

38

HOLBROOK is wearing a robe, toweling off her hair.
JOSEPINA exits as WILEY appears in the doorway.

WILEY

You didn't tell me you were engaged.

HOLBROOK

I don't that I am.

WILEY

Are you?

HOLBROOK sighs, exasperated.

HOLBROOK

Not only do you ask too many questions,
but you always ask the wrong ones.

WILEY

Who is he?

HOLBROOK

He's a very important man in Colombia.

WILEY

Are you planning to go off with him?

She throws down the towel and turns angrily.

Continued

HOLBROOK

He can help me find my sister. Can you?

WILEY doesn't respond. She turns and walks away.

39 EXT. VERANDAH AND POOLSIDE - DUSK

39

ARGENTI, HOLBROOK and WILEY are at a table where a meal has just been finished and liqueurs have just been served. ARGENTI makes a little sign to HOLBROOK with his hand, imitating the firing of a revolver. HOLBROOK smiles and nods.

40 INT. SHOOTING GALLERY, HOLBROOK'S VILLA - NIGHT

40

As ARGENTI, HOLBROOK and WILEY enter floodlights come on, brilliantly lighting the basement area with its well designed shooting range. To one side is a glass enclosed cabinet with rifles and pistols.

ARGENTI

Cara, choose your weapon.

HOLBROOK nods. They both select Browning automatics. With several spare clips. HOLBROOK gives WILEY a steady look as she hands him some "cans" (ear muffs). WILEY leans against the wall to watch, observing the change in her, the almost animal steeliness, fascinating and frightening, as she rams home a clip.

HOLBROOK

Hearts?

ARGENTI nods.

HOLBROOK flips a wall switch illuminating and activating a pair of targets like human shapes, with a hole five inches in diameter where the heart should be. The targets move erratically.

ARGENTI bows to her to go first. She gestures to him to go ahead. ARGENTI steps to the line and with an arrogant confidence, fires off the entire clip with a deafening succession of explosions. The electronic scoreboard flashes the number: 10.

ARGENTI glances at WILEY, self-assurance gleaming out of his eyes.

HOLBROOK raises the pistol, takes careful aim. But she is unable to control the recoil of the Browning, and the bullets fly wide. The scoreboard reads: 3.

Continued

HOLBROOK slowly takes off the cans.

HOLBROOK

I owe you.

ARGENTI

And I owe you - a chance to avenge your loss.

HOLBROOK

Darling, no more games tonight.

ARGENTI shrugs and walks across to WILEY.

ARGENTI

You are a very good spectator, Mr Wiley, you do not interfere too much. I understand that you are an electronics engineer?

WILEY

That's right.

ARGENTI

In Colombia I have electronics for surveillance. The best experts in the world to build my installation. You should come and see it and maybe work for me

WILEY

How do you know I'm good enough?

ARGENTI

I am incredibly intuitive when it comes to judging a man. I am seldom wrong. You come and see everything. Maybe you will improve on it. I pay handsomely and you can even steal a little ...

WILEY looks uncomfortable at this mention of theft. ARGENTI smiles, savoring the moment.

ARGENTI

Don't take it personally, Mr Wiley. Everybody steals in Colombia.

(he holds out his hand to WILEY)

And now I must say goodnight to our hostess.

He exits, leaving WILEY alone in the gallery. WILEY turns and picks up an automatic, rams in a clip, puts on the "cans",

Continued

takes aim, and pulls the trigger. The Browning almost leaps out of his hand. He takes a firmer grip, with a more careful aim. Fires off the clip. The scoreboard reads: 0.

WILEY is dejected. At that moment a hand reaches in to take the Browning from him. He wheels around with the gun to face Holbrook, pulling the "cans" from his ears.

WILEY

You should never sneak up on someone with a gun in his hand.

She takes the gun from him.

Mussolini said to say goodnight.

HOLBROOK rams a new clip into the Browning, then spins round in perfect shooting crouch. She fires the entire clip. The electronic scorer shows 12 out of 13. WILEY is mesmerized.

WILEY

You let him win. Why?

HOLBROOK

He needs to win. And I need to let him.

She puts the Browning back in its case.

WILEY

What if your sister's dead.

HOLBROOK

Then I'll kill him.

(beat)

Let's go to bed Wiley.

On that she turns and exits. WILEY does a take. We FOLLOW HIM out of the Shooting Gallery. HOLBROOK is at the top of the stairs. WILEY follows.

As he reaches the top of the stairs, HOLBROOK enters her room and shuts the door. WILEY stops, sighs dejectedly, and walks in the opposite direction toward his room.

41

EXT. TERRACE, HOLBROOK'S VILLA - MORNING

41

HOLBROOK is on the terrace, the tray with a rose on the table in front of her. She is reading a note. She looks up as WILEY arrives.

WILEY

Where's The Duce this morning?

Continued

HOLBROOK

Gone. He thanks me, sends me his heart - and says goodbye to you. He hopes you'll come to Colombia with me..

WILEY

My things are still at Las Hadas.

HOLBROOK

As far as Las Hadas is concerned, you never existed.

WILEY

Terrific.. I'm out two thousand bucks.

HOLBROOK

But you get to go to Colombia instead.

WILEY

Why?

HOLBROOK

Because he's a very generous man.
Look what he left me.

She hands over a gleaming, rich emerald. WILEY holds it up to the sun; whistles.

WILEY

Ten thousand.

HOLBROOK

Nearer to a hundred.

WILEY picks up the empty envelope.

WILEY

Did he leave anything for me?

HOLBROOK

Just the invitation.

(beat)

How much do you know about emeralds, Wiley?

WILEY

They have a way of causing me trouble.

HOLBROOK

Ninety-five percent of the world's finest stones come from Colombia. The Government gave up trying to control

Continued

HOLBROOK (Cont)
them years ago. They turned the
job over to a private concession.

WILEY
And Argenti?

HOLBROOK
He is the concession.

WILEY
And your ticket to finding your
sister..

She nods. WILEY thinks for a moment.

And I'm invited?

HOLBROOK
That's what the man said.

WILEY
Well, I can't afford it.

HOLBROOK takes some money from her purse. She puts it into
his shirt pocket.

WILEY
What's that?

HOLBROOK
Pocket money.

HOLBROOK is close to him, and serious.

There are no gimmicks down there
Wiley.

WILEY
Just emeralds.

HOLBROOK
Yes, just emeralds. Twenty-five
thousand dollars a carat for finding
a little green chip in the mud. Makes
killing easy.

WILEY
Maybe I'll get rich.

HOLBROOK
And maybe you'll get shot.

WILEY
The percentages are on my side. I
already got shot once this week.

Continued

HOLBROOK
(rising to exit)
Why press your luck?

WILEY
Because that's all I've got.

She exits. WILEY takes the money, and then something makes him frown. He holds one up against the sun and there, clearly enough, is a pinhole right through the center of Ben Franklin's forehead. She's done it again.

42 EXT. ARGENTI'S VILLA AND GARDENS - EARLY MORNING

42

The mountains are a fitting backdrop to the elegance of ARGENTI's villa. Walled gardens and terraces stretch down the hillside. A man walks out onto the balcony of one of the upper rooms and watches the helicopter buzzing (OFFSCREEN) overhead. As we ZOOM CLOSER we see it is WILEY. His attention is caught by a movement in the gardens.

POV SHOT. LONG FOCUS. Through the trees, he can see HOLBROOK in her fatigues walking down one of the long paths to the perimeter walls.

WILEY hesitates, then moves.

LONG FOCUS - CLOSE ON HOLBROOK. There is something secretive about the way she keeps to the shelter of the trees.

WILEY follows, rapidly but without too much haste.

CLOSER ON HOLBROOK. She is unaware of WILEY.

CLOSER ON WILEY. He comes to a break in the path. One way ends in a garden folly. The other leads to a gate in the perimeter wall. WILEY pulls it open.

A GUARD swings round, leveling the muzzle of an automatic rifle.

SOLDIER
(relaxes and smiles)
Buenos dias, Señor.

The GUARD steps back and allows WILEY to descend into the street. There is no sign of HOLBROOK.

WILEY
(re-entering)
Have a good day -

43 EXT. STREET, BARRIO - DAY

43

HOLBROOK walks on, unaware of the YOUNG MAN perched on a scooter, keeping pace with her, a few feet behind. He passes her, turns a corner. HOLBROOK turns the corner, gets on the pillion, and the scooter pulls away.

44 INT. BREAKFAST ROOM AND TERRACE, ARGENTI'S VILLA - DAY

44

Frowning, WILEY crosses the terrace into the cool of the breakfast room.

ARGENTI

Mr Wiley - good morning.

It is more of a description than a greeting. ARGENTI and GENERAL BOTERO are at a long table laden with food at the far end of the room.

Even as he enters, WILEY is aware of the wide-shouldered, still figure of HURTADO, the South American bodyguard, standing in the shadows, ever observant.

And of ASTRID, a blonde 15-year-old with the eyes and curves of a woman, curled on a cushion by a window reading.

A SERVANT pours wine for ARGENTI and offers him bread from a silver basket. ARGENTI and BOTERO dunk their bread into goblets of wine.

ARGENTI

Worms! Wine first thing in the morning prevents worms, ever tried it, Mr Wiley?

WILEY, taking fruit juice, shakes his head.

Then you probably have worms. Our Lord began each day with bread and wine. Eh, General?

(to ASTRID)

Astrid!

ARGENTI gestures ASTRID to sit more modestly and, sulking, she obeys.

ARGENTI

(smoothing BOTERO's feathers)

General Botero is one of our great generals. Thanks to him we now have peace in this country. The people owe him much...I have told him about you. He knows your country well.

Continued

BOTERO

(modestly)

New York - as a young man. How are the Brooklyn Dodgers?

WILEY

They moved.

BOTERO

Things change in this world. Everything must be in a hurry. The young men sit at your table and then shoot you to rob you of your boots. They eat too much and they want more -

ARGENTI

Mr Wiley fortunately does not fall into that category. He doesn't take his good fortune for granted. I've invited him here to help us.

(To WILEY)

Have you thought any more about my offer?

WILEY, serving himself to eggs, raises a questioning eyebrow.

BOTERO

Perhaps he does not take you seriously.

ARGENTI

When it comes to the protection of the Concession, everything must be the best.

WILEY

And what makes you think..?

ARGENTI

Because you are a friend of Holbrook's. I have known her since she was a child. Even then she had impeccable taste.

(beat)

I sometimes wonder whether I deserve to become her husband.

WILEY

(eyes ASTRID)

If you have any doubts, maybe you shouldn't rush into it.

ARGENTI

I never rush into anything, Mr Wiley. Everything I do has a purpose and a plan.

Continued

ARGENTI (Cont)

(beat)

Today you will come with me to the Concession. I will want your professional opinion.

WILEY

Where is Holbrook?

ARGENTI

She has gone shopping.

(he reacts sharply to
ASTRID, then returns to
Wiley)

We leave in ten minutes.

He speaks rapidly in Spanish to BOTERO as they make to leave. ASTRID, who shows an interest in WILEY, does not get up.

ARGENTI

Astrid!

She gets up and follows them out of the room. WILEY smiles and swivels in his chair to watch her wiggling behind.

45 INT. HOLBROOK'S SUITE, ARGENTI'S VILLA - DAY

45

WILEY'S HAND picks up the book on the bedside table. He flips through the pages but they tell him nothing.

On the dressing table are signs of her make-up. He picks up a bottle of pills, but they are vitamins.

WILEY looks round the room - pulls open a drawer. Lingerie and stockings. Another drawer - and lying on top of her clothes are two automatic pistols. A pair of silencers and a box of extra ammunition. WILEY handles them cautiously - then searches further - and between the folds of a sweater finds what he is after. Two thousand dollars in one hundred dollar bills. He holds one up to the light. There is a pin-hole through Benjamin Franklin's forehead.

WILEY puts the money in his pocket and is about to exit the bedroom when he hesitates a second, turns back and replaces the money in the drawer.

46 EXT. CONCESSION BUILDING, COLOMBIA - DAY

46

LOW ANGLE, tilting down the CONCESSION BUILDING, revealing its full impact.

SHOOTING FROM INSIDE. LONG FOCUS on ARGENTI's limousine. ZOOM BACK as it stops in front of the Grand Hall of the CONCESSION BUILDING and ARGENTI leads HURTADO and WILEY across the hall to the lifts.

The lift doors open, ARGENTI steps in, followed by HURTADO and WILEY.

Steel doors open, revealing gradually WILEY, ARGENTI and HURTADO as the lift ascends. WILEY sees the armed GUARDS come into view and turn facing the lift with their automatic weapons. The glass doors open.

ARGENTI
(gesturing)

The heart of my Concession.

They walk rapidly. From here on, although WILEY is a spectator, he takes everything in, assessing it shrewdly.

ARGENTI
(indicating the view)
Look - we are in the heart of a city.
But, one sign from me - the perimeter
is closed and up here we are in our
own fortress.

CLOSE on EMERALDS in their rough state being illuminated by a brilliant, colorless glow and examined under a ten-times magnifier.

ARGENTI (Overlaid)
Every two days the emeralds are
brought here from the mines.

ARGENTI leads WILEY past the many cubicles. HURTADO is never far behind.

ARGENTI
Sixty out of every hundred are good -
thirty are very good - and ten ... are
the very finest in the world.

BIG CLOSE UP of a magnificent EMERALD being cut.

Marie Antoinette gave jewels like
these to her lovers. Every time they
pleased her.

Continued

JAAP, the cutter, is a middle-aged European with a tolerant humor. He greets ARGENTI.

ARGENTI

(puts his arm on his
shoulder)

This is my friend, Jaap - a diamond cutter, the Supremo, when he worked for me in Milano. We left together, how long ago? Ten years?

JAAP

Eleven.

ARGENTI

(nostalgic, his emotions
genuine)

Eleven - You miss the diamonds, but one day we will put them together - the finest tiaras, necklaces, diamonds and emeralds

JAAP

Meno, Meno - forget diamonds. We don't even mention the word.

ARGENTI

(smiles)

You are right. The emerald is better - mm?

JAAP

No!

50 INT. CONTROL ROOM SECTION, CONCESSION BUILDING - DAY 50

WILEY and ARGENTI, in a smaller lift, with a glass front, can look down on the open space of the CONDUCT SECTION, with its banks of computer terminals. As the CAMERA LIFTS, we see KELLERMAN, a tall man with a gaunt and humorless face. KELLERMAN looks up with cold eyes as the lift goes on upwards. Over this:

ARGENTI

Here we keep all the data - who is interested in emeralds, what they wish to buy. We trade mostly outside the country to avoid unnecessary government inconveniences.

(slyly)

We've even done business at certain resorts. It's nice to combine business

Continued

ARGENTI (Cont)
with pleasure, don't you agree
Mr Wiley?

WILEY nods, now comprehending PLAYA SOLEDAD. A STEEL DOOR opens, allowing ARGENTI and WILEY to pass through - and closes behind them.

51 INT. THE VAULTS, CONCESSION BUILDING - DAY

51

ARGENTI
There is no other way in, other than
that elevator.

WILEY
No fire escape?

ARGENTI
And no stairs. We are completely
isolated, from above and below.

WILEY nods as his professional eye takes it all in.

WILEY
What is above?

ARGENTI
Nothing except the sky... You are
impressed, Mr Wiley? It is ingenious
to have our fortress in the sky in-
stead of the usual hole in the ground.

WILEY nods, he is impressed.

Now you will see how I, Meno Sebastian
Argenti, am the most fortunate of men.

A section of the wall slides open, revealing tray upon tray
of emeralds. WILEY is fascinated.

ARGENTI
Please.. Step closer. Touch if you
wish.

WILEY does.

ARGENTI
(in answer to WILEY's
unspoken question)
Sixty to seventy million dollars.
Tomorrow there will be more.

Continued

WILEY looks at the jewels and sighs.

OFFSCREEN SOUND of sliding doors. KELLERMAN stands at the entrance to vault, silently acknowledging ARGENTI.

ARGENTI

(returning the acknowledgment)

Joachim Kellerman, the Chief of my Controls Section. Mr Wiley - I think it is time.

The wall section closes. WILEY has to admire the trick.

ARGENTI

(as the doors close, treating it like an ordinary event)

They are cadmium based steel. There isn't a torch in existence hot enough to cut through them.

WILEY

- And there's no way in from above -

ARGENTI

(smiles)

Or below.

WILEY

How do the stones get here?

ARGENTI

Come.

KELLERMAN opens the lift doors and eyes WILEY suspiciously as they get in.

ARGENTI

You see - we have to go down to go up.

52 INT. CONTROL ROOM - DAY

52

CLOSE ON JAAP watching them as WILEY, ARGENTI and KELLERMAN transfer from one lift to another.

53 EXT. ROOF, CONCESSION BUILDING - DAY

53

A metal door slides open and WILEY, ARGENTI and KELLERMAN step out onto the roof.

Continued

ARGENTI

All deliveries from the mines come here directly by helicopter - from the mountains.

WILEY

(glancing around)

Radar -

ARGENTI

A plane one mile up in the sky can set off the alarm. If a bird farts, my men below will hear. And if anyone landed, how would they get down?

WILEY looks around in appreciation.

Have you ever seen a simpler, more effective system. You're the expert - can it be improved upon?

WILEY shakes his head negative.

WILEY

Not by me.

ARGENTI smiles.

51 EXT. BY THE POOL, ARGENTI'S VILLA - DAY

54

SHOOTING UP from the water to ASTRID's schoolgirl figure approaching coquettishly to the edge of the pool. WILEY, swimming strongly, sees her - then BOTERO and HOLBROOK, handsomely dressed, following.

BOTERO

(as WILEY climbs out of the pool)

Mr Wiley, I hear you are going up to the mountains tomorrow. The Senora has told me you are interested in our ancient excavations.

WILEY

(drying himself)

Is that a fact.

HOLBROOK

General Botero has given us a jeep.

WILEY

Terrific.

Continued

HOLBROOK
(sweetly)
Thought you'd like the idea.

He goes on drying himself, his temper rising as he feels himself being manipulated again.

BOTERO
But the mountains, the bandidos -
(his shrug says it all)
I tell the Senora, I will send an
armed escort with you. It will be
safer.

HOLBROOK
Wiley's a crack shot. And he's got
a thing about crowds, they make him
nervous - don't they, Wiley?

WILEY nods - and moves forward.

WILEY
(nods)
But I'm working on it - on a one to
one basis.

With a slight thrust of his forearm, he topples her into the pool.

ASTRID giggles.

WILEY
(striding off)
Careful, honey - lessons aren't over.

55 EXT. HIGHWAY, COLOMBIA - DAY

55

SHOOTING PAST THE bell towers of a town as an army JEEP, with HOLBROOK and WILEY, speeds past on the highway, pointing towards the mountains.

TRAVELING SHOT. HOLBROOK is driving, her concentration contrasting with WILEY casually riding 'shotgun' beside her.

HOLBROOK swerves past some traffic on the level crossing and heads towards the mountains.

56 EXT. TOWN - DAY

56

HOLBROOK and WILEY bump over the broken road on the outskirts of town. A BUS passes across their bows.

Continued

WILEY reaches into a pack. First he brings out one of the automatics, which he puts back, and finally finds a map.

WILEY

(studying map)

According to the map - this road leads to Venezuela. I don't think it wants to get there.

HOLBROOK

You're becoming my favorite comedian.

57 EXT. MOUNTAIN ROAD, COLOMBIA - DAY

57

The mountains loom in the background. PAN DOWN to the JEEP as it drives through the forests of the foothills. The JEEP slips and slides on the rocky surface of the road. HOLBROOK thrusts the gear-shift into low-low.

58 EXT. MOUNTAIN ROAD, COLOMBIA - DAY

58

The road rises steeply, giving the impression that the JEEP might flip over backwards. HOLBROOK clings to the steering wheel. WILEY hangs onto anything, refusing to look at the steep drop on his side of the road.

WILEY

This is worse than Third Avenue!

HOLBROOK

The rough part starts up ahead.

The JEEP almost slides over the side - but she keeps it on the road.

59 EXT. MOUNTAIN VILLAGE - DAY

59

The JEEP drives through the streets. On the outskirts of the village the JEEP pulls up opposite the walls of a CHURCH. HOLBROOK gets out, WILEY watches her, then moves into the driver's seat.

60 EXT. JEEP, MOUNTAIN ROAD - DAY

60

The PRIEST, a stern-looking young man, sits in the back of the JEEP, his hair blowing wildly in contrast to his neat, black cassock. WILEY, driving, glances at HOLBROOK. She is staring ahead. In her hands the burned remains of the Passport.

WILEY kicks away the insect crawling near the wheel of the parked JEEP and, to give himself something to do, prises a stone from the tire. But his attention is focused on HOLBROOK and the PRIEST, standing by some newly dug graves.

Alongside is a small memorial shrine. HOLBROOK is absolutely still. The PRIEST glances at WILEY as he arrives.

PRIEST

(a pause)

I am sorry for your grief, Senora,
but I have stood by many graves
and my sadness has dried up. The
army killed your sister - the army,
the emeralds and man's greed.

(he bows slightly,

indicates he must go)

In nomine patre et filii et spiritu
tuo.

A quick gesture of blessing the grave, then he goes. WILEY can see the top of his figure descending the hill, through the trees. HOLBROOK is motionless.

WILEY

(gently)

If we're going back, we'd better
get going now.

HOLBROOK

(not looking at him)

You go.

WILEY moves closer, tilts her head up, more as a friend than a lover.

WILEY

Heh - look at me.

HOLBROOK tries to smile, but can't manage it.

First one candle, then the other, is blown out on the simple church altar. WILEY takes the remaining small candle with him to the double sleeping bag where HOLBROOK is already lying.

He crawls into the sleeping bag alongside her and blows out the small candle. Moonlight filters through the windows onto the two of them lying side by side.

Continued

WILEY

I talked to the priest. He says it's waffles for breakfast. He makes them with chili sauce. If they're any good I'll get him to give me the recipe.

HOLBROOK

Wiley.

WILEY

C'mon, think of the marketing possibilities. The world's only HOT FROZEN waffles.

HOLBROOK almost starts to laugh, then throws her arms around WILEY, sobbing.

63 EXT. WATERFALL AND ROAD, MOUNTAIN PASS - DAY

63

WATER cascades into MIGUEL's hands as he splashes himself. He is in his late twenties, with the tough, resilient humor rooted in street experience. JORGE, dressed in fatigues, talks quietly to him. MIGUEL lets the water splash into his cap as he listens, and straightening up puts his cap on his head.

PAN with them descending through the trees to see the mountain road winding up the pass and ZOOM into the JEEP climbing towards them.

TRAVELLING SHOT - HOLBROOK and WILEY. As they turn the bend in the road, MIGUEL is lounging against the rocks.

HOLBROOK brakes. WILEY looks around. OTHER REBELDES emerge from the trees. MIGUEL approaches threateningly. Then suddenly he throws open his arms and grins. HOLBROOK is out of the car. WILEY looks on, astonished at the warmth of their greeting. They laugh and hug each other.

MIGUEL

(his arm around her)

Hey, Lilliana, where d'you get the jeep?

HOLBROOK

From a general.

MIGUEL

Maybe - we keep it.

He calls out in SPANISH and as WILEY gets out of the JEEP,

Continued

FELIPE, a young rebelde, gets in behind the wheel and, wolf-whistling HOLBROOK, guns the engine.

MIGUEL
(eyeing WILEY)
Who's this?

HOLBROOK
A friend.

MIGUEL
Where you from, friend?

WILEY
New York City.

MIGUEL
(beat)
How the Knicks do this year?

WILEY
They just missed the playoffs.

MIGUEL
Too bad ... They were always a load
of bums.

64 EXT. ROCKY PATH - DAY

64

WILEY and HOLBROOK are riding mules up the rocky path, surrounded by the REBELDES, some riding, singly or in pairs, some walking. FELIPE grins appreciatively at HOLBROOK. MIGUEL is still talking.

MIGUEL
... My father was loco. He was born here like me in the Centrale Cordillera. He sees a Coca-Cola billboard - 'The Good Life' - so he goes to New York to be an 'illegal' - with no papers - and he spends his whole life hiding. I grew up on the streets. I learn to hide before I learn to walk. But sooner or later you get fed up hiding.

WILEY just nods.

65 ANOTHER SECTION OF THE PASS - DAY

65

MIGUEL
(now also riding)
The day I was seventeen, I get a

Continued

MIGUEL (Cont)

haircut - walk into the draft board,
put a bomb in the file room and BOOM -
five thousand kids don't go to Viet
Nam because of me.

66 EXT. CAMP, NEAR LUCHO'S FARM - EVENING

66

They have rapidly constructed bamboo shelters in a clearing,
with a firepit in the center. WILEY is serving himself
like the others from the cauldron of 'locros de choclos'.

MIGUEL

(still talking)

I had to stop hiding and learn to
run. And her little sister helped me.

(he embraces HOLBROOK
lightly)

When I get back, this land is rotting.
Its belly fat, while the people starve.
Twelve year old kids crawling in the
mines for seven pesos a day. But now
we fight. One day the people will
know that those who take the yankee
dollar are not invincible.

MIGUEL is annoyed at WILEY's nonchalant attitude and
addressing HOLBROOK:

MIGUEL

I don't think your friend takes this
seriously, he thinks we're a bunch
of Puerto Ricans on vacation!

67 EXT. LUCHO'S FARM - EVENING

67

LUCHO's farm is a collection of little shacks. LUCHO him-
self, despite his gaunt and finely etched face, moves with
the agility of a man of forty. He has a refined and modest
dignity. He sees MIGUEL, followed by WILEY and HOLBROOK
moving up from the forest towards the clearing.

MIGUEL

(calling SPANISH)

Hey, Lucho! You see where we're
camped? No arms on your property,
not even a machete.

He and MIGUEL embrace each other warmly.

Continued

MIGUEL

(leading him over to
meet the others)

C'mon, meet a couple of turistas
from New York, they think coffee
grows in cups.

LUCHO bows with dignity to HOLBROOK and WILEY, greeting
them formally. They respond.

MIGUEL

(hugging him with
genuine affection)

He's a good farmer. If he wasn't so
busy with women, he'd be fighting
with us. C'mon, hombre, we've to
talk.

LUCHO

Si.

(bowing to HOLBROOK
and WILEY)

Please - my house - Senor - Senora.

He beckons them as best he can to make themselves welcome.
MIGUEL hurries him away in Spanish, and they walk out of
sight. WILEY and HOLBROOK are left alone.

HOLBROOK

Miguel's alright. He's a little bit
high voltage.

WILEY

Where d'you meet him?

HOLBROOK

Through Kerry. He was involved with
a community group that was anti-war.

WILEY

And she thought it'd be fun to
volunteer -

HOLBROOK

She believed in what she was doing.

WILEY

Until it killed her. What are you
after?

HOLBROOK

To help them.

Continued

WILEY

How? Selling flags? This isn't a poster parade in Washington Square! That guy's real. You've found out what you wanted to know. Now that's it. Let's go!

HOLBROOK

You don't like living on the edge, do you Wiley?

WILEY

Not when I don't know what I'm playing for.

MIGUEL reappears, his arm around LUCHO's shoulders.

MIGUEL

Hey, this guy is digging up emeralds all over his farm. And you know what? He says he's going to give them to us - just for picking his coffee beans.

LUCHO

The other farmers..

MIGUEL

They've all got children to help. He's alone with his trees. I promised him we work three or four days before sunrise, then in a month come back to pick his coffee.

WILEY

And all we've got is to get them down to town without getting our throats cut.

MIGUEL

Sure - why not? You and Lilliana are going to help us.

(to HOLBROOK, taking her arm)

Vamonos -

(to LUCHO)

Pleasant dreams, old man. Tomorrow we dig for 'green ice'.

HOLBROOK looks at WILEY.

WILEY

I'll catch up with you.

LUCHO smiles at WILEY and turns into the hut. WILEY hesitates, then follows.

LUCHO stands by the only table. The light is from a kerosene lamp. There are three votive candles in glass containers on a shelf next to a crucifix. LUCHO has produced a half bottle of aguardiente and two tin cups. LUCHO fills the cups and offers one to WILEY.

LUCHO

Senor - Salud!

WILEY

(drinks)

Salud! Is that true - you found emeralds?

LUCHO

(his English is difficult)

When I dig old trees ...

(he points to the ground)

I find ...

WILEY

(cutting in)

Why are you giving them to Miguel?

LUCHO

If the government know, the soldiers come - pfui! They take the land, they send me away - it's my father's land, we grow coffee.

WILEY

But with the money - you could buy more land, grow more coffee -

LUCHO

More - more - more is the devil, senor. I don't know in your country - in this country the devil is green - La materia verde.

(LUCHO pours another drink)

It is not true in your country?

WILEY

It's true. The devil is green where I come from too. Salud!

LUCHO

You work for Miguel in New York?

WILEY

(smiling)

Not exactly.

They toast each other like old friends.

May all your coffee beans be big ones -

LONG SHOT of the GROUP silhouetted against the dawn sky, as LUCHO leads them up the hill.

A ROPE is curled around the tree, a MULE takes up the strain, LUCHO kicks its haunches, JORGE and MIGUEL shout, urging it on. OTHERS thrust their weight behind it, dig it into the roots with spades, HOLBROOK and then WILEY join in. The tree topples its roots tearing up the soil.

MIGUEL squats in the crater alongside LUCHO, who digs away at the loose earth, bringing up a stone, spits on it and rubs it on his sleeve.

LUCHO
(giving it to WILEY)
La materia verde.

It is proof that he spoke the truth. The stone, about three-quarters of an inch long, is passed from hand to hand.

MIGUEL
(grins)
Not bad for mugging a tree, uh -

He gives out commands in Spanish and the OTHERS start digging, with their hands, shovels and using wire mesh nets to screen the soil. HOLBROOK too joins in, energetically, along with MIGUEL. WILEY feels himself left out. He observes that LUCHO is not there. He turns to see him descending the hill with his MULE.

LATER. WATER is splashed over the stones held in a bandana by TOMAS. Twenty stones, some smaller, some larger, all in a rough state. The MEN are all sweating from their exertions.

WILEY
How much?

MIGUEL
(blows through his
teeth)
Not the best, \$300 a carat maybe -
say 200 carats?

WILEY
At three hundred a carat.

MIGUEL
(looking over WILEY's
shoulder, his eyes hardening)
Si. \$60,000. And the old man still
wants to grow his coffee beans - Hey,
Felipe!

Continued

MIGUEL breaks off and walks over casually to FELIPE, the youngest of the guerillas.

MIGUEL

(standing very close
in front of him)

Felipe - you're my brother, right?

FELIPE

(a puzzled smile)

Si. Forever.

MIGUEL

(turning to the OTHERS)

Hey - this is FELIPE, my brother.

He is not well!

FELIPE realises that he has been caught. He raises his machete. But MIGUEL is first. With a rapid movement hidden by the closeness of their bodies, MIGUEL lunges. The startled pain on FELIPE's face and gasp of breath tell their own story. MIGUEL holds him up by his shirt and opens the dying man's mouth to take out the emerald he was hiding there.

MIGUEL

(to the OTHERS.)

He got the disease of the fat bellies.
Stealing from his brothers. You want
to see? You want to know why he has
to die?

(shows them the emerald)

The emerald put his head in the grave..

He signals to JORGE and TOMAS, who drag FELIPE's body towards the upturned tree.

WILEY and HOLBROOK are shocked by the violence.

MIGUEL

(to WILEY)

You don't like it, amigo? It's not
democratic? We should've had a
little dialogue before I killed him?
We must stop the sickness now before
it spreads and kills all of us.

(change of tempo, to

HOLBROOK)

I'm hungry, we come back tomorrow
and dig a little more for the
revolution.

HOLBROOK

(nods)

Wiley - ?

Continued

69 Continued

69

WILEY

I've lost my appetite.

He lets them walk. Stops to watch the OTHERS set the tree upright in its crater over FELIPE. WILEY turns and walks away down the hill.

70 EXT. SHANTY TOWN - DAY

70

WILEY walks along the dusty road, disgruntled and angry for letting himself get trapped into this crazy situation.

Further down the road are a few SHACKS scattered around a clearing. Dogs drink in the stagnant pools. One of the shacks is garlanded with a rusty Coca-Cola sign and torn adverts for cornflakes. WILEY sees a supply of aguardiente and alongside it a number of 2ft high plaster statues of various saints. He reaches for his money.

71 EXT. LUCHO'S HUT - DAY

71

LUCHO is working in an open shed. He looks up with surprise to see WILEY approaching. WILEY offers him the statue, awkwardly.

WILEY

(embarrassed)

Please - accept it - as a token of friendship ...

LUCHO wipes his hands on his trousers before he touches the statue and mutters his thanks, with small nods of gratitude.

72 INT. LUCHO'S HUT - DAY

72

LUCHO places the statue on the table, admires it.

LUCHO

(deeply moved)

It has good hands -

WILEY has taken out the bottle of aguardiente.

No - you are in my house - no.

WILEY

(getting the mugs)

It's an old American custom. Where I come from, the taller guy brings the bottle.

Continued

LUCHO accepts graciously - and they drink.

WILEY

Why did you leave the digging?

LUCHO

(with his little English
finds it hard to explain)

I did not - want ... I came here
to - Think about my coffee.

WILEY

(agreeing, pouring
new drinks)

Your trees look healthy ... How many
beans you get off a tree?

LUCHO

Two thousand.

He produces some coca leaves. And chews.

WILEY

And how many beans to a pound of
coffee.

LUCHO

Two thousand.

WILEY

So you get one pound of coffee for
every tree ...

LUCHO nods. And chews contentedly.

Where do you sell them?

LUCHO

I sell, in the town.

WILEY

In New York you'd get double if you
exported direct.

LUCHO

(vaguely)

Si, senor - I sell, in the town.

WILEY

In New York coffee's expensive.

LUCHO

(chewing and drinking)

Senor, here the government is expensive.

Continued

WILEY
(eyeing the coca leaves)
Can I try some of that salad?

Both men chew and WILEY's eyes begin to light up.

Hey, what is this?

LUCHO
Coca - co-ca!

73 INT. LUCHO'S HUT - NIGHT

73

It is much later and the men have drunk and chewed a lot.
The faces are lit by the glow of the oil lamps.

WILEY
It's peaceful ... You can hear -
(he can't think of
the word)

LUCHO
Chicadas - You don't hear the
chicadas in New York?

WILEY
(shakes his head)
In New York you hear sirens.

LUCHO
(looking up)
You see stars in New York -?

WILEY
Mostly when you get hit on the head.

CAMERA is CLOSE on WILEY. (The rest of the scene is played
in FRAGMENTED CLOSE-UPS).

LUCHO nods wisely. Then unexpectedly leans forward and
sprays his drink over the oil lamp. The effect is like a
flame-thrower that makes WILEY jump backwards. LUCHO does
it again.

WILEY
Hey - let me do that.

He tries. And there is a comic MONTAGE as they both try to
out-do each other as fire-eaters.

LATER. LUCHO introduces the BRUJA (LOCAL WITCH) into the
tight circle around the lamp. She is older than LUCHO, with

Continued

a worn, wise face, a bandana tied tightly round her head.

LUCHO

(with dignity)

Julietta Magdalena Rosario -! She
is a bruja. Do you believe in brujas?

WILEY

(not sure about BRUJAS)

Oh - sure.

IN CLOSE detail, the BRUJA's hands wander over WILEY's scalp, feeling his bumps. She talks in a thick, incomprehensible accent.

LUCHO

(translating)

She says you will be rich. And you
are a better lover.

WILEY

(barely able to think)

Better than who?

LUCHO

Those who are not so good. Is there
anyone you do not like? She can cast
a spell.

WILEY

Can she reach Bogota?

Shadows move across the wakeful face of TOMAS, as he peers forward - to see WILEY stumbling up the hill into the camp. TOMAS grins as he sees - WILEY stumble.

Trying to undress at the same time as he crawls towards the sleeping bag, WILEY hums a silly song to himself.

HOLBROOK sits bolt upright as WILEY tries to get in beside her.

HOLBROOK

(whispering)

Where the hell have you been?

WILEY

Putting out the cat -

(he realises he's got
to do better)

Continued

WILEY (Cont)

I've been to a summit meeting, at
Lucho's.

HOLBROOK

(looking closely at him)

Ugh - you reek.

WILEY

That's because I'm breathing.

HOLBROOK

You're stoned.

WILEY has been trying to get closer to her. He pulls out
the automatic from under the bed clothes.

WILEY

Stoned or not - I'm knocking on your
door.

HOLBROOK

(turning away)

This establishment is closed.

WILEY struggles to his feet, wobbles and then falls along-
side MIGUEL, who opens one eye.

75 EXT. MIGUEL'S CAMP NEAR LUCHO'S FARM - DAY

75

WILEY stirs awake under the makeshift bed of coats they
have thrown over him. Sunlight glinting through the slats
hits him fiercely in the eyeballs.

HOLBROOK, dressed in her T-shirt, comes out of the make-
shift shower, drying herself.

HOLBROOK

Looking for something?

WILEY

(barely able to stand
the light)

Yeah. My head.

MIGUEL, JORGE and OTHERS are eating by the firepit. They
are in good humor.

MIGUEL

(calling)

Hey,Americano - you wake up. Put
some food in your mouth.

Continued

WILEY

I'll never find it. Why aren't you digging holes?

MIGUEL

You've been sleeping, friend, for two days, while we've been digging. 183 stones. Half a million dollars for moving trees. Not bad, uh? Buy a lot of M1's. For the people's struggle.

(getting up)

You eat, then you get ready.

WILEY

What for?

MIGUEL

We go home. If we're lucky. Past the soldiers and the esmeralderos.

They go, leaving WILEY and HOLBROOK.

WILEY

(to HOLBROOK)

Sorry - I've got one beautiful hang-over.

HOLBROOK

(drily)

Enjoy it. It may be the last one you ever have.

76 EXT. MIGUEL'S CAMP, SHOWER AND JEEP, LATER - DAY

76

WILEY splashes under the shower. But he is watching.

MIGUEL, JORGE and TOMAS prepare the JEEP'S SPARE tire for the journey - fitting the emeralds into a sack. They handle the automatic rifles as if they are well accustomed to them.

77 EXT. OUTSIDE LUCHO'S HUT - DAY

75

LUCHO and WILEY embrace. The statue of St Paolo looks on benevolently.

LUCHO

Be happy, my friend ..

WILEY

I'll try. Here ..

(handing him a card)

Continued

They see the beams shooting into the mist before they see the headlights curving up the road towards them.

MIGUEL changes places, slipping a coat over the automatic rifle on his lap. WILEY gets behind the wheel. The JEEP takes off again.

A curve in the road and the headlights burst at them. WILEY cuts the wheel and the two vehicles pass with less than a foot between them. They get only the barest glimpse of the THREE SOLDIERS in the other JEEP.

MIGUEL

Keep driving, put on your brights.

WILEY tries for more speed, but the slippery road is against them. TOMAS growls something to MIGUEL. MIGUEL looks back. Out of the darkness behind them the headlights come into view, are cut off by a curve, then reappear.

MIGUEL

Around the curve - stop. And kill the lights.

WILEY does. MIGUEL leaps out and disappears into the scrub.

THE SOLDIERS' JEEP comes around the bend and has to brake fast, skidding to a halt. TWO SOLDIERS leap out, one to the left, one to the right, rifles at the ready. LIEUTENANT COSTAS, the third soldier, gets out more slowly and ambles over, flashlight aimed at WILEY in one hand, automatic pistol in the other.

COSTAS

(politely)

Buenos noches.

WILEY

Hi.

COSTAS

Papers.

COSTAS shines his flashlight in their faces in turn as they bring out their passports and identification papers. COSTAS studies them with affected casualness.

COSTAS

What are you doing on this road?

WILEY

We got lost.

Continued

COSTAS

Coming from where?

WILEY

Sightseeing - in Leiva.

COSTAS

Where is your destination?

WILEY

Back to the capital.

COSTAS nods, his stillness underlining the threat.

He smiles coldly and returns his attention to the passports - lets his flashlight linger over HOLBROOK's photo - then her name 'Lillian Holbrook'! There is something familiar about it. He brings his flashlight up again to her face. She returns his stare steadily. COSTAS still smiles. His expression doesn't change as he politely returns the passport and papers to WILEY - nor when he notices the butt of the automatic weapon exposed at JORGE'S FEET. He merely nods thoughtfully, steps backwards and walks slowly around the back of the JEEP. Behind JORGE, turns away to cover his movement as he unclips his holster, grips his pistol. Prepares to swing around.

COSTAS

(suddenly)

Out!

In the same instant as he brings out his gun, HOLBROOK brings up her pistol and fires twice. Both bullets go through COSTAS's breastbone. He clenches his eyes and opens his mouth as he dies. Simultaneously MIGUEL fires a burst. Both SOLDIERS fall.

TOMAS frisks through COSTAS's pockets and throws MIGUEL his wallet. HOLBROOK and WILEY wait. MIGUEL takes out a bundle of bills. HOLBROOK and WILEY can feel his temper building.

MIGUEL

(brandishing the bills)

A general's pay! For a lieutenant.
From the peons! He's filth!

He angrily tears out the wires of the radio in the OTHER JEEP, then swings around on WILEY, who hasn't moved.

MIGUEL

Go! And remember, it's in your hands now.

Continued

The he too leaps down the hillside and disappears into the darkness.

WILEY starts up the JEEP, but doesn't let out the clutch.

HOLBROOK

(coldly)

Come on, Wiley. Move.

WILEY shakes his head - and lets out the clutch. The JEEP moves slowly forward.

HOLBROOK reaches into her bag for the other automatic and puts it on his lap.

HOLBROOK

(simply)

Just drive.

WILEY angrily guns the JEEP around a hairpin turn and begins the descent, past derelict buildings heralding the outskirts of a small town. Their headlights pick up patches of fog.

WILEY senses HOLBROOK watching him. She puts her hand on his shoulder and caresses his neck. WILEY drives on in silence. The fog gets denser. Suddenly there is a distant outburst of gunfire, echoing across the valley. WILEY stops and kills the engine. Voices can be heard, then silence.

WILEY looks at HOLBROOK grimly - takes off the handbrake and lets the JEEP coast downhill.

WILEY turns off into a smaller street, using the handbrake to control the JEEP as it rolls downhill between the shuttered houses. HOLBROOK buries herself more deeply into her coat. The wheels of the JEEP crunch over the cobbles, an eerie sound in the fog.

WILEY hesitates at a junction - and heads to the right down a steep side road. The JEEP picks up speed and both breathe more easily. The JEEP hits level road and they gently coast around a bend and come to a halt. They look at each other.

WILEY

(softly)

Five - ?

HOLBROOK nods and they count with their fingers, silently. WILEY takes a breath, turns on the ignition - but the engine makes a sad sound as it painfully turns over. WILEY tries again. The battery is dead. WILEY flicks the ignition on and off. The click is echoed by a cadence of many rifles being cocked and aimed at them.

Continued

80 Continued

80

WILEY drops to the floor, sickened by the spectacle. He rolls over, lays there. The light still shows through the window high in the wall, but the sounds are quieter. WILEY pulls himself up again.

POV. The SOLDIERS are wheeling away the barrow. The HOGS are mildly rooting around the pen. But there is no sign of JORGE.

DAWN. The early sunlight flares through the window. The door clangs open, the faces of TWO SOLDIERS appear. CLOSE on WILEY as he is led through the corridor, brighter in the morning light, hurried up stone stairs, through glass-panelled doors into the full glare of daylight.

81 EXT. OUTSIDE BARBOSA PRISON - EARLY MORNING

81

The first thing WILEY sees is the JEEP, its spare tire cast to one side, its casing slashed open. Then he sees the BLACK LIMOUSINE with its army insignia and four gold stars.

A SOLDIER/DRIVER opens the door for WILEY.

HOLBROOK is in the back seat, huddled in the corner, a blanket wrapped around her. WILEY wants to throw his arms around her, but he knows better than to touch her.

WILEY
(as he settles)

You OK?

She stares at him, he can see the anger and coldness in her eyes. But she says nothing. She withdraws more into her corner, like a wounded child.

Through the car window WILEY sees GENERAL BOTERO step out of the building with a YOUNG CAPTAIN, and his bitterness rises as he witnesses BOTERO's arrogance in dealing with the JUNIOR OFFICER, who salutes briskly and holds open the front door for BOTERO. He sits next to the DRIVER. Then curtly orders him to drive off.

BOTERO
(glancing back at
WILEY and HOLBROOK)

The man is stupid! He says you were with the rebeldes. I told him, of course, you were hostages! But he says, no, you have weapons. Why not? In the mountains there is danger.

WILEY listens bitterly as BOTERO rants on, as much boasting

Continued

81 Continued

81

to show his importance as explaining what happened.
HOLBROOK stares out of the window.

BOTERO

(looks around at
HOLBROOK and WILEY)

Barbosa is a terrible place, no?

(he gets no reaction)

You are fortunate I came when I did.

When you go home, you will have a
good story to tell.

WILEY hates him more with every word.

82 EXT. OUTSIDE ARGENTI'S HOUSE - DAY

82

SHOOTING THROUGH the window of the car as a SERVANT
approaches and leans forward to open the door for HOLBROOK.
She almost pushes him away as he offers her an arm to lean
on, and heads straight past the other SERVANTS up the wide
steps into the house.

WILEY gets out of the car and watches her go.

BOTERO

(approaching behind him)

The soldiers are very young. Some-
times they can be unkind.

WILEY

Tell that to her. I only lost my
money.

Then he walks into the house. BOTERO has a slightly cynical
smile.

83 EXT. TERRACE, OUTSIDE HOLBROOK'S SUITE - DAY

83

HOLBROOK looks out over the grounds. She can sense WILEY
appearing at the open door behind her.

HOLBROOK

(after a pause, not
looking at him)

There's nothing to say, Wiley.
Just let it go.

WILEY doesn't move. Just waits.

Now that Miguel's lost Lucho's
emeralds, he'll have to organize
something else.

Continued

WILEY

Like what?

HOLBROOK

Maybe hit the mines before they send their weekly shipment to the Concession.

WILEY

You're dead. After what happened every soldier will be a sharpshooter.

HOLBROOK

We'll take them by surprise.

WILEY

They'll never expect that. Why don't you just break into Argenti's sky vault and take it all.

She turns to WILEY.

HOLBROOK

You really think we could?

WILEY

Of course we could, if we were a pair of lunatics. But, we're not - there's only one crazy person here, and it's not me.

He goes. HOLBROOK follows.

84 INT. HOLBROOK'S SUITE, ARGENTI'S HOUSE

84

WILEY strides across to the drawer where he found his money.

HOLBROOK

Where are you going?

WILEY

I quit. You're so wound up, you're going to pop.

HOLBROOK

You've quit a lot of things, haven't you Wiley?

WILEY turns, really angry now.

WILEY

Maybe. But I've started a lot of them too.

Continued

WILEY (Cont)
 (he produces the money)
 You took my money - right? Why?

HOLBROOK
 I thought you'd stay longer ...

WILEY
 I was here - I'd have stayed. I don't
 do everything for money!

He slams the door behind him.

85 INT. MONTAGE, AIRPORT - DAY

85

The DEPARTURES BOARD announces the flight to New York. TILT
 DOWN to show WILEY, lightweight bag in hand.

CLOSE SHOTS:

WILEY joins QUEUE at ticket counter.

WILEY approaches desk and checks his BAG.
 HIS BAG is labelled and lifted onto the conveyor belt.

WILEY leans on the bar, drink in hand, pre-occupied.

WILEY looks over the magazines at the news-stand.
 He looks to see -

TWO LOVERS about to part, savoring the last moments..

WILEY can't take it anymore.

86 EXT. OUTSIDE THE AIRPORT - DAY

86

LONG FOCUS WILEY strides out of the AIRPORT looking for a
 taxi. Then he sees .. ZOOM OUT ...

HOLBROOK sitting at the wheel of an open coupe. .

HOLBROOK
 Hi.

WILEY
 Am I that predictable?

HOLBROOK
 No. I'm this hopeful.

He gets in.

I love you Wiley.

Continued

WILEY

(as they drive off)

Does that mean we've got to commit
larceny?

(beat)

Damn!

HOLBROOK

What now?

WILEY

I lost my baggage again.

87 INT. ARGENTI'S OFFICE - DAY

87

ARGENTI sits at his desk, scanning a dossier. He drums his fingers impatiently. KELLERMAN stands, watching.

ARGENTI

(tosses the dossier
aside)

This is all you have to give me?
This is nothing.

KELLERMAN

(coldly)

He is what he says he is.

ARGENTI

(rapidly thumbing
through the dossier)

Graduated twenty-seventh out of a
class of seven hundred. Master's
Degree, Engineering. Two years NASA,
then five more jobs in the next seven
years. New York. Married, Divorced.
Left New York -

(exploding.

I know he left New York!! Why?!

(KELLERMAN's silence
calms him)

Why is he here?

KELLERMAN

(mildly)

You invited him.

ARGENTI

(slamming the desk)

Smart answers - I do not need.

KELLERMAN waits. ARGENTI recovers his poise.

Continued

KELLERMAN

What do you want me to do?

ARGENTI

(with dangerous quiet)

Nothing. For the moment.

(pause)

What harm can he do to Meno Argenti?

But there is no doubting the menace of his thoughts.

88 INT. CAFE BARRIO - DAY

88

HOLBROOK and WILEY sit in the window of a crowded cafe, empty coffee cups in front of them. The scene bustles with every-day commotion.

WILEY

Maybe we should've worn carnations.

HOLBROOK

(her attention on
the street)

Drink your coffee.

The YOUNG MAN (from Sc.43) appears in the doorway, staring at them. HOLBROOK gets up. WILEY follows.

89 TELEPHOTO SHOT, WILEY, HOLBROOK, YOUNG MAN, ON HILL,
BARRIO - DAY

89

They move through scruffy streets, jostled by a jovial gang of kids.

90 INT/EXT. SAFE HOUSE, BARRIO - DAY

90

The apartment is furnished with only the barest essentials and opens onto a terrace overlooking the barrio. As the REBELDES from the mountains lounge around, quietly talking or cleaning weapons. Separate and keenly observing are TWO SURLY-LOOKING FOREIGNERS in fatigues.

MIGUEL swings into CAMERA, confronting WILEY and HOLBROOK.

MIGUEL

Don't you know we're fugitives man.
You even coming near this place is
heat!

Something about the presence of the FOREIGNERS makes him agitated.

Continued

MIGUEL (Cont)

You got a good reason? I hope so!

HOLBROOK

(cool)

We've got a plan we want to talk about.

MIGUEL

So talk. It's got to be worth you coming here ...

WILEY

(indicating the
FOREIGNERS)

Who are they?

MIGUEL

He's just joined the army and already he's talking like a general.

WILEY

(to HOLBROOK)

Do you know who they are?

MIGUEL

This is my army, compadre! I choose the people we work with.

WILEY

(returning the cold
stare of the FOREIGNERS)

Can anybody in your army get us on to the Concession roof?

There is silence all round.

HOLBROOK

Wiley can.

The taller of the TWO FOREIGNERS nods to MIGUEL, who approaches HOLBROOK quietly.

MIGUEL

O.K. -

HOLBROOK

We're going to hit the sky vault.

MIGUEL takes a moment to react, then grins broadly.

MIGUEL

Hey, that's beautiful. And who are you getting to help you ... The

Continued

MIGUEL (Cont)
Airborne Division?

WILEY
No.
(beat)
Just one good friend.

91 INT. CUSTOMS AREA, AIRPORT - DAY

91

CLAUDE, tall and gangling, is among the PASSENGERS being processed through Customs. PORTERS move in amongst them pushing baggage carts. One ELDERLY PORTER is pushing a very heavily loaded trolley some paces behind CLAUDE, who pauses -- sees a CUSTOMS OFFICER, with a flower in his buttonhole - and walks towards him with laid back, easy charm.

CLAUDE
'Morning.

He slides his shoulder bag onto the counter with two bottles of whisky clearly visible.

CLAUDE
A buenas dias to you, Sir.

The CUSTOMS OFFICER sneaks a glance to -

POV SHOT. TOMAS is amongst crowd pushing against the barrier. TOMAS shrugs in reply, uncertainly.

CUSTOMS OFFICER
(to CLAUDE)
You have something to declare,
Senor?

CLAUDE
(smiles)
Just what you see.

CUSTOMS OFFICER
(eyeing the whisky)
Only one bottle is allowed, Senor.

CLAUDE
Well, I guess that's gonna be one
for you and one for me.

He eases the bottle across and the CUSTOMS OFFICER expertly slides it under the counter. At the same time the ELDERLY

Continued

PORTER continues in b.g. past the checkpoint.

CUSTOMS OFFICER

Gracias, Senor.

CLAUDE

Gracias to you, Sir.

PAN with CLAUDE through the barrier. He becomes aware of TOMAS moving alongside him.

CLAUDE

Howdy -

TOMAS

(timidly)

Howdy, Senor ...

92 EXT. OUTSIDE AIRPORT - DAY

92

TOMAS leads CLAUDE to his small open TRUCK.

TOMAS

(taking the shoulder bag)

Is this all you have, Senor?

CLAUDE

Yep. Plus a few little doodads for Uncle Wiley.

CAMERA CENTERS on the exhausted ELDERLY PORTER following with his laden TROLLEY.

93 INT. VAULT FLOOR, CONCESSION BUILDING - DAY

93

A huge DIAMOND sits on a velvet pillow, surrounded by some emeralds spread on the glass table. ARGENTI holds the pillow in gloved hands as he turns it, making the diamond flare. JAAP watches.

JAAP

You see - you are afraid to touch it.

ARGENTI smiles at him, then with deliberate movements takes off his glove and reaches slowly for the diamond with the tips of his fingers - looks at JAAP, then takes hold of the diamond more firmly, rubs it on his hand, places it on his pulse.

Continued

ARGENTI

I have kept it hidden eight years.
Even you didn't know ...

JAAP

I do not want to know. What if they
find out. Do you forget what they
would do, even for touching it.

ARGENTI

I do not forget -

JAAP

Then why? They let you live, you
are a king here - everyone looks up
to you.

ARGENTI

(gently)

Jaap! You are my friend. You are
very special to me ...

(holding the diamond out)

I want you to make me a ring - with
emeralds - but a diamond at the core
... a wedding ring.

JAAP

No. You know that is impossible.

ARGENTI

Nothing is impossible, my friend. You
will make me this ring - and if I
succeed, it will be the last piece you
will have to make for me in this god-
forsaken place. We will all go home.

JAAP silently refuses.

What else do you want me to do?
The girl is from one of the richest
families. Do you think the Diamond
Syndicate will not notice when I am
married to her? Her father will make
sure that they do. It will buy our
freedom, I promise you.

He puts his arm round JAAP, who hesitates.

JAAP

And the girl -

ARGENTI

I will tell her everything. Please -
Jaap - you will do this for me.

LONG FOCUS. A HELICOPTER hovers over the Concession Building.

WILEY, on the roof of the block of flats, HOLBROOK beside him, watches through high-powered binoculars.

POV. LONG FOCUS. The binoculars move down, following the GUARDS, also revealing the walls of windows below. The armed GUARDS move to receive the shipment.

WILEY

Right on time ...

CAMERA moves to reveal CLAUDE, beside him. And TOMAS in background.

WILEY

What do you say?

CLAUDE looks around him thoughtfully, then at the compass on his wrist, then at the Concession Building, then at the mountains.

CLAUDE

Looks better than the bean sprouts.

WILEY

It better be - they've got pigs here instead of rats.

CLAUDE takes the binoculars from WILEY.

POV. The HELICOPTER is lifting away and the GUARDS are moving down.

CLAUDE

Good looking uniforms - do any gas station real proud.

WILEY

Can you get us up there?

CLAUDE

(slowly)

Sure -

HOLBROOK

How sure?

CLAUDE

Eighty-twenty. I can get us up there if you can handle the pigs.

Continued

WILEY

All except one.

(to HOLBROOK)

And he's yours. All you have to do
is get him to say his name.

95 INT. HOLBROOK'S BEDROOM, ARGENTI'S HOUSE - DAY

95

WILEY is aiming the telephoto lens of an 8 mm CAMERA (or a STILL CAMERA with a motorised shutter) through a narrow gap in the shutter - plus a pistol mike to record the conversation below.

INTERCUT WITH:

96 EXT. TERRACE, ARGENTI'S HOUSE - DAY

96

ARGENTI is playing cards on the terrace with HOLBROOK. A SERVANT pours champagne.

ARGENTI

You hold your cards so elegantly,
carina - Now all you have to do is
learn how to win.

ARGENTI lays down what he thinks is a winning hand. Then HOLBROOK lays down hers. ARGENTI is momentarily stunned, but recovers with the smile of a good loser.

ARGENTI

Very nice ... How much do I owe
you?

HOLBROOK

Only ... only two thousand, it was
a short game.

ARGENTI

But a sweet experience. How would
you like it?

HOLBROOK

A check will do nicely.

ARGENTI smiles and takes out his check book.

97 INT. HOLBROOK'S BEDROOM - DAY (AS SCENE 95)

97

WILEY raises his camera, his finger on the trigger.

ARGENTI puts his check book away.

ARGENTI

No, better still - you will have cash.
For shopping. I want you to look
exceptionally elegant for a reception
this evening -

HOLBROOK

(frowns)

This evening -

ARGENTI

Of course. Did I forget to tell you?
To introduce my future bride.

HOLBROOK forces herself not to look at the window above where
WILEY is listening.

ARGENTI

You do not look happy.

HOLBROOK

I'm just a little surprised.

(recovering)

But I'd still rather have a check.

ARGENTI

Why?

HOLBROOK

So I can say it was written by the
hand of Meno S -

(she takes his hand and
looks at his signet ring)

- Argenti ... What does the S stand
for? Salvatore?

ARGENTI

Sebastiano ...

HOLBROOK

What a lovely combination. So
mellifluous. Meno Sebastian Argenti.

ARGENTI

Not Sebastian. Sebastiano -

99 INT. HOLBROOK'S BEDROOM - DAY (AS SCENE 95)

99

WILEY is clicking away.

100 EXT. TERRACE, ARGENTI'S HOUSE - DAY (RESUME)

100

HOLBROOK

Say it for me ...

ARGENTI

Meno Sebastiano Argenti -

ESTABLISHING SHOT. WILEY and MIGUEL walk into the University Buildings.

SERIES OF CLOSE SHOTS as MIGUEL watches WILEY and a LAB. ASSISTANT work with laser equipment. On the bench is WILEY's camera - and a sheet of transparent plastic. MIGUEL frowns and squints with concentration as he focusses on what is happening.

MIGUEL

(at last)

You think I don't know what you're doing. You're right, I don't know what you're doing ... O.K. tell me - what are you doing?

HOLBROOK is relieved to see WILEY approaching them on the terrace.

WILEY

Did I come in on something important?

ARGENTI

On the contrary, Mr Wiley. I wanted to see you.

HOLBROOK

Senor Argenti's giving me a reception this evening.

ARGENTI

(holding HOLBROOK)

It's about time we made our wedding plans public, don't you think, Mr Wiley?

WILEY

I think the timing is perfect.

HOLBROOK removes herself from ARGENTI'S arms.

HOLBROOK

I better get going. I have important things to do ...

She exits. ARGENTI turns to WILEY.

Continued

WILEY

You wanted to see me.

ARGENTI

It's unfortunate that you cannot
be at the reception this evening ...

WILEY

Why's that?

ARGENTI

You will be on a plane back to New
York.

WILEY

I take it the job's over.

ARGENTI

I'm afraid so.

WILEY

I've served my purpose and my
services are no longer needed.

ARGENTI

Precisely.

WILEY

I better pack ...
(he turns to go, then
stops)
Oh, by the way ... I went over your
security system inch by inch...

ARGENTI raises an eyebrow.

WILEY

And you were right. It's impregn-
able.

(beat)

It'd take a genius to get in there.

On that, WILEY smiles and exits.

104 EXT. HILL OUTSIDE THE CITY - DUSK

104

The TRUCK bounces past some dilapidated farmhouses and
stops at the end of a track leading to a small hill,
followed by THE YOUNG MAN on his scooter who stops some
distance away. CLAUDE steps out, checks his compass -
wets his finger and sniffs the air. Finally he gets back
into the truck.

Continued

As it drives up the track, CLAUDE's hand appears out of the cab window and gives the thumbs up sign to the YOUNG MAN, who turns on his scooter and takes off in the opposite direction.

105 INT. BEDROOM AND BALCONY, HOLBROOK'S BEDROOM, ARGENTI'S HOUSE - NIGHT 105

HOLBROOK is beautifully dressed in an evening gown. As she completes her coiffure, she opens the drawer of her dressing table and looks silently at the remnants of Kerry's passport.

She looks up to the dark mountains looming over the lights of the city. Almost as on a signal, floodlights come on all over the gardens and down the hillside, and a BAND strikes up a typically South American dance number.

OFF SCREEN there is a knock on her door.

HOUSEKEEPER (OFF SCREEN)
(in Spanish)
Please, Senora - Senor Argenti is ready.

HOLBROOK looks towards the mountains. There is almost a sadness in her smile.

HOLBROOK
(whisper)
Good luck -

106 INT. HALL AND STAIRS, ARGENTI'S HOUSE - NIGHT

106

HOLBROOK leaves her room and starts down the grand staircase. It is gloriously lit for the reception. SERVANTS stand in formal uniform, like footmen in ceremonial stance. From the ballroom comes the SOUND of a string orchestra playing a Viennese Waltz. But only ARGENTI waits to greet her at the bottom of the staircase. He kisses her hand. HOLBROOK accepts graciously.

HOLBROOK
Where is everybody?

ARGENTI
(with a mischievous smile)
The guests haven't arrived yet. You might say we are a little early.

HOLBROOK
I don't understand...

Continued

He leads her past the SERVANTS to the Ballroom, where the SMALL STRING ORCHESTRA is playing. ARGENTI offers her a glass of champagne.

ARGENTI

I invited them all - for tomorrow.
Tonight is -

HOLBROOK

A rehearsal?

ARGENTI

(shakes his head)

A private performance, carina.
For only you and me. Will you
dance, Senora?

ARGENTI makes a grand gesture and she accepts. They dance, an elegant couple - alone in the Ballroom, watched by the SERVANTS.

107 EXT. FIELD, OUTSKIRTS OF CITY - NIGHT

107

The YOUNG MAN on his scooter skids into the field, ahead of a small convoy of vehicles. WILEY is the first to appear from the vehicles.

Armed GUARDS position themselves around the perimeter.

CLAUDE

(crossing to greet WILEY)

We've got one sweetheart of a night -

WILEY

What happens if the wind changes?

CLAUDE

You might still get to see Hawaii,
ole buddy.

MIGUEL is advancing towards them, shadowed by the discreet presence of the TWO FOREIGNERS.

MIGUEL

(indicating WILEY's
jump suit)

Hey, Mr New York, you look good -

WILEY

(throwing him one)

Let's see how you look.

Continued

MIGUEL holds the suit and the crash helmet distastefully.

MIGUEL

This is crazy, man. I'm a freedom fighter, not an acrobat.

He blatantly takes out his gun and checks it and starts to put it into his belt.

ANOTHER ANGLE. CLAUDE has been directing REBELDES unloading canvas bags out of the trucks, then stretching the gray fabric of the balloons on the ground.

CLAUDE

Hey, muchachos - treat them nice and gentle.

RESUME - WILEY and MIGUEL, fitting on their harnesses.

CLAUDE approaches, sees MIGUEL, his gun in his belt.

CLAUDE

Amigo, that's against federal regulations - no weapons on this flight.

MIGUEL

(to WILEY)

Maybe I don't hear him. What's he saying, man?

WILEY

When he risks his life, he does it his way. The gun goes or we don't.

MIGUEL

You think I'm going up there with empty hands -

WILEY

Don't worry, you'll have your hands full.

MIGUEL glances at the FOREIGNERS. One of them nods, imperceptibly. MIGUEL throws the gun to TOMAS.

MIGUEL

O.K. gringo. This is your trip. It's on your head.

108 EXT. TERRACE, ARGENTI'S HOUSE - NIGHT

108

ARGENTI holds HOLBROOK's arm and leads her onto the terrace.

Continued

The floodlights are still on, but there is no sight of the SERVANTS.

HOLBROOK

Meno - what is tonight really about?

ARGENTI

I merely want to show you what will be yours -

(ARGENTI makes a sweeping gesture towards the city below them)

- when you marry me.

HOLBROOK

I haven't said I'd marry you.

ARGENTI

(smiles)

But you must ...

HOLBROOK

Why, Meno. Why must I?

ARGENTI regards her for a moment, then smiles - pulls back his cuff to expose a thin gold wrist band, with a tiny diamond on it.

ARGENTI

You have seen one of these before?

HOLBROOK's expression says that she has.

Your father wore one ... It is the insignia of a very exclusive club. The International Diamond Concession. Once, a long time ago, I wore it ...

He no longer smiles as he removes it and places it in his pocket.

ARGENTI

But now I am forbidden.

HOLBROOK

Why?

ARGENTI

There was a theft of some ten million dollars worth of diamonds.

(sees her surprise)

Oh, I didn't steal them - I was an honest, trusted dealer. But I bought

Continued

ARGENTI (Cont)

them secretly. Then, little by little,
I sold them. Inevitably I was caught.

HOLBROOK

By the police?

ARGENTI

By the Diamond Concession. The penalty
is always death.

(beat)

Fortunately, I had good connections...
if I agreed never to touch another
diamond ... never to step foot out-
side of this continent.

(ARGENTI is lost for a moment
in his private memories)

... They let me live - here, in a cage...

HOLBROOK

(quietly)

But how would they know?

ARGENTI

They would know - be assured, they
would know ... Even in my own
organisation, someone would make sure
they knew ...

ARGENTI regards her sincerely for a moment before he produces
the ring and holds it for her.

ARGENTI

This is for you - a very special
diamond I have kept - for years ...
We are both gamblers, we both take
risks ...

INSERT. The ring, the diamond glinting in the center of a
display of emeralds.

ARGENTI

A marriage of diamonds and emeralds...

(with simple directness)

Your family is connected. A marriage
to you would open the doors to negoti-
ations.

HOLBROOK

It's no guarantee.

ARGENTI

There never are any guarantees. But
the odds are there.

Continued

ARGENTI (Cont)

(lightly)

You see, I could have lied to you...

(he shrugs)

Of course, you could continue to live your life without too much interference from me. We could have our playthings. You, the Wileys of this world, me...

(shrugs)

But for the Concession we would be husband and wife.

HOLBROOK walks away, looks at the ring silently.

HOLBROOK

Did you know your soldiers have killed many people? Have you ever seen the dead lying in the mountains?

ARGENTI

Rebels, thieves -

HOLBROOK

Young people - the children of this country.

ARGENTI

The children of thieves. In my place they would steal more than I.

HOLBROOK

And your answer is to kill them!

ARGENTI

(hardens)

Enough, Lilliana! This is not the time to discuss these things. I can tell you so much and no more. I want your answer.

HOLBROOK

(turning to him)

In the morning, Meno.

(she smiles)

Goodnight!

109 INT. HOLBROOK'S ROOM, ARGENTI'S HOUSE - NIGHT

109

HOLBROOK enters her room, rests for a moment against the door, hating herself for her one moment of weakness in being drawn to ARGENTI. Then crosses to the dressing table and

Continued

takes out KERRY's passport. She walks out onto the terrace and looks at the night sky.

110 EXT. FIELD, OUTSKIRTS OF TOWN - NIGHT

110

CLAUDE strikes a match and a ten foot jet of flame explodes for the burner at the head of the back-packs.

CLAUDE

Don't let it fool you - it's just noise.

MIGUEL anxiously watches CLAUDE and the GROUP by the extended skin of a balloon.

CLAUDE

O.K. caballeros, let's ride -

He pulls on the cord of the fan which spins into life. The skin of the balloon starts to undulate like a belly dancer. CLAUDE guides the flame into the neck of the balloon. MIGUEL watches it rise up, like a twenty foot high inverted onion.

WILEY

Something tells me you're not crazy about heights.

MIGUEL

I don't swim too good either. What about the radar?

WILEY

We go too slow for them to pick us up.

MIGUEL

Yeh? You sure we go fast enough to fly.

CLAUDE is now attached to the balloon.

CLAUDE

(demonstrating)

O.K. You watch me now ... Left hand down, we warm her up - up we go ...
(the flame shoots up - and the balloon rises)

Pull down with your right, down you come ... You watch me now - Left hand up - up you go, right hand down - down - down you go -

CLAUDE starts to bounce round the field with the CLOUDHOPPER, watched by the amazed REBELDES, and the stern-faced TWO FOREIGNERS.

Continued

CLAUDE

(enjoying himself)

Left hand up - right hand down -
left hand up - right hand down -

FLAMES spit out into the second balloon. MIGUEL crosses himself as the harness is strapped onto his back. WILEY tries to appear cool. REBELDES fire the burners to keep the balloons inflated, while tethers hold MIGUEL and WILEY down.

CLAUDE steps out of his harness to fix his umbilical cord to WILEY.

CLAUDE

You nervous.

WILEY

No. Scared shitless -

CLAUDE crosses to MIGUEL.

CLAUDE

Remember now, left hand up - right
hand down - you got that? Excellento.
Just hold onto your butt and you can
sit down all the way ...

As CLAUDE goes.

MIGUEL

(to WILEY)

You take out insurance?

CLAUDE starts to rise.

CLAUDE

Now you, buddy boy ... Let's fly ...

WILEY burns his jet and starts to rise, linked to CLAUDE.

CLAUDE

Attaboy - left hand now ... left
hand ... that's it ...

MIGUEL starts to float, just missing the REBELDES who duck.

CLAUDE

Hang onto your butt ...

WILEY and MIGUEL struggle around until they are sitting on their harness. CLAUDE leads, like a mother duck pursued by two ducklings. On the ground REBELDES begin to applaud - OTHERS shout at them to make no noise.

Continued

110 Continued

110

WILEY looks down at the REBELDES as they start to break camp below, then ahead to CLAUDE.

The THREE CLOUDHOPPERS, with CLAUDE, WILEY and MIGUEL suspended below them, rise up over the crest of the hill, and see the lights of the city stretching beyond and below.

111 EXT. CLOUDHOPPERS - NIGHT

111

CLAUDE gives WILEY a wave, then disappears into a CLOUD. Moment later WILEY follows ...

CLAUDE rises above the cloud, followed by WILEY, but there is no sign of MIGUEL, just the cord reaching down into the mist. CLAUDE signals to WILEY, and both descend into the cloud - a second before MIGUEL appears rising out of the mist and looks confused, seeing no one.

112 EXT. CONCESSION BUILDING - NIGHT

112

HIGH ANGLE SHOT. KELLERMAN steps out of his car and walks into the Building.

113 INT. CONCESSION BUILDING - NIGHT

113

KELLERMAN strides out of the lift and sternly looks around the Control Floor. The GUARDS are at their post.

114 EXT. BALLOONS IN FLIGHT - NIGHT

114

The THREE CLOUDHOPPERS, with the men dangling below, drift across the sky, held together by their umbilical cord.

115 INT. CONTROL ROOM, CONCESSION BUILDING - NIGHT

115

LONG SHOT. The windows are lit on the Control Room floor. KELLERMAN's figure can be seen standing there.

CLOSE SHOT. KELLERMAN stands by a window. He frowns thoughtfully at what he sees.

Behind him one of the OPERATORS is hunched over his screen. The needle jumps on the dials and there is a flash on the radar screen.

KELLERMAN

What is that?

Continued

115 Continued

115

OPERATOR

The night flight from Madrid.

KELLERMAN nods and leaves.

116 EXT. CLOUDHOPPERS IN FLIGHT - NIGHT

116

The Aircraft landing and taking off at the airport can be seen.

CLAUDE

(shouting)

This is the way to go, eh, Wiley?

WILEY

(drily)

Yeh - to jail.

CLAUDE

(shouting)

Think of it - no pollution -

WILEY

(privately)

New York - I love you!

117 EXT. ABOVE THE CITY, NEAR THE CONCESSION BUILDING - NIGHT 117

CLAUDE signals to WILEY and MIGUEL and points ahead. The CONCESSION BUILDING, with its thin band of light in the Control Room, is moving rapidly towards them, like a beacon in the night. CLAUDE waves triumphantly and reaches for the harpoon gun strapped to his leg, lifts it, takes aim.

WILEY points frantically ahead.

POV lights have come on ahead. KELLERMAN can be seen.

CLAUDE waves urgently to WILEY and MIGUEL.

CLAUDE,

Out - stop your burners.

The flames go out and the THREE CLOUDHOPPERS gradually begin to lose height. WILEY and MIGUEL look at each other anxiously. But CLAUDE is focussed on the Building approaching rapidly.

Then the light in the BUILDING goes out.

KELLERMAN walks away from the WINDOW across the floor of the POWER ROOM. CAMERA moves past him ... to see the THREE CLOUDHOPPERS drifting rapidly towards the BUILDING.

119 EXT. ABOVE THE CITY, NEAR THE CONCESSION BUILDING - NIGHT

119

CLAUDE signals them. Light up. The burners flare and the CLOUDHOPPERS lift. CLAUDE takes aim again, and the harpoon snakes across to the roof of the Building, trailing behind it a fine cord.

The HOOK bounces on the roof, slithers across - seems to give as the cord takes up the tension - then holds.

CLAUDE gently reels in the cord, dragging the TRIO of CLOUDHOPPERS toward the roof.

120 INT. CONTROL ROOM - NIGHT

120

The OPERATORS shrug as they hear KELLERMAN approaching - look over their shoulder at his figure going past - then smile at each other with relief as the SOUND of him goes.

121 EXT. BALLOONS IN FLIGHT - NIGHT

121

CLAUDE gently reels himself in so that he is almost - but not quite - standing on the roof. Then he reels in WILEY - who hits the buckle of his harness, drops gently onto the roof. His CLOUDHOPPER floats away. Next CLAUDE reels in MIGUEL - who punches the buckle of his harness, but in his excitement he mishits. WILEY and CLAUDE look on in agonised frustration. MIGUEL manages to release himself and drops gently onto the roof beside WILEY. The CLOUDHOPPERS float away...

122 INT. CONTROL ROOM - NIGHT

122

The FIRST OPERATOR hears the SOUNDS and sees the blip - but hearing KELLERMAN, makes no move.

123 EXT. ABOVE THE ROOM, CONCESSION BUILDING - NIGHT

123

CLAUDE lets a bag of equipment down onto the roof - then, releasing the cord, lets himself drift away.

CLAUDE
Good luck, amigos.

WILEY and MIGUEL take the bags and descend down a short flight of stairs to lower level of the roof.

They approach one of the large windows and take positions on either side. They remove the trim, then attach two large suckers to either side of the glass. At a silently synchronised moment, they pull out the panel.

WILEY then attaches a hook to a pillar, with a rope through it. He wraps the rope around his waist, then he moves to the open space where the window was. He lowers himself out, leaving MIGUEL to hold onto the opposite end of the rope. Suddenly the hook slides, sending WILEY quickly downward. It catches suddenly and he is safe. He proceeds down and into the VAULT FLOOR.

Now it's MIGUEL's turn. He crosses himself again, wraps the rope around his waist several times, then goes out shutting his eyes.

WILEY pulls him in.

125 INT. VAULT FLOOR, CONCESSION BUILDING - NIGHT

125

WILEY and MIGUEL approach the Vault Door. WILEY takes some gear out of the sack. He holds up a sheet of clear plastic and begins to curl it into an upright cylindrical tube.

MIGUEL

What's that?

WILEY

A rat-trap. Hold that.

He hands MIGUEL a battery operated spotlight with a powerful beam.

WILEY

Now walk around, aim it at the tube.

MIGUEL obeys. Suddenly a multiplex image of ARGENTI's head appears in the tube. MIGUEL smiles with childish glee.

MIGUEL

You ain't kidding - man. That's
the biggest rat in the country -
(talking to the image)
- Hey meathead - how you like it
in there? Can't you talk?

WILEY

He will

Continued

As WILEY rotates it, the image seems to open its mouth and speak. WILEY switches on a TAPE RECORDER which he holds along with the cylinder.

TAPE (ARGENTI'S VOICE)

Meno Sebastiano Argenti ...

Meno Sebastiano Argenti.

MIGUEL aims the beam again and now the multiplex image seems to talk with ARGENTI's voice in synch with his mouth. MIGUEL shakes his head in wonderment. But nothing happens. The Vault Door doesn't move.

WILEY can't understand it. Panic starts to register.

WILEY

(to himself)

Where the hell - ?

WILEY looks around, then it occurs to him. He crosses to the lift where he re-positions himself.

WILEY

(to himself)

We'd just come in - we were standing

here - (he lifts the cylinder again)

Aim the light -

He spots the small beam of light from the electronic eye and holds the cylinder towards it. The Vault Doors open, throwing a flood of light on MIGUEL in front of it.

MIGUEL

(overwhelmed)

Hey, man - fly me to the moon ...

WILEY

(bows)

Por favor -

MIGUEL enters, WILEY follows. The shelves retract, revealing layers of rich green emeralds. In the glow of the night, the vault has even more glamor than in the daylight hours. MIGUEL picks up a handful of the stones and looks at WILEY incredulously.

MIGUEL

(softly)

It's magic ...

(beat)

Hey, hombre I believe in you. C'mon,
let's celebrate a little. We just
hijacked an empire!

He takes the bag WILEY holds out.

HOLBROOK, dressed in jeans and cradling a cup of coffee, waits by the window of her darkened room, checks her watch - then moving stealthily she quits the room.

HOLBROOK moves quietly down the stairs - hesitates at the distant SOUND that makes her draw into the shadows - descends hurriedly and goes through into the gardens.

The OPERATORS talk to one another in Spanish as they check the screens.

WILEY draws the cord tight on the neck of the chamois pouch and starts to fit the pouch into the rucksack.

WILEY

Enough.

MIGUEL

How much we got? Fifty million?

WILEY

Three hundred.

MIGUEL

Hey, chico - I like you. You come through for us.

As they move out.

WILEY

(smiling)

Buy a few mobile homes for the
guaqueros ...

MIGUEL

Mobile homes nothing. That's peace
corps, man - That blew out with Che
Guevara's beard.

WILEY

You're crazy ...

MIGUEL

Sure. Crazy like a fox.

Continued

As they move to the door, the drawers behind them close. WILEY stops - walks back in - the drawers open. WILEY lights a piece of paper - and as the smoke drifts up he sees the laser beams operating the switches. But one group fan up - towards the emblem on the fourth wall.

WILEY

You got a mirror -

MIGUEL

What for?

WILEY

I need something that reflects.

MIGUEL reaches into his boot and pulls out a knife, flashes open the blade. WILEY takes it and uses it to divert the fan of laser beams around the walls. Part of the EMBLEM clicks open - and a drawer moves forward revealing a display of enormous raw emeralds.

MIGUEL

(stunned)

Hey, we've been stealing babies.
These are the mommies and daddies.

WILEY

(as MIGUEL reaches for
them)

No. They're too big to handle ...

MIGUEL

I sure as hell am not gonna leave
them ... You just get us out of
here.

130 EXT. STREET - DAWN

130

A GARBAGE TRUCK trundles through the empty streets in the first light at dawn.

131 EXT. CONCESSION BUILDING - DAWN

131

A HIGH ANGLE LOOKING DOWN. WILEY's head appears through the window above the cavernous drop. And he begins to climb up.

132 EXT. ROOF, CONCESSION BUILDING - DAWN

132

WILEY scrambles onto the lower deck of the roof, pushing the rucksacks clear, then he aids MIGUEL up.

Continued

WILEY moves rapidly to the upper deck, where he picks up the bags dropped by CLAUDE and makes towards the Window Cleaning apparatus. He leans out ...

POV THE STREET below is deserted.

WILEY

Where the hell are your guys?

MIGUEL

Cool it ... the ballgame's over ...
we won!

WILEY

The hell we have.

MIGUEL

You think we stole these stones to
hang around some hooker's neck?

WILEY

You just emptied a man's bank. You
think he's gonna lie back and chalk
it up as one for the cause. That's not
the way I keep score.

MIGUEL

You don't get it, do you gringo?
There's a network out there, full
of people like me and my brothers,
starting fires all over the world.
It's global, man. And you and
me... we go down as Robin Hoods.

WILEY

Robin Hood stole from the rich ...
He didn't blow up airports, kill
hostages ...

MIGUEL

Neither have I. But sometimes you
gotta do things you don't like.
For the cause.

WILEY

Fine. Just so you know we've got
different causes.

The GARBAGE TRUCK trundles around the corner towards the
building. ZOOM UP to WILEY looking down.

134 EXT. ROOFTOP, CONCESSION BUILDING - DAWN

134

WILEY swings back to MIGUEL and starts attaching the line to his harness.

WILEY

Here comes the Cavalry! You want to jump first?

MIGUEL

I don't want to jump at all ...

WILEY

(as he prepares)
All gotta do is step off.

MIGUEL

And grow wings. You go first amigo.
I'll watch.

WILEY

You got another way down?
(beat)
Just remember, keep the line taut.
(to himself)
And pray.
(beat)
Hard.

On that he steps off the ledge. He falls a HORRIFYING 300 FEET down TOWARDS CAMERA.

The propeller on the axle rotates rapidly, slowing his fall. At the bottom, a breathless WILEY releases himself from the harness.

135 EXT. STREET BY THE CONCESSION BUILDING - DAWN

135

The GARBAGE TRUCK is a few yards away. WILEY throws the rucksack and harness into the truck and then looks up for MIGUEL.

136 EXT. ROOF, CONCESSION BUILDING - DAWN

136

MIGUEL knows it is his turn. He reluctantly winds up the rope - holds the clip, unwilling to fix it to his harness - looks down.

POV. WILEY waves him to come on.

MIGUEL's head spins at the sight of the awful drop. He clips on the rope, looks across the roof, hoping to find some other way down.

INSERT. FAN DESCENDER. The tension slackens on the rope around the axle.

137 EXT. BY THE CONCESSION BUILDING - DAWN

137

The DRIVER of the garbage truck gestures impatiently to WILEY. He looks up, willing MIGUEL to have courage.

138 EXT. ROOF, CONCESSION BUILDING - DAWN

138

MIGUEL walks around the platform, muttering to himself - then leaps.

139 EXT. SIDE OF THE CONCESSION BUILDING - DAWN

139

MIGUEL spins headlong down at the end of the rope.

INSERT. FAN DESCENDER. The rope pulls tight, spins the AXLE - snags.

MIGUEL is pulled up short, helpless, and third of the way down.

WILEY feels equally helpless.

MIGUEL clutches at the rope - tries to swing towards the Building. But to no purpose. The roof is too far above him -

POV SHOT. WILEY and the GARBAGE TRUCK are too far below.

MIGUEL waves them firmly to go on.

WILEY curses, but he knows that MIGUEL is right, they cannot help him. He climbs aboard the GARBAGE TRUCK. The TWO GARBAGE MEN are reluctant to leave MIGUEL -

MIGUEL again waves them away, swings on the rope - struggles a little, then gives up -

POV SHOT. The GARBAGE TRUCK is lost into the complex of city streets.

140 EXT. BARRIO - DAWN

140

The early light intrudes over the sleeping BARRIO as the GARBAGE TRUCK comes to a halt by a LAND ROVER. HOLBROOK is at the wheel. She watches impatiently as WILEY lifts the rucksack out of the GARBAGE TRUCK before it goes.

She throws him a duffel bag and WILEY begins to change out of his jumpsuit.

HOLBROOK
(as WILEY changes)
Where's Miguel?

Continued

WILEY gets in, his look gives her the answer.

WILEY

We're going back.

She starts to turn the LAND ROVER. WILEY blocks the steering wheel.

WILEY

No way!

She looks at him stubbornly.

WILEY

He said go! Now let's get the hell out of here.

She starts to drive off.

HOLBROOK

At times you make me sick, Wiley.

WILEY

Wait till we're safe, then we can both throw up.

HOLBROOK drives on in silence, then stops abruptly. She takes off her hat and begins to fill it with handfuls of emeralds.

WILEY

What now?

Without explaining, HOLBROOK jumps out of the vehicle.

141 EXT. BARRIO BACKSTREET - DAWN

141

HOLBROOK runs through the streets scattering emeralds over the sleeping Barrio.

EMERALDS clatter like hailstones on the makeshift Barrio roofs.

HOLBROOK tosses handfuls of emeralds into a doorless house, softly pelting a sleeping family.

A BAREFOOT DRUNK sleeps peacefully on as emeralds drop into his empty shoes.

HOLBROOK stuffs a handful of emeralds into the pockets of an old pair of trousers hung out on a line.

Continued

141 Continued

141

HOLBROOK flings the last of her stones up onto the balconies of a dilapidated tenement.

142 INT. LAND ROVER - DAWN

142

WILEY is slumped in the driver's seat waiting. He sees HOLBROOK running towards him in his rearview mirror.

There is a sensual quiet happiness about HOLBROOK as she gets in.

WILEY

What was that all about.

HOLBROOK

Miguel -

(as he starts up)

And to start them looking in the wrong direction.

WILEY

(shakes his head)

Jesus -

He guns the engine and the LAND ROVER pulls away in a cloud of dust.

143 EXT. CONCESSION BUILDING - DAWN

143

LONG SHOT as the SUN comes up over the CONCESSION BUILDING.

144 INT/EXT. CONCESSION BUILDING - DAY

144

The first sunlight glints on the windows. CAMERA PULLS BACK. MIGUEL hangs outside - reaches up on the rope, swings against the window, gets his feet against it and heaving on the rope, starts to climb up the glass surface as a mountain climber would use the rock face -

But he slips down again.

MIGUEL struggles, swings, around to try again. Then he sees -

Standing at the window, calmly watching him, KELLERMAN.

145 INT. MONTAGE - CONCESSION BUILDING - DAY

145

A MONTAGE of swift, aggressive images as ARGENTI goes up

Continued

through the Building, pushes past the GUARDS, impatient of any delay, his fury building to a crescendo.

146 EXT. ROOF, CONCESSION BUILDING - DAY (AS PREVIOUS SC.144) 146

KELLERMAN leads ARGENTI to the edge of the roof. GUARDS stand with automatic rifles pointed down at MIGUEL, some fifty feet below. A MECHANIC is using a bar to turn the fans of the DESCENDER, pulling the rope up. A short distance away a HELICOPTER hovers menacingly.

The MECHANIC stops, as ARGENTI and KELLERMAN approach.

KELLERMAN

(enjoying his moment)

He is the one she saw many times.

ARGENTI says nothing. KELLERMAN signals to the MECHANIC to go on lifting the rope.

BELOW - MIGUEL fights against being pulled up, almost tearing his hands as he tries to get a hold against the small ledges between the windows.

But the FAN DESCENDER inexorably pulls him up.

ARGENTI waits coldly.

MIGUEL

(shouting as he fights
against the rope)

It's too late. It's over, compadre!
You've been living off the people for
too long! Tonight it ended, señor!
It's finished for your kind!

ARGENTI

(to KELLERMAN)

What is he talking about?

MIGUEL

Go look in your vault - We took back
what you stole!

ARGENTI

(savagely)

Get him up!

They pull harder.

MIGUEL fights against them. Then lets himself be dragged upwards, as his fingers feel against the buckles of the harness.

Continued

MIGUEL

I regret, amigo! Me, you will not
take to Barbossa.

He pulls at the catches - and drops, hurtling down the face
of the Building - smashes into a small, three wheeled TRUCK
laden with empty bottles. The TRUCK bounces - and collapses
under the violence of the fall.

147 INT. VAULT FLOOR, CONCESSION BUILDING - DAY

147

ARGENTI strides into the vault. The shelves are open, like
hungry tongues. The sight sickens him. His emotion so
strong that he retches.

ARGENTI (in ITALIAN)

May God help me -

He tears at the linings of the shelves and slams them against
the wall. His anger spends itself and he begins to accept the
futility of what he is doing. KELLERMAN waits by the door.

KELLERMAN

(as ARGENTI exits)

It was the girl.

ARGENTI

No! You! You let them rob me!

KELLERMAN

(cool)

It was the girl.

ARGENTI

You are mad -

KELLERMAN

I have proof.

ARGENTI

You know nothing!

Despite his ranting, ARGENTI knows KELLERMAN is right and
the fight has gone out of him.

KELLERMAN

All the time you spend with the girl,
she was working to destroy you. Señor
Argenti, face the truth. where she is
concerned -

ARGENTI

No!

148 INT. HOLBROOK'S BEDROOM, ARGENTI'S HOUSE - DAY

148

ARGENTI snatches the ring which HOLBROOK has left on her dressing table, together with the burned Passport of her sister. At last ARGENTI understands how he has been humiliated and his fury explodes. In his rage he tears the Passport and seeing a framed photograph of HOLBROOK and himself on the dresser, he picks it up and smashes it face down, shattering the frame and the glass top of the dresser.

149 INT/EXT. SAFE HOUSE, BARRIO - DAY

149

Cats scatter as a tear-gas BOMB explodes through the darkened window. GUARDS, firing as they run, move through the yard, smash down doors and windows with pointless violence.

The drag in TOMAS and another of the REBELDES. And a screaming LANDLADY definatly haranguing them in fluent Barrio Spanish.

The TWO FOREIGNERS come flying out of the house. The GUARDS give chase. The TWO FOREIGNERS go off in two directions, splitting the GUARDS.

One hops a fence.

The OTHER goes down an Alley. He is soon trapped. He tries to climb the wall, but the GUARDS drag him back and club him into submission with rifle butts.

150 EXT. FENCE

150

The GUARDS have apparently lost the other FOREIGNER. They go one way, then come back the way they started.

151 INT. SAFE HOUSE

151

The lines on HURTADO's face grow tighter as he moves through the empty balloon containers and other odds and ends.

He swings around as the GUARDS drag in the bloodied FOREIGNER. He smiles.

152 EXT. RIVER MAGDALENA - DAY

152

LAND ROVER drives down the track towards the ramshackle fishing village, with its broken jetties jutting out into the lagoon. Small groups of FISHERMEN lounge in the

Continued

shade, some of them with machetes, all of them with a quiet menacing air as they watch the LAND ROVER and the two gringos.

HOLBROOK

You think we came to the right place?

WILEY

(not moving)

Miguel said this was where they'd find us.

ONE or TWO of the MEN move closer, nudge against the LAND ROVER, threateningly. HOLBROOK holds the automatic in her lap.

WILEY

(quietly, eyeing the machetes)

I wouldn't - you might lose your trigger finger.

HOLBROOK

(beat)

We should've gone back to Miguel's friends.

WILEY

I'm allergic to Miguel's friends.

He starts to move, offering a disarming smile to the MEN around the vehicle. He reaches for the rucksack. But a threatening move by ONE of the VILLAGERS makes him draw back. He looks at HOLBROOK.

OTHER VILLAGERS close round the vehicle trapping them inside.

SOME bring stones and wedge them under the wheels.

The GROUP of VILLAGERS open ranks to allow through TWO YOUNG SOLDIERS carrying automatic rifles. They talk to the VILLAGERS, then one of them bangs on the window. Insisting. WILEY opens the window.

SOLDIER

Americanos?

WILEY

Canadians, actually ...

SOLDIER

Where you going?

Continued

WILEY

Fishing.

The SECOND SOLDIER reaches in to touch the rucksack.

WILEY

(easing it away)

Careful. There's a lot of fishing
hooks in there. You might get ...

He stops in mid-sentence as the SOLDIER pulls out the
sack full of emeralds. Both HOLBROOK and WILEY freeze.

SOLDIER

You are with Miguel?

WILEY nods.

He is dead.

WILEY draws his breath, glances at HOLBROOK. She doesn't
move.

SOLDIER

You come with us.

The VILLAGERS stand back to make way as WILEY and HOLBROOK
get out.

NEW ANGLE

The SOLDIER points to the CHRISCRAFT moored some distance
offshore, among the fishing boats.

SOLDIER

You take that boat, it is the best
one. The turistas who own it are
sightseeing.

WILEY

(to HOLBROOK)

Maybe we should let these guys take
it from here.

HOLBROOK

You hand them the stones - You hand
them their death warrant.

WILEY

I guess that leaves us holding the
bag.

CLOSE on the live-bait well as WILEY lifts the cover, scoops a handful of emeralds out of the rucksack and lets them tumble slowly into the murky water, then pours the rest of the emeralds in after them. The stones lie like sediment at the bottom of the well.

HOLBROOK is at the wheel. WILEY joins her, bringing two cans of beer.

WILEY

(opening a can for her)

You feel any richer?

HOLBROOK

(quietly)

They're not ours, Wiley.

WILEY

Then what are we going to do?

HOLBROOK

We're going to deliver them the way Miguel wanted.

WILEY

Fine. Care of the Revolution.
What's their address?

HOLBROOK says nothing.

Of course, we could always mail
one to every family in the country.

HOLBROOK

If something's on your mind, why
don't you say it ...

WILEY

Why should anything be on my mind?
I've just risked my life for something that's not mine, and now I'm in a stolen boat with somebody who doesn't even have the courtesy to tell me where we're going ...

HOLBROOK

(calmly)

My family has a beach house in the Keys.

WILEY looks out to sea. Picks up a pair of binoculars.

WILEY

Anybody know we're coming,

HOLBROOK

Nobody's ever there ...

Continued

WILEY

Good, then it won't matter if we don't
show for dinner - Here come the Marines.

POV. A COASTGUARD CUTTER knifes through the seas towards them.
WILEY and HOLLBROOK look at each other. She throttles back.

WILEY

See you at the pig farm.

154 EXT. THE 'CHRISCRAFT' AND COASTGUARD CUTTER AT SEA - DAY 154

The Cutter bounces in the waves close to the 'Chriscraft'.

155 EXT. THE 'CHRISCRAFT' AT SEA - DAY

155

WILEY and HOLBROOK are on deck with the LIEUTENANT, a
spruce, well-mannered young man ANOTHER SAILOR stands
guard nearby. TWO SAILORS are searching the decks. The
LIEUTENANT studies their log.

LIEUTENANT

Mr and Mrs Goldenheimer? You are
American?

WILEY nods. . .

You are seven days out of Miami -

WILEY

Right.

LIEUTENANT

You are going back to Miami?

WILEY

We're trying ...

The SAILORS are thoroughly searching below.

LIEUTENANT

Forgive me, Senor, you must be
patient. We have much trouble
with the marimberos running
marijuana into your country.

WILEY nods understanding.

HOLBROOK

A beer, Lieutenant?

Continued

LIEUTENANT

No, gracias.

They wait. The 'CHRISCRAFT' lifts and falls in the water, its rigging making an abrasive sound.

INTERCUT CLOSE SHOTS of their reactions as the SAILORS search through the ship.

A SAILOR comes into the wheelhouse with HOLBROOK's handguns. The LIEUTENANT glances at them, then questions the SAILOR rapidly. The LIEUTENANT takes the two pistols from the SAILOR. HOLBROOK and WILEY eye him anxiously. He turns suddenly to HOLBROOK and hands the pistols back to her.

LIEUTENANT

Why do you bring guns on a pleasure cruise?

HOLBROOK

These are dangerous waters Lieutenant.

LIEUTENANT

Perhaps ...

WILEY

Would you bring your wife out here without being armed?

The LIEUTENANT smiles, then shakes his head negative.

LIEUTENANT

No. I wouldn't.

He hands back the guns. WILEY and HOLBROOK exhale relief as the LIEUTENANT prepares to leave. His eye catches the discarded rucksack, he crosses to the live-bait well.

LIEUTENANT

What is this?

WILEY

It's a live-bait well.

The LIEUTENANT reaches into the water with his hand and scoops up a half-dead fish.

LIEUTENANT

This is bait for commercial fishing, Senor. You have a licence?

WILEY

(hopefully)

It all came with the boat -

Continued

LIEUTENANT

It is illegal, Senor.

(he flops the fish
back into the well)

For you it is sport - for our fisher-
men, it is their living. There is a
heavy fine -

The LIEUTENANT flicks the lever by the side of the well.

INSERT. The lever goes from IN to OUT. OFFSCREEN the
SOUND of the pump starting.

INSERT. The emeralds cascade out of the hull like a
torrent of underwater rain, glinting and swirling in the
rays of the sun.

WILEY and HOLBROOK look on numbly.

LIEUTENANT

(smiles)

This time I let you off with a
warning.

The LIEUTENANT salutes politely and he and his SAILORS move
back onto the CUTTER, which casts off and slowly pulls away.

WILEY dives for the well, slaps the lever up.

WILEY

(quietly)

I don't believe it -

HOLBROOK

Unfortunately, nobody else is going
to either -

CLOSE SHOT. HOLBROOK walks to the bow, a sadness about her
that she has failed.

WILEY walks to the other end of the boat, looking equally
lost. He looks off into space.

HOLBROOK

Where are you Wiley?

WILEY

Thinking about my plants - back
home. No one's been watering
them.

HOLBROOK

Wiley -

Continued

WILEY

I got a cat too. Jesus, he hasn't been fed for three weeks.

HOLBROOK

Wiley -

WILEY

I don't even want to think about the goldfish.

HOLBROOK

Wiley, listen to me ...

He turns to her.

HOLBROOK

(tenderly)

I'm sorry.

WILEY

Me too.

LONG SHOT. The 'CHRISCRAFT' is bobbing up and down silently on the waves.

CUT TO

156 EXT. BEACH, FLORIDA, THE KEYS - DAY

156

LOW ANGLE. A bleak scene. HOLBROOK and WILEY's fatigued bodies come into frame carrying their suitcases across the desolate beach towards an isolated beach house.

157 EXT. OUTSIDE THE BEACH HOUSE, FLORIDA, THE KEYS- DAY

157

WILEY puts down his bag and tries the front door. It is locked.

She smashes the window with her bag.

HOLBROOK

Forgot my key.

158 INT. BEACH HOUSE, FLORIDA, THE KEYS - DAY

158

WILEY follows HOLBROOK through the window into the shaded room. A cold dankness permeates the atmosphere. White sheets cover the furniture. HOLBROOK wanders around, remembering an old house.

Continued

WILEY

It's cold. We should try and warm
the place up.

HOLBROOK

(wandering into the
kitchen)

Open the windows.

WILEY

(to himself)

Great defensive tactic.

HOLBROOK

It's spooky coming back to things
you've forgotten about.

She potters around the kitchen, reliving some of her
memories. WILEY picks up the phone.

WILEY

Dead.

HOLBROOK

You expecting a call?

WILEY

I thought it might be nice to ...

He follows her into the kitchen.

HOLBROOK continues looking through the cupboards. WILEY
sees a MAN on a moped moving away from the gate.

WILEY

(nervous)

Who's that?

HOLBROOK

The postman. Checking the mail-
box.

WILEY

Of an empty house?

HOLBROOK doesn't answer. A shutter flaps outside.
WILEY jumps.

WILEY

Does Mussolini know about this
place?

Continued

HOLBROOK

Probably. He knew about everything else.

(shaking a soggy packet)

The salt air's gotten into everything.

WILEY

We probably don't have much time. He could be here tonight ...

HOLBROOK

Nobody's asking you to stay.

WILEY

Do I have a choice?

HOLBROOK

Sure. You could run. Forever ... We need some food.

WILEY

Just what the hell do you expect from me? To sit here until the gang shows up? I can see the headlines - "The Magnificnet Two".

HOLBROOK

You're an ideas man - Find one!

She walks out of the kitchen. WILEY thinks on that.

159 EXT/INT. BEACH HOUSE, FLORIDA, THE KEYS - NIGHT

159

HOLBROOK and WILEY return with grocery bags. She starts to put the key in the lock - and the door creaks open. WILEY eases through the door. Everything is as they left it. HOLBROOK walks in boldly, rests her groceries on a table and good humoredly watches WILEY moving through the room cautiously. He picks up the Browning on the way. HOLBROOK enters the kitchen. WILEY comes in after.

WILEY

Did you leave the back door open.

HOLBROOK

Wiley - the only thing that ever comes through here is sea air.

160 INT. BEDROOM, FIRST FLOOR, BEACH HOUSE - NIGHT

160

Moonlight comes in through the window. WILEY, fully dressed, sits in a chair by the balcony, doodling with a pen and pad on his lap. HOLBROOK is in bed.

HOLBROOK

Come to bed.

WILEY

If I come to bed I'll fall asleep -

HOLBROOK

(sensuously)

I hope not, Wiley ...

(no answer)

Did you hear?

WILEY

Yes -

HOLBROOK

What are you doing?

WILEY

Trying to figure out a way to protect this place ...

He gets up and moves across the room, towards the bed.

WILEY

The way I figure it, we'd have our best shot with land mines. Or guard dogs.

HOLBROOK

Or both.

WILEY

(sits on the edge of the bed)

Can't. The mines'd blow up the guard dogs.

HOLBROOK

(laughing)

Wiley, I love you -

WILEY

Me too ...

WILEY gets on the bed. He starts to share her point of view.

WILEY

(close to her)

What've you been figuring?

Continued

HOLBROOK

(softly)

This might be a good time to make love.

WILEY

The worst.

HOLBROOK

(holding him)

Or the last.

WILEY

I'm an optimist ...

Suddenly an OFFSCREEN SOUND disturbs him.

Did you hear that?

HOLBROOK

It was a car -

(they both listen)

It's gone -

They move in closer. There is a thud OFFSCREEN.

WILEY

(breaking off)

What was that? You stay here.

He picks up the shotgun and goes. HOLBROOK takes her automatic from under her pillow.

161 EXT. HALL AND KITCHEN, BEACH HOUSE - NIGHT

161

Wiley inches his way downstairs, searches the darkened room for an intruder. He backs towards the kitchen, listens. There is an ominous quiet, pulsed by the steady rhythm of the sea. Suddenly, from behind him, there is an abrupt metallic snort. WILEY, startled, wheels and fires - The lights come on. HOLBROOK is at the bottom of the stairs. They both look.

POV. The victim is the refrigerator, its interior light, blinking through a gaping hole.

HOLBROOK

You shot the wrong man, Wiley.

WILEY rubs his head ruefully. HOLBROOK puts her arm in his and leads him out of the room.

Continued

WILEY
(as they go)
I'm sorry ...

HOLBROOK
Let's go back to bed. You're
just tired baby, and you were
doing so well.

They switch off the light as they exit, etc.

WILEY
Tomorrow we're going to turn this
place into a fortress.

HOLBROOK
Anything you say, my love.

162 EXT. OUTSIDE THE BEACH HOUSE - DAWN

162

The gravel of the drive crunches under footsteps, the feet of the FOUR MEN avoid the drive and move onto the dew-covered grass. KELLERMAN motions them to halt, then to approach from the far side of the house. HURTADO goes to work gouging out a break in the wooden shutters. The TWO OTHER HENCHMEN watch. A pair of diamond cutters slice through the inside metal bars. With a deliberate wrist movement, HURTADO punches a clean hole thorough the glass.

163 INT. BEDROOM, BEACH HOUSE - DAWN

163

WILEY snaps awake, nudges HOLBROOK.

WILEY
I think the Dalton gang is here.

She passes him one of the hand guns.

164 INT. DOWNSTAIRS, BEACH HOUSE - DAWN

164

The FOUR MEN, spaced well apart, move through the downstairs hall, proceeding slowly, avoiding collision with the white humps of covered furniture. KELLERMAN moves to a door where there is a sliver of light showing through, he listens to muffled voices from inside.

He then gestures for the MEN to assume positions of attack. They stand back, waiting his command. He motions with his head and they burst through the door, firing. The voices are silenced.

Continued

It takes a moment for them to realize they've silenced a tape recorder.

165 INT. UPSTAIRS, BEDROOM AND CORRIDOR, BEACH HOUSE - DAWN. 165

WILEY and HOLBROOK tuck their shoes inside their windbreakers, check the pistols to make sure the silencers are screwed on tight. They slide their stockinged feet along the varnished floor, reach the head of the stair-well, listen to the MEN moving around below and their whispered voices. WILEY motions HOLBROOK towards the trap-door in the ceiling at the far end of the corridor. He clenches his hands to make a step for her and springs her up through the trapdoor. She smiles at him, but for a moment he recognizes something in her expression he had not seen before - fear. She reaches her hand down to him. He gets ready to spring - but hears something moving along in the dark behind him. Someone. At the far end of the corridor. Coming towards him. WILEY strains to see through the darkness - raises his pistol - shifts his aim, a little to the right - a little to the left. Then he sees the glimmer of a white triangle, the man's shirt glowing in the dim light.

166 INSERT NIGHT

166

A man's gloved hand fits a silencer to the muzzle of a powerful pistol.

167 INT. UPSTAIRS BEDROOM & CORRIDOR, BEACH HOUSE - DAWN

167

WILEY grits his teeth, shuts his eyes, opens them, holds his breath - and fires. The pistol gives a wicked kick, throwing him backwards. The high window is shattered. A fraction of a moment later there is a second muffled sound. The HENCHMAN screams, spins round - and crashes down the stairs. WILEY frowns.

HOLBROOK

What happened?

WILEY leaps up and joins her.

WILEY

Just keep moving -

WILEY slides the trap-door into place.

They crouch as they listen to the SOUNDS below, then putting on their shoes, crawl from beam to beam along the attic. Push open a skylight.

WILEY and HOLBROOK walk along the ridge of the damp roof. WILEY's feet slip, HOLBROOK makes a grab at him, but they both fall, slowly sliding down the pitch of the roof, crashing over the edge into a net or rose brambles. They scramble out and race across the dunes to the bridge - jump down to the beach.

LONG SHOT. HURTADO and the HENCHMAN race out of the house to join KELLERMAN. He signals them to pursue.

CLOSE SHOT. KELLERMAN raises his field glasses to watch the receding figures of HOLBROOK and WILEY on the beach. Then swings to look at a YACHT moored some distance off-shore. He flicks on his walkie-talkie. ARGENTI'S VOICE breaks through the crackle.

ARGENTI'S VOICE

What is happening?

KELLERMAN

(coldly)

Everything is proceeding as planned.

ARGENTI'S VOICE

The girl?

KELLERMAN

Do not worry, she is still alive.

ARGENTI'S VOICE

I am coming ashore.

KELLERMAN

(firmly)

That is not wise.

Leaving the radio on, he starts towards the beach, following HURTADO and the HENCHMAN.

WILEY and HOLBROOK look back.

POV. TWO MEN are heading from the house, the THIRD - KELLERMAN - moves unhurriedly to join them. They can recognize HURTADO by his size.

WILEY and HOLBROOK run down the beach, keeping close to the dunes to keep away from the wash of the breakers. WILEY looks around. No place to make a stand - except ... a wooden slat fence cuts across the beach, beyond it some grey-green shacks. WILEY reaches for HOLBROOK's hand.

Continued

HOLBROOK

Wiley -

WILEY

What?

HOLBROOK

I have to say something.

WILEY

You think this is the right time?

HOLBROOK

Promise me you won't get killed.

WILEY smiles. A bullet kicks the sand near him.

WILEY

I promise ...

They scramble over another dune, HOLBROOK sliding back into WILEY's arms. He stops her moving.

WILEY

Look, I've been thinking, maybe if you're not too busy one weekend, ~~you could come up to my apartment, feed the fish and if there's nothing good on TV, maybe we could get married or something.~~

HOLBROOK

Fine.

She goes to kiss him.

WILEY

(stops her)

Not now. Later.

They look back ...

POV. Their pursuers are THREE DARK SHAPES moving relentlessly towards them.

WILEY and HOLBROOK duck into the shelter of the shacks. HOLBROOK stops, checks her pistol.

Ahead is a wide concrete deck, steel posts forming a frame that would be used for an awning. Beyond is the swimming pool, empty, with sand blown in from the beach piling up in every crack and corner.

WILEY

That way -

Continued

Then he jumps into the empty pool, crouching in the shallow end to keep out of sight. He peers over the edge to confirm HOLBROOK taking position where she can cover the pursuers' approach in a crossfire. He moves along the pool, lifts his head so that just his eyes are raised above the edge. But there is nothing to be seen. He flexes his grip on the pistol, breathes on his trigger finger - puts his hand between his legs to keep it warm. INSERT. A SHADOW moves into position on the other side of the pool. WILEY lifts his head to take a look.

POV. No sign of HOLBROOK. But something breaks his line of vision. It is the HENCHMEN closing in, moving a few light steps at a time. He is less than forty feet away.

WILEY becomes aware of a clanging - it's the lanyards whipping against the flagpole. Careful not to make any abrupt move, WILEY brings his pistol up to the edge, rests his grip against the side of the pool, brings his head up. The HENCHMAN swings around. A number of shots ring out at the same time. WILEY ducks, comes up again. The HENCHMAN is lying sprawled on the deck.

WILEY

(softly to himself)

Not bad.

WILEY creeps forward -- bullets splatter around him. HURTADO and KELLERMAN are firing at him. WILEY ducks back into the sand at the bottom of the pool - drops his pistol - goes to grab it, but bullets drive him for the cover of the steel ladder, leading up to the deck. He swings behind it. HURTADO walks towards him on the deck above, each step bringing him closer for an easier, surer aim. WILEY, unarmed, is trapped. HURTADO raises his pistol -

HOLBROOK from her cover in between the shacks takes him.

WILEY'S POV. A shot rings out. HURTADO spins around.

HOLBROOK frowns, she hasn't fired.

HURTADO is still standing. One more bullet hits him in the chest and he keels over.

HOLBROOK now realises that KELLERMAN has come up behind her. She is now in his line of fire.

WILEY

(yells)

Run -- !

HOLBROOK runs, zig-zagging. KELLERMAN drops to his knees, takes aim. WILEY takes advantage to vault up the ladder and roll into the space between the huts.

Continued

HOLBROOK turns to fire, but the clip is jammed.

KELLERMAN doesn't hurry his shot, fires. HOLBROOK continues for a few more strides before she slowly collapses into the grass at the edge of a bunker.

WILEY
(screaming)

No!

KELLERMAN stands up, grimly triumphant - then sees WILEY spring at him. WILEY swings an oar with all his strength, cracking it across KELLERMAN's chest. He crumbles. The walkie-talkie is on the grass, chattering. WILEY is momentarily checked by what he hears.

ARGENTI'S VOICE
Kellerman. What is happening?
Answer me!

WILEY berserk, hurls the walkie-talkie as far away from him as he can.

HOLBROOK's body has fallen into a contorted position. WILEY kneels beside her and gently cradles her body feeling for her pulse - there is no sign of blood - WILEY then prepares to lift her. But the muzzle of a gun is pointed at his head.

STRANGER
Down.

WILEY obeys and lays on the grass beside HOLBROOK.

LONG SHOT. A LAUNCH leaves the YACHT and heads towards the shore.

CLOSE SHOT. WILEY and HOLBROOK. WILEY sees a small quiver in HOLBROOK's cheek. He reaches out to touch her.

STRANGER
(slowly puts his foot
on WILEY's hand)
Not yet.

170 EXT. LAUNCH, BEACH AND PIER, FLORIDA, THE KEYS - EARLY
MORNING

170

ARGENTI stands forward in the LAUNCH, scanning the shore.

POV. All he can see is the lone figure covering HOLBROOK and WILEY on the ground.

ARGENTI smiles grimly, savoring his moment of triumph. He mutters to himself, agitated and eager to reach the shore,

Continued

and gives a curt order in Spanish to the SAILOR to bring the LAUNCH in to the pier.

ARGENTI

(in ITALIAN to himself)

What did they think, they could hide
and I would let them escape?

The LAUNCH nudges gently against the wooden pier. The beach is still some forty feet away, and the GROUP on the beach haven't moved. ARGENTI snaps at the SAILOR to hold the LAUNCH steady. His anticipation grows as he brings his foot on to the gunwale. ARGENTI touches down on the pier. He grimly enjoys every moment as he walks towards his prey.

ARGENTI

(in ENGLISH)

Hold them!

(in ITALIAN, to himself)

You want to be like Meno Argenti -
I will show you how to be Meno
Argenti!

He breaks off, as he is about to step from the pier on to the shore. A look of confusion clouds his face.

ARGENTI

(to the STRANGER, halfway
along the pier)

Who are you?

ARGENTI moves a few steps forward and is about to step from the pier when two SHOTS ring out. A startled anger flashes across ARGENTI's face - and his body is thrown back on to the pier.

WILEY starts to move but the STRANGER lightly toes some loose sand at him and walks towards ARGENTI's prone body. He kneels down, slides ARGENTI's coat sleeve up to reveal the wristband of the Diamond Concession. He removes it, stands and turns to WILEY -

STRANGER

Stay wise. For you this never happened.

WILEY stays motionless, his face buried in the sand. He hears the STRANGER move away - the chug of the LAUNCH receding - the seagulls - the lap of the sea. WILEY lifts his head. There is a deadly calm. Twisting his head in the sand, WILEY looks transfixed at HOLBROOK, who is stirring. Her eyes open, she looks at him.

WILEY

(not moving)

I thought you were dead -

Continued

170 Continued

170

HOLBROOK groggily reaches behind her, into her windbreaker, produces a tiny dart, the business end of a hypodermic needle.

HOLBROOK

(hazy smile)

That's all, they wanted ME alive -

The CAMERA MOVES BACK to show the whole scene, of them alone on the empty beach in the early morning.

SHARP CUT TO

171 EXT. U.S. CUSTOMS SHED, DOCKS - DAY

171

LONG SHOT. A CONVERTIBLE cruises through the dock area. CAMERA CRANES IN to CLOSER SHOT as the CAR heads towards a Customs Shed.

HOLBROOK

We deserve a vacation.

WILEY

Are you kidding? I don't want another one for the rest of my life!

(starts to get out)

Give me two minutes. I've got something to take care of.

He stops the car outside a shed. Takes a slip of paper out of his shirt pocket - reads it and gets out of the car.

HOLBROOK watches him walk in the direction of one shed, talk to a CUSTOMS OFFICER, and get redirected to another shed.

NEW ANGLE

WILEY comes out of the shed, wheeling a dolly loaded with a large sack, marked 'COFFEE'. He stops in surprise, there is no one in the car. As WILEY wheels the dolly to the trunk, he sees HOLBROOK on the other side of the car, crouched in the sun, a circle marked out in the dust playing marbles. She gets up and approaches as WILEY opens the trunk.

HOLBROOK

Coffee?

WILEY

Yeah. I made a deal with Lucho. From now on he's selling direct. To me.

He slashes the seal and plunges his hands into the sack.

Continued

HOLBROOK

(shaking her head)

You'll never learn, will you Wiley?

CLOSE SHOT. His hands emerge with a mountain of coffee interlaced with rough cut emeralds.

WILEY smiles to himself, puts the emeralds back into the bag without HOLBROOK seeing.

WILEY

No. I guess I won't.

END TITLES