

I SPY: THE MOVIE

"In Search of El Dorado"

by
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FADE UP ON:

A MAN'S gloved hand turning on the gas of an old cast iron hot plate. He leaves without lighting it. As the SINISTER HISSING SOUND of gas filling the room continues, we OPEN WIDER on KELLY ROBINSON's tennis instruction office which is attached to his tiny bungalow-type house.

We pass over handsome photographs of Kelly's pro tennis days on his desk. There is an affectionate picture of Kelly with his old company buddy Alexander Scott.

Through the window we see the tennis court which takes up the entire rest of Kelly's corner lot. Kelly is giving his final lesson of the day to a SNOTTY NOSED NINE YEAR OLD.

CLOSE ON KELLY -

The glowing red end of the cigarette dangling from his lips increases the anxiety already created by the hissing gas. Kelly looks older than his pictures but well-preserved, and rugged. Yet his patience is being stretched to the max by this Snotty Nosed Kid who misses one serve after another.

SNOTTY NOSED KID

Not so hard. If you don't let me win I'm going to tell my Dad I don't want to be a tennis pro no more and he'll stop these lessons.

Although Kelly would like to strangle this kid, he forces himself to serve him the easiest loop-shot in the world. The kid hits it back. Kelly makes himself return another loopy.

KELLY

I don't think you have to worry about being a tennis pro.

SNOTTY NOSED KID

That's good, 'cause I'd hate to end up like you, having to kiss kid's asses all the time.

The tennis ball bounces to a halt. Kelly has stopped playing. He is momentarily paralyzed with anger, most of all because there is quite a bit of truth in what Snotty Nose just said.

SNOTTY NOSED KID

What are you waiting for? Serve. My Dad pays good money for these lessons.

Then, in a burst of energy, Kelly serves a fast ball, hitting the brat in the arm.

SNOTTY NOSE

Ow! You did that on purpose.

(Kelly hits him with another one)

I'm telling my Dad.

(hitting him again)

You're crazy.

Snotty Nose runs out of there. Kelly tries to hit him once more but he is gone. Then Kelly smiles to himself and heads back to his office. The HISSING SOUND increases as the red glow from Kelly's cigarette nears the office door. Then, just as he turns the door knob, a tennis ball flies at his face, knocking his cigarette to the ground. Kelly reels around and starts after Snotty Nosed who is taunting him from the other side of the fence--"Ha Ha, I got you!"

As Kelly goes after him, the office door slowly opens on its own accord. Suddenly, the cigarette ignites the gas! A huge explosion erupts! The office is blown to smithereens!

Kelly just stares at it dumbfounded. So does Snotty Nose for a second. Then he yells to Kelly before he runs off--

SNOTTY NOSE KID

I'm glad. God punished you for hitting me.

Kelly looks so baffled by all this that for a second he thinks that maybe Snotty Nose is right.

CUT TO:

EXT. GEORGETOWN UNIVERSITY - AUTUMN - SUNDAY MORNING

DR. ALEXANDER SCOTT makes his way through some 19th Century buildings and moves towards the library. Just then a middle-aged lady professor, DR. AVRIL MARCH, shrieks at him, trying to get him to stop.

DR. AVRIL MARCH

Yoo hoo Dr. Scott. I have to talk to you
Dr. Scott.

Scott quickens his pace, ducking into the library before she catches him.

INT. LIBRARY - MAIN READING ROOM UNDER THE ORNATE ROTUNDA

As Scott approaches LIBRARIAN MCKENSIE'S desk she smiles and points to a stack of books already sitting on his usual reading chair.

LIBRARIAN MCKENSIE

I found that book about unstoppable bleeding
you were looking for. And the one about
leprosy. I put them with your black
plague books on your usual reading chair.

SCOTT

Why thank you Miss McKensie. Now I'll just get my breakfast and I'll be all set.

Scott then goes over to the candy machine for his "breakfast". As he starts depositing quarters, we MOVE to his reading chair. Starting on the "Unstoppable Bleeding" book, the CAMERA rises up over Scott's reading chair to the above rotunda levels. An electronic bomb device is behind the shelves on the second and third floors.

CLOSE ON SCOTT -

Now with his hands full of candy bars he turns towards his reading chair and stops in his tracks. The very severe looking Dr. Avril March is sitting in his usual reading chair.

SCOTT

That's my chair.

DR. AVRIL MARCH

Your fellow staff members are worried about you. It's been a year since your wife died but you don't seem to be getting better. In fact, we think you're getting worse.

(looking at Scott's books)

You're a chemistry teacher. What are you reading all these morbid books on diseases for?

SCOTT

I find them comforting.

DR. AVRIL MARCH

(referring to candy bars)

And what kind of breakfast is that for a grown man? Give me those.

SCOTT

(holding them to his breast)

No.

DR. AVRIL MARCH

I'm a grief counselor, Alex. I know what you are going through. I care about you. Just as I cared about Cynthia. So for her sake, I am not getting up from this chair until you promise to start counseling with me.

They freeze in a staring stand off. Librarian McKenzie looks from one to the other, waiting for the next move.

SCOTT

Okay, don't get up. I'll find a new favorite chair someplace else.

Scott turns and starts towards the other side of the rotunda. But just then there is the most God-awful explosion in the rotunda above! The bookshelves on the 2nd and 3rd levels come flying off the wall! When the dust settles Scott sees nothing but a huge pile of books where Dr. Arvil March once sat. For a split second Scott can't help but smile. Then he sees Librarian McKenzie looking at him and quickly puts on a concerned, serious expression.

CUT TO:

INT. SCOTT'S COTTAGE-TYPE HOUSE JUST OFF CAMPUS - LATE MORNING

There are so many pictures of his deceased wife on the mantelpiece that it looks like a shrine. The phone is ringing as Scott quickly unlocks the French doors and answers it.

SCOTT

Hello. Who?

(happy to hear from him)

John Hurd. Well how the hell are you, buddy. How long has it been?

INT. HURD'S RANCH-TYPE VIRGINIA HOUSE - CLOSE ON HURD

HURD

Listen, Scottie, this isn't a social call.

While he talks Hurd looks out his front window at his Volvo that is burning in his drive.

HURD (CONTINUING)

Have some strange things been happening?

SCOTT (V.O.)

Have they?

HURD

Wait a minute. I got Kelly on the other line. I'm going to turn this into a conference call.

CLOSE ON SCOTT -

Mention of Kelly makes him try to stop Hurd.

SCOTT

Wait a minute, John. John--

CLOSE ON KELLY -

KELLY

Listen, John, maybe I better call you back. Scott and I haven't spoken for a long time.

CLOSE ON HURD -

HURD

There's no time for that crap now. Listen to me you two. It kills me to say this, but I think I know who's behind this. I know he used to be my partner but Cameron has crossed over. Do you remember a guy we busted called Epstein?

CLOSE ON SCOTT -

SCOTT

I remember him.

CLOSE ON KELLY -

KELLY

Epstein? Who was Epstein?

But just then Kelly HEARS an EXPLOSION on the other end of the line. Kelly looks horrified. His first thought is Scott.

KELLY (CONTINUING)

Scott. Is that you? Scooooootie!

CLOSE ON SCOTT -

SCOTT

I'm fine. It must be Hurd.

CUT TO:

HURD'S HOUSE - SLOW MOTION

A treacherous flame comes flying at Hurd from the back of the house. In SLOW MOTION we see him try to run, but in seconds he is engulfed. His clothes are on fire! Like a chicken with his head cut off Hurd runs around in circles trying to find the front door but he can't. As the CAMERA itself seems to be swallowed up, and as the entire house blows sky high, a John Williams level orchestration of an old I SPY THEME bursts through the SOUND EFFECTS and we--

CUT TO:

MAIN TITLES -

Here we see the Cairo, Rome, Bombay trunk labels. Then the tennis racket turns into a gun and fires out the words--

I SPY: THE MOVIE

The bowling ball bomb thrown into the audience, clips from old adventures, and Scott and Robinson's eyes looking from the top of the frame, all evoke the old days but in a bigger, wide-screen, major movie kind of way.

DISSOLVE TO:

EXT. FRONT OF HURD'S STILL SMOULDERING HOUSE -- SAME AFTERNOON

The place is swarming with STATE and LOCAL POLICE, FIREMEN, and T.V. NEWSMEN. TWO F.B.I. MEN flash their badges at Scott who has just arrived in a police car. They try to lead him to a waiting van but Scott starts sniffing as soon as he gets out of the car and follows his nose towards the rubble.

SCOTT

It's the same explosion as the library.
It's some kind of glyceride base.

F.B.I. MAN

We have an expert handling that. Please
wait in their van. This way, Sir.

CUT TO:

INSIDE THE VAN -- KELLY IS ON THE POLICE RADIO --

KELLY

What about that info on Bill Cameron I
asked for?

YOUNG OFFICER (V.O.)

Um....I hate to say this Sir, but my
Sergeant says I shouldn't be talking to
you. He says we can't share that kind
of classified information with only a
retiree.

The Young Officer on the other side clicks off. The word "retiree" sticks in Kelly's gullet. Then he hears someone getting in the back of the van. It's Scott. Kelly and Scott turn around at almost exactly the same time. Neither of them say anything for quite a long moment. Then Scott says--

SCOTT

I'm mad at you.

KELLY

I'm mad at you too.

SCOTT

20 years and you never even sent us a
Christmas card. I thought I'd at least
get a call when Cynthia died. And don't
pretend you didn't know. Don Shirk told
me he told you.

KELLY

What about you? You up and leave the company without even discussing it with me. I was never able to find another partner after you.

SCOTT

We did discuss it. You started getting reckless. It's like you had to do every reckless stunt in the world just to prove you weren't getting old.

KELLY

That's not how I remember it. I remember that you started getting chicken.

SCOTT

I wasn't chicken. I was thoughtful.

KELLY

Well one thing's for sure. We still disagree about it.

PAUSE.

Then Scott tries to brighten the atmosphere. He gets that old mischevious glint in his eye and says--

SCOTT

If you're so mad at me why did you yell like that?

KELLY

What are you talking about?

Scott mimics Kelly on the phone, really putting it on--

SCOTT

Scoooooott? Is that you? Scoooooottttieeeeeee!

Kelly is too mad for this kind of cuteness. He starts out of the van.

KELLY

I don't need this shit.

EXT. SIDE OF VAN -

Scott comes out after Kelly.

SCOTT

Kelly, wait a minute.

But just then Kelly stops in his tracks. Hurd's widow, MONICA HURD, is standing in front of him. She is trembling with tears.

MONICA HURD

You boys have to get to the bottom of this. I have children. How do we know who will be next?

(crying in Kelly's arms)

Oh, Kelly, you've got to help me.

(pulling Scott into the huddle as well)

Scott. Oh Scottie. John always said Kelly and Scott were the only ones he could count on.

KELLY

Yes, but...um...we don't work together anymore.

SCOTT

There is a lot of younger guys who can do a better job than us.

But Monica Hurd won't take no for an answer. She shakes Kelly and Scott, pulling them to her at the same time.

MONICA HURD

No, you have to promise me you'll get to the bottom of this. Please.

As this woman continues to cry, and as Scott and Kelly get more and more uncomfortable, the F.B.I. MAN suddenly interrupts them.

F.B.I. MAN

Scott. Robinson. You're going to Langley. The company has sent Poke and Lopez here to head up your investigation.

Kelly and Scott, along with Monica Hurd, turn around to see two of the youngest, greenest-looking, squeaky-clean yuppie-ized agents imaginable. The big guy, POKE, must be 6'4". But his sweet baby face and his too sensitive eyes clash with his body builder frame. His partner, LOPEZ, is a handsome Latino with so much blown dried hair that it's hard to imagine him investigating anything outside a hair salon. Like admiring fans, Poke shakes their hands with a big, beaming smile on his face.

POKE

So you're the famous Alexander Scott and Kelly Robinson from Special Military. Do you know people are still talking about you. Everybody says that without a doubt you were the best.

LOPEZ

(shaking their hands)

Yeah, and now they sent us to take care of you. So guess what that makes us?

(Kelly and Scott can't imagine)

That makes us the best too.

Poor Monica Hurd just gapes at them in disbelief.

KELLY

I bet you guys were given your first car today.

POKE

God you're good. How did you make such an accurate deduction?

Then Scott points to the key ring in Lopez's hand. A card with the license number is still attached to the ring.

SCOTT

They've been calling that license number for the last five minutes.

POKE

Calling it? What for?

SCOTT

You're parked in a fire lane.
(pointing behind them)
Your car is being towed.

Lopez and Poke turn around to see the tow truck dragging away their BMW. They scream and run after it. Now Monica Hurd really bursts into tears, shaking Kelly and Scott as she wails.

MONICA HURD

You can't let them head up the investigation.
You have to promise me you'll do it.
Please, promise me.

As Lopez and Poke look like idiots, bickering with each other about whose fault it is. And, as a very uneasy look passes between Kelly and Scott, a QUIRKY, PLAYFUL VERSION of the I SPY THEME begins to pulsate as we--

CUT TO:

EXT. LOCAL IMPOUND - (QUIRKY MUSIC CONTINUES)

Amongst hundreds of cars, Scott and Kelly wait as Poke and Lopez come out of the impound office with their paperwork.

POKE

They're bringing the car around.

Kelly and Scott, who are wearing the same kind of jackets and laid back clothes they always wore, can't get over the silk ties and oversized Armani-like sports coats these two are decked out in.

KELLY

Is that the gear you boys are wearing
these days?

LOPEZ

(with pride)

Isn't it fab. It's Perry Ellis. See--

Lopez flips back his lapel and shows Scott and Kelly the cute little
monogrammed "P.E." embroidered on the pocket.

POKE

But we've decided to wear a slightly
wider pin stripe than the norm. We think
it's important to be a little different.

The idea of a slightly wider pin-stripe being so different makes Scott
turn to Kelly and say--

SCOTT

Bad. They're bad, man.

CUT TO:

EXT. LANGLEY, VIRGINIA - HEADQUARTERS OF THE COMPANY

Their BMW passes the impressive "Eagle and the Star" seal. Then they
park in a lot with 20 other absolutely identical BMWs.

POKE

Instead of getting the metallic grey like
everybody else, we decided to be different
again and asked for the metallic blue.

This time Scott and Kelly have exactly the same reaction at exactly
the same time--

SCOTT & KELLY

Bad. Real bad.

CUT TO:

INT. IMPRESSIVE DOME-TYPE MAIN LOBBY -

The elevator doors open revealing FOUR MORE YOUNG AGENTS also dripping
in big Armani jackets and a lot of yuppie gear. They greet each other
saying things like "Nice suit," "Boss tie," etc.

SCOTT

You boys are so sweet these days.

POKE

Director Rogers says all that phoney
macho posturing you guy used to do was
really masculine insecurity.

Kelly and Scott exchange a dubious look and follow them into the elevators.

CUT TO:

WIDE CORRIDOR LEADING TO DIRECTOR PAUL ROGERS' OFFICE -

The elevator doors open and Scott and Kelly pass some people waiting on chairs against the wall. They continue around the corner where more people are waiting all the way down the hall. Poke and Lopez hurry around the corner and stop them.

LOPEZ

Where do you think you're going? The end
of the line is here.

KELLY

Are all these people waiting for a
meeting with Rogers?

POKE

Are you kidding? We've never even had a
meeting with Rogers. I mean, with
Director Rogers. We're waiting to see
one of Director Rogers' four Deputies.

(taking off his suit coat)

Make yourself comfortable. We'll be here
all day.

Poke and Lopez carefully drape their suit jackets over two chairs. But then, suddenly, they jump up again. A handsome, impressive-looking, work-obsessive type in his middle thirties passes through surrounded by his entourage.

POKE AND LOPEZ

Morning. Director Rogers.

Rogers nods and keeps going. Scott tries to get Rogers' attention.

SCOTT

Excuse me, Rog, but I'm Alexander Scott.
This is Kelly Robinson. We were with
Special Military Intelligence--

Rogers' entourage sort of squeezes Scott to the side. But Kelly, who never takes crap from anyone, shouts loud enough for everyone to hear--

KELLY

We have proof Bill Cameron has crossed over.

Suddenly Rogers stops. So does his entourage. Plus half the people waiting grow silent. Scott goes over and whispers to Kelly, trying to calm him down.

SCOTT

Don't you think the word "proof" is a little reckless? Maybe it would be better if you change it to "suspect"?

But before Scott can calm Kelly further, Rogers butts in and attempts to put Kelly in his place.

ROGERS

I don't know what it was like in your day, but we have procedures here now that are strictly adhered to. Whatever you have to say will be heard by these two gentlemen,

(ref. to Poke and Lopez)

and one of my deputies. Then, if, and only if, they think your theories have validity will they pass them on to me.

SCOTT

Excuse me, Sir, but...um...obviously you don't know who you are talking to. This is Kelly Robinson. He doesn't respond well to that kind of talk.

ROGERS

I know exactly who he is. Let me tell you both something. Maybe you were big in the past. But Bill Cameron's continued dedication to this organization has lifted him to a level of prestige that he obviously didn't have when you knew him. Bill Cameron is a hero to his country and to this department. He is personally responsible for extraditing two of Colombia's biggest drug cartel kingpins. I myself am leaving for Colombia next week to meet with him in Bogota.

KELLY

That's nice because you can tell him he's dead meat if we find out he's behind Hurd's death. Did you hear what I said? That's Dead Meat.

Rogers is so red in the face he is about to start shouting. But then he stops himself and motions for Poke and Lopez to follow him around the corner.

ROGERS

Poke. Lopez. May I have a word with you?

POKE AND LOPEZ

(under their breath)

Oh boy.

AROUND THE CORNER -

Poke and Lopez join Rogers and his entourage.

ROGERS

I want those bigmouths out of here. Jim Hendrickson in Security will organize a safe house in Maryland that you can debrief them at. Get them off the premises as quick as possible.

POKE AND LOPEZ

Yes, Sir. Absolutely, Sir.

As Rogers starts to write out a slip, CUT TO:

OTHER SIDE OF THE CORNER -

Now Scott is almost as mad as Kelly.

KELLY

Are you thinking what I am?

SCOTT

Let's go.

But as they start out Scott spots the name tags on Poke and Lopez's suit jackets. He grabs the jackets and is already unpinning the name tags as he enters the elevator.

SCOTT

This will get us into the computer room.

OTHER SIDE OF CORNER -

Rogers and his entourage continue on their way. Poke and Lopez come back around the corner and freeze-- Scott and Kelly are gone!

POKE

Where did they go?

A WAITING GENTLEMAN

They said something about the computer room.

Lopez move to the chair to get his Perry Ellis sports jacket and screams!

LOPEZ

Oh my God! They took my Perry Ellis.

POKE

Mine Too!

Poke and Lopez run to the elevator. The doors open and now LOPEZ REALLY SCREAMS! His Perry Ellis has been left on the elevator floor and the doors opening split it in half!

LOPEZ

Ahhhhhh!!! They ripped it.

CUT TO:

COMPUTER ROOM SECURITY CHECKPOINT -

A WOMAN in front of Kelly and Scott points her name tag toward an electronic sensor and passes through. Using Poke and Lopez's tags, Scott and Kelly do the same.

INT. SCOTT AND KELLY IN FRONT OF A COMPUTER SCREEN -

Everything is SILENT now except for the LOW HUM coming from the computers. The glow from the screen light Scott and Kelly's faces.

SCOTT

Okay, Hurd said, "Cameron has crossed over", right? Then he said, "Do you remember a guy we busted called Epstein?"

Kelly types in the name E-P-S-T-E-I-N. Seconds later an Albert Einstein type head appears on the screen. Epstein is the weaseliest, most eggheaded looking mad scientist type in the world. Just the sight of him jolt Scott and Kelly into disgust.

KELLY

Shit. It's him. He's that scientist creep.

SCOTT

Look, I got goose bumps just looking at him.

KELLY

(reading from the screen)

Hurd was right. Cameron helped us bust Epstein in 69. He was trying to make nuclear handguns. We found plutonium in his apartment.

SCOTT

He got out last year but the parole board
lost track of him.

KELLY

And look at this. Someone's been trying
pretty hard to find him. Look at all
these inquiries.

Kelly and Scott look through a whole row of inquiries. Suddenly Scott
gets up and moves to the telephone.

SCOTT

I have an idea.

KELLY

What?

SCOTT

Epstein's a scientist, right? I know his type.
He'd rather go without food than fall
behind about who's inventing what. An ex-
student of mine works in subscriptions
for a lot of those scientific journals. Maybe
Epstein's on his list.

As Scott starts dialing.

CUT TO:

COMPUTER SECURITY CHECKPOINT THAT SCOTT AND KELLY JUST PASSED THROUGH

Poke and Lopez forget they no longer have their badges on and run
straight through the checkpoint. Suddenly twenty alarms and sirens go
off. In seconds they are surrounded by SECURITY GUARDS, thrown up
against the wall, and handcuffed.

LOPEZ

We're agents. We work here.

SECURITY GUARD

Tell that to my chief.

CUT TO:

CLOSE ON SCOTT AND KELLY -

The ALARM makes Scott get off the phone.

SCOTT

Check on it for me, Richard. I'll call
you back in 20 minutes.

He and Kelly hurry back out of the computer room.

But as they turn the corner they happen on Poke and Lopez who are still arguing with security.

POKE
That's them! They're the ones with our
badges.

CLOSE ON SCOTT AND KELLY -

KELLY
What do you think? Plan W? Or do we run?

SCOTT
I'm too old to run. Plan W.

Then they both burst into smiles and act like they just found their long lost friends, putting their arms around Poke and Lopez.

KELLY
There you guys are.

SCOTT
We were looking all over for you.

CUT TO:

INT. DIRECTOR ROGERS' IMPRESSIVE EXECUTIVE OFFICE -

Poke and Lopez are being lectured by Rogers. Through the glass partitions we can see Scott and Kelly in the waiting room relaxing on the sofa. Poke and Lopez stand at attention as Rogers over enunciates Poke's name again and again.

ROGERS
Lopez and Poke. Poke. There's a lot
about you that's starting to worry me,
Poke. But the first thing I would like
to know is since operatives are allowed
to choose any name they like for themselves,
why in the hell did you choose a name
like Poke?

Poke sort of "hems" and "haws" for a moment.

POKE
I thought it sounded...strong, Sir.

ROGERS
What did you choose as a first name?

POKE

Um....Dick.

Rogers holds his head in disbelief. Then he notices Scott on the phone in his outer office. Rogers throws open his office door and shouts to the Security Guard.

ROGERS

What is that man doing on the phone?

SECURITY GUARD

He said you told him he can use it.

SCOTT

(hanging up)

I'm off now. Would you like a quarter?

Rogers just glares at Scott. Then he goes back into his office and starts yelling at Poke and Lopez some more.

ROGERS

I want those men taken directly to the safehouse in Maryland. I don't want you letting them out of your sight this time. Is that understood?

CLOSE ON SCOTT AND KELLY IN WAITING ROOM -

Scott scoots over closer to Kelly and says under his breath--

SCOTT

Bingo. Epstein lives in the White Oaks Trailer Park.

CUT TO:

EXT./INT. - DRIVING TO SAFE HOUSE IN MARYLAND

Poke and Lopez are in the front seats. They still look pretty mad at Scott and Kelly.

KELLY

Think of it this way, Poke. At least now you can say you've had a meeting with Rogers.

Poke and Lopez don't answer. Then, without really realizing it, Scott and Kelly fall back into a shorthand way of talking that they used to do all the time.

KELLY

Hey, there's what's-his-face's place.

SCOTT

You're right. What ever happened to the
guy-with-the-hands who used to do that
thing with the beer bottles?

KELLY

He married the one with the bazooms.
They moved back over behind the thing
with the trees on the hill.

By this time Poke and Lopez are suspiciously listening to every word.

SCOTT

You mean the one-with-the-hands got the one
with the bazooms?

KELLY

Not those bazooms. Those bazooms moved
back to Hawaii with the one-with-the-
ears. No, the one-with-the-hands got the
other one with the bazooms.

SCOTT

(now remembering)

Oh yeah, right, the other one with the
bazooms.

By this time Poke has turned around in his seat and is gaping at them.

POKE

May I ask what language you are speaking?

KELLY

What? Oh, that. That's just--

Suddenly Kelly and Scott realize what they were doing. They both
seem quite surprised.

SCOTT

(to Kelly)

Hey, Man, we were doing it again. After
all these years we fell right back into it.

KELLY

You're right.

They are both a little embarrassed about this. Part of them likes it.
Yet they are still partly mad at one another.

POKE

How do you do it?

SCOTT

It's a secret.

But just then, as they stop at a traffic light, Scott nudges Kelly and points out a whole string of rent-a-car places up ahead.

SCOTT (CONTINUING)

It looks like it's Plan Y time.

(to Poke and Lopez)

I'll tell you what. Stop at this McDonalds up here and we'll tell you how we do it.

LOPEZ

No way. Director Rogers said to go straight to the safe house.

KELLY

He didn't say we're not supposed to eat. We haven't had anything all day.

POKE

(trying to convince Lopez)

He's right. Think what an edge this will give us on the other recruits. We could have our own secret language that nobody else could decipher.

LOPEZ

Yeah and what's this Plan Y thing they were just talking about?

SCOTT

Pull in and we'll tell you. You don't have to let us out of your sight.

WIDER SHOT -

Lopez pulls into the McDonalds and parks. As they start toward the McDonalds Scott and Kelly try to hold back a little.

KELLY

After you.

LOPEZ

No way. From now on you're going to be in front of us where we can see you.

Lopez guides Scott and Kelly out front. But then a few vehicles leaving the parking lot pass between Scott and Kelly and their escorts. When the last vehicle clears SCOTT AND KELLY ARE NO LONGER THERE! Poke and Lopez run forward, checking in the shrubs, even looking under a few parked cars next to the building.

POKE AND LOPEZ

Where did they go? They must be here some place.

CLOSE ON THE PASSING VEHICLES -

One of them is a van conversion. Scott and Kelly are hanging on the side of the van, stooped down on the outside foot rest. As the van stops at the first traffic light Scott and Kelly effortlessly step off. Then they leisurely make their way to the Dollar-a-Day rental lot across the street from the McDonalds.

CUT TO:

LATER - CLOSE ON POKE AND LOPEZ

They are still frantically searching. Poke is almost in tears.

POKE

I'd rather kill myself than tell Director
Rogers we lost them again.

But just then Poke notices Scott and Kelly getting into a rental car across the street.

POKE (CONTINUING)

That's them. Get in the car. Hurry.

Poke and Lopez run back to their BMW.

WIDE -

Scott and Kelly pull into the street. Lopez and Poke follow them.

LOPEZ

Should I pull up and surprise them?

POKE

Let's find out where they're going first.

Lopez holds back and they follow.

CUT TO:

EXT. COUNTRY ROAD -

Scott and Kelly turn off onto an even smaller road. Poke and Lopez follow.

EXT. WHITE OAKS TRAILER PARK - LATE AFTERNOON -

This derelict half empty trailer park rests in a ravine off the main road. Scott and Kelly start down the drive to it. Poke and Lopez keep an eye on them from above. Suddenly they HEAR an EXPLOSION. Smoke and all kinds of debris comes flying out of one of the trailers. Along

with the debris runs out a short, weasely looking man.

POKE

Holy shit. That's Epstein. That's the guy our whole recruit class was trying to find.

LOPEZ

How did they find him? God damn, those guys are good.

By this time all Epstein's neighbors and their dogs are raising hell with him because of the explosion.

POKE

We have to report this to headquarters. This could get us in good with Rogers again.

LOPEZ

But Rogers told us to stay with them.

POKE

I'll stay with them. You go make the call.

Poke gets out, watching Scott and Kelly from the top of the ravine. Lopez goes to make the call.

CLOSE ON EPSTEIN -

Like a naughty schoolboy, Epstein apologizes to his neighbor lady but he doesn't really mean a word of it.

EPSTEIN

I'm sooo sorry for disturbing your peace and quiet, Mrs. Buckner. And I'm so sorry for disturbing your sweet dog's peace and quiet also. I promise it will never, ever happen again.

MRS. BUCKNER (OFF)

It will happen again and next time I'm calling the police. You're a menace, Epstein.

As soon as Mrs. Buckner goes back into her trailer Epstein makes faces at her, sticking out his tongue, shooting her the moon. In fact, as he turns around to shake his ass at her he notices Scott and Kelly standing right in front of him and he freezes. He instantly recognizes who they are.

EPSTEIN

It's you. Where's my papers? Where's my papers you stole from me?

KELLY

Aren't you going to pull your pants up
Epstein?

Epstein pulls his pants up and starts trembling with rage. He turns
from red to crimson to purple before our eyes.

EPSTEIN

Where are they? Where's my papers?

SCOTT

What papers?

EPSTEIN

Don't give me that. The ones you stole
from me. Where are they?

Then, suddenly, he pinches his nose with his fingers like a clothes pin.

EPSTEIN

Now look what you've done. You've given
me a nose bleed.

(he lays flat on the
ground)

Last week I almost died from one of
these. Carry me into the trailer. I
have a special bed for it. Hurry. I
have low platelets. I could bleed to
death from this.

Not wanting to even touch Epstein, Scott and Kelly grimace quite a bit
with disgust as they carry him into the trailer.

INT. EPSTEIN'S TAILER - MESSIEST LIVING SPACE AND LAB IN THE UNIVERSE

Scott and Kelly have to trudge through knee-deep junk just to get
Epstein to his bed. Suddenly something darts across the floor at the
speed of light, rattling all the junk in its path.

SCOTT

What's that? What was it?

But before Epstein can answer, the "something" darts back across the
trailer twice this time. Both Scott and Kelly have broken out in a
cold sweat.

KELLY

Answer him! What the hell is that thing?!

EPSTEIN

I've invented a new amphetamine. I guess
I gave that rat a little too much.
Relax, it will knock itself out soon.

Just then the rat darts again, crisscrossing the trailer a few more times, causing Scott and Kelly to leap out of its way more than once, and then they hear a SPLATTERING SOUND.

EPSTEIN

What did I tell you?

Grimacing with more disgust, Scott and Kelly finish carrying Epstein to his cot-type bed that is angled with the head lower than the feet.

EPSTEIN

Where's my papers?

KELLY

What papers are you talking about?

EPSTEIN

The ones that were supposed to be impounded when you guys arrested me.

KELLY

I don't remember anything about papers.

SCOTT

Wait a minute, I remember them. There was a whole filing cabinet of them.

EPSTEIN

That's right.

SCOTT

A black filing cabinet.

EPSTEIN

That's them.

SCOTT

(to Kelly)

Cameron was the one who was supposed to take them to the impound.

EPSTEIN

But he never did. As soon as I was paroled I went down there. The filing cabinet was there but the papers were taken out.

KELLY

What was in those papers?

EPSTEIN

(getting red in the face again)
What was in them? What was in them?!
Just about enough weaponry breakthroughs
to change the whole world. On top of my
nuclear handguns, I invented a formula
for dissolving bullets. I had plastic
guns perfected-- still nobody's been able
to do that! Plus I invented all kinds of
commercial products-- including nutritious
tobacco and alcohol that rejuvenates the
liver!

But just then the entire trailer seems to jump a little.

EPSTEIN

Oh my God!

KELLY

What?

Just then the whole thing moves again.

EPSTEIN

Someone's trying to tow us away. Get
me out of here
(he runs to the door)
It won't open.
(sniffing around the frame)
Someone glued us in.

KELLY

Stand aside.

Kelly throws his weight up against it. Not only won't it open but
Kelly throws his shoulder out.

KELLY

Ow! Shit. I've thrown my shoulder out.

Then, suddenly, the WHOLE TRAILER STARTS MOVING. Flasks and chemicals
and butane burners start flying everywhere. Epstein starts screaming
like a hysterical child.

EPSTEIN

It's all your fault. You led them to me.
I'm going to be killed and it's all your
fault.

Epstein runs into the bathroom compartment and slams the door.

CUT TO:

EXT. TOP OF THE RAVINE -

Poke is pretty hysterical up above as well. He sees what is happening below. But where is Lopez? As the 4x4 that is towing the trailer speeds up the driveway Poke runs towards it, waving his arms, trying to get it to stop. A 10 gauge sawed-off shot gun is stuck out the window and what sounds like a CANNON SHOT disintegrates half the oak tree Poke is standing next to. The gun is shot again. The other half of the oak tree falls. Poke turns right back around and runs for dear life.

The 4x4 tows Epstein's trailer onto the highway.

But just then Lopez is returning from the other direction. Poke frantically waves him down, gets in, and directs Lopez to make a U-turn. They follow the 4x4.

POKE

What did Rogers say?

LOPEZ

He's coming down here himself. But now Epstein won't be here!

CUT TO:

INSIDE THE TRAILER -

All Epstein's shit, plus Scott and Kelly, are being tossed around. Epstein is still in the bathroom. With only one good arm, Kelly is scrambling around in the rubble trying to put together some kind of weapon.

KELLY

(to Scott)

Give me that butane container. I'll try to hook up a blow torch.

But Scott doesn't respond.

KELLY (CONTINUING)

Did you hear me. Give me the butane.

But because Scott still doesn't respond, Kelly scoots around so he can see his face. Scott is frozen with fear. What's worse, he has a dumb smile glued to his face to try to cover it up.

KELLY (CONTINUING)

What's wrong with you?

SCOTT

I lied.

KELLY

Lied about what?

SCOTT

About what I said before.

KELLY

What? What did you say before?

SCOTT

That your recklessness is why I quit the company.

KELLY

That's very interesting, Scott. But don't you think we have more important things to worry about?

SCOTT

It wasn't your recklessness. I started developing claustrophobia. I'm chicken. You were right. I'M CHIIIIIIICKEN!!!

Scott's dumb smile turns into an even dumber sounding scream on the word "chicken." End on Kelly's "This-is-all-I-need" expression.

CUT TO:

WIDE SHOT -

Poke and Lopez are still following. The 4X4 pulls behind a house moving van. Then the back of the house moving van opens up and a ramp is lowered out the back of the still moving van. The 4x4 is positioning itself to drive up the ramp!

INSIDE THE TRAILER -

Trying to comfort the still screaming Scott, Kelly guides him to the window at the front of the trailer. It's a very narrow window but it helps.

KELLY

Look out the window. Put your face close to it. You see, you're not totally locked in. Isn't that better?

Scott stops yelling and the dumb smile comes back again. He nods yes. Kelly goes back to hooking up the blow torch.

But as Scott looks out the window again all he sees is this huge black hole of the back of the house moving van getting closer and closer. Scott turns to tell Kelly, BUT NO VOICE COMES OUT! As Scott does a voiceless pantomime with the black hole getting closer and closer--

CUT TO:

EXT. WIDE SHOT

The 4x4 accelerates onto the ramp. Poke and Lopez can hardly believe their eyes. The 4x4 pulls the trailer onto the ramp and drags it inside.

INSIDE THE TRAILER - CLOSE ON KELLY -

Suddenly the whole place goes dark. Kelly throws open the bathroom door and looks out the back window just in time to see the huge steel doors close. Epstein starts screaming. Then Scott starts screaming again. Kelly looks ready to blow his brains out.

CUT TO:

EXT. HIGH SHOT -

The house moving van takes the off ramp to Dulles International Airport. Poke and Lopez follow.

EXT. CARGO ENTRANCE TO DULLES -

The DRIVER of the house-moving van holds a sign out his window with a number written on it. The SECURITY GUARDS at the gate wave him through.

Poke and Lopez try to follow right behind them but they are stopped. They show their badges, but the ARMED GUARDS insist they'll have to talk to his superiors.

WIDE ON AIRPORT -

The house moving van drives past a few waiting aircraft and enters a hanger. The huge steel doors close behind it.

INT. HANGAR -

With powerful spotlights shining on the house moving van, the back doors open and the 4x4 backs Epstein's trailer out.

INSIDE EPSTEIN'S TRAILER

The strong light coming in through the windows blinds Scott, Epstein and Kelly. Then they hear a VOICE outside.

LOUDSPEAKER

We don't want to hurt anyone. It's Epstein we're after. Send him out and the rest of you can go.

Epstein throws his arms around Kelly and won't let go.

EPSTEIN

Don't let them take me. It's all your fault. You're the ones that led them to me. Please, don't let them take me.

KELLY

Who are they?

EPSTEIN

How should I know. People have been after my brains all my life. That's why I'm always hiding.

Kelly thinks for a minute. Then he shouts out the window.

KELLY

Forget it. We're all in this together.

But just then they hear a SIZZLING SOUND at the back of the trailer. Epstein sniffs and shouts--

EPSTEIN

Run. It's plastic nitrate. The van is going to blow.

Everyone runs to the front of the trailer. Sure enough a huge hole is BLASTED out of the back of the trailer where the bathroom used to be. Kelly immediately jumps into action. Even though Kelly only has one good arm, he scrambles around on the floor trying to finish hooking up the blow torch he was making.

JUST THEN THE NITRATE BLOWS A HOLE IN THE BACK OF THE TRAILER !

As the dust settles they see a man in what looks like a space suit approaching the opening. He carries a double-barrel shotgun. He enters the trailer.

GUN MAN

Come on, Epstein.

Just then Kelly lights his blow torch and blasts him! Kelly turns the volume up on the butane, dowsing him with a hurricane of flames. Finally Kelly stops. The man teeters there for a second, then he continues talking in the same calm voice.

GUN MAN

Come along, Epstein. No one is going to hurt you.

Epstein thinks for a moment longer. Then he makes a run for it, hiding behind the MAN in the space suit.

KELLY

I thought you said you wanted to stay with us?

EPSTEIN

That's when I thought you were stronger. Sorry.

Epstein utters an obnoxious little laugh and then runs out. Now the Gunman turns back for Scott and Kelly and points his gun at them.

GUNMAN

We should have finished you two off with your friend Hurd.

He aims at Kelly. But Kelly blow torches him again. The flames don't hurt the gunman but they interfere with his aim. He misses Kelly blowing a 12 inch hole in the fuselage of the trailer. The NOISE from the SHOT is so loud it jolts Scott out of his paralysis and he starts throwing anything in sight at the gunman. He throws a jar of glyceride. Then a phosphorous. A group of acids are further down the row.

But just then Kelly runs out of butane. He flings the whole tank at the gunman. But the gunman regains his balance and takes a good clean aim at Kelly. But just then Scott has finally come to the acid bottles! He flings one at the Gunman. Immediately Mr. Space Suit starts doing the Irish jig! Every limb on his body goes into paraplegic spasms! The acid melts his mask and in seconds we see the flesh on his face disintegrate down to the bone right before our eyes!! He falls in a spastic heap.

Kelly turns to Scott.

KELLY

What was that?

Scott smiles and points to Epstein's shelf.

SCOTT

I've got a whole row of 'em.

As Kelly picks up the Gunman's cannon rifle, CUT TO:

OUTSIDE THE TRAILER -

Certain they are dead, a group of GUNMEN approach the trailer to clean up. Yet as one steps into the hole he is BLOWN out again by Kelly.

Then another GUNMAN, who is disconnecting the trailer from the 4x4, gets a bottle of acid dropped on him by Scott from the narrow window above.

CLOSE ON THE LIMO THAT IS ABOUT TO TAKE EPSTEIN AWAY -

The MEN around the limo HEAR the SHOT. Then they see the other Gunman covered with acid running their way actually disintegrating before their eyes!! A WELL DRESSED MAN who is in charge shouts.

WELL DRESSED MAN
Jesus. Get Epstein in the car
(to the Driver)
Get us out of here.

Just then Kelly comes out of the trailer and picks-off two more Gunmen. But the limo gets away. Scott comes out just in time to spot a Gunman behind Kelly.

SCOTT
Kelly. Behind you.

Kelly picks him off. Then Scott spots one of those golf type courtesy carts. He gets on it and picks Kelly up.

EXT. OUTSIDE THE HANGAR -

They come out on the cart and start across the runway to the limo that is parked next to a Lear jet. Yet as they get closer they see the jet take off. They get out of the cart. No one is left in the limo. Kelly asks one of the MAINTENANCE MEN who was just servicing the jet--

KELLY
Do you know where that plane is going?

MAINTENANCE MAN
First Miami. Then Colombia.

Kelly and Scott exchange looks when they hear the word Colombia. The Maintenance Men finish loading up their jeep and go. Kelly and Scott watch the Lear jet getting smaller and smaller in the distance.

KELLY
Epstein was right about one thing. We
did lead them to him.

Then Kelly gets back in the cart and starts it.

SCOTT
Where are you going?

KELLY

To get two tickets to Colombia. We better get Cameron before he gets us.

SCOTT

Colombia. I can't go to Colombia.

KELLY

On top of the papers, we now know Cameron has Epstein. He's not going to let us live with that info.

SCOTT

Well, um, maybe we should cooperate more with Rogers and stay at the safe house in Maryland.

KELLY

Come off it, man. These guys are bigger than Rogers. They must have been tracking us ever since we left Hurd's house.

Still Scott doesn't move.

SCOTT

I can't go. You saw how I am.

KELLY

That's only in locked rooms.

SCOTT

Which is always happening when I'm around you.

KELLY

What's wrong with you, man. You can't just give into shit like that. Now get in this cart.

Scott shakes his head meaning no. Kelly just looks at him a little longer, hoping Scott will change his mind. But he doesn't.

KELLY

Okay, suit yourself.

Then Kelly starts to throw the clutch back into gear. But his shoulder smarts with so much pain that he can't do it.

SCOTT

Wait a minute. Let me put that shoulder back in before you go. Lay down.

Scott gets Kelly flat on his stomach and pulls his arm behind his back.

SCOTT

You were getting too old for that gesture
20 years ago.

KELLY

I'm not too old for it! I just keep
forgetting to use my strong side.

Just then Scott jerks the shit out of his arm, throwing the shoulder back in its socket. Kelly yells out in pain.

SCOTT

Admit it, Kelly. We're not up to this
anymore.

But just then Scott pauses as they HEAR something far on the other side of the tarmac. It is Poke and Lopez. They wave their arms so much, and their clothes are so oversized, that they look like a billowing fabric bazaar heading their way.

KELLY

Is that who you want heading up your
investigation?

Scott watches them get a little closer and then he says--

SCOTT

Let's get out of here.

WIDE SHOT --

As Kelly drives the cart towards the Main Terminal, A SALSA-LIKE CARIBBEAN RHYTHM begins to PULSATE. Still waving their arms, Poke and Lopez change directions and chase after the cart. The only problem is they are running RIGHT INTO THE PATH OF A LANDING 747! Lopez grabs Poke and pulls him out of the way at the last second.

CUT TO:

INT. DULLES - PAN AM BOARDING GATE FOR BOGOTA - (SALSA RHYTHM CONT.)

Scott and Kelly show their tickets and enter the ramp.

CUT TO:

PAN AM TICKET COUNTER -

Poke and Lopez show their badges and inquire about who just bought tickets.

TICKET AGENT

They're on the Bogota flight.

Poke and Lopez run to the nearest pay phone and start dialing.

CUT TO:

EXT. DIRECTOR ROGERS AND ENTOURAGE STILL AT EPSTEIN'S TRAILER PARK

Talking to Poke and Epstein on the car telephone, Rogers raises hell with them for ever letting Scott and Kelly get to the airport. Then he holds his head, thinks for a second, and says--

ROGERS

Okay. Here's what I want you to do. Etc...

CUT TO:

CLOSE ON POKE - HIS EYES LOOK LIKE THEY ARE GOING TO POP WITH EXCITEMENT

POKE

Yes, Sir. Thank you, Sir. Absolutely, Sir.

(he hangs up)

I don't believe it.

LOPEZ

What?

POKE

I can hardly breathe, my life's dream has just been realized. He wants us to follow them to COLOMBIA!

They run back to the ticket counter.

CUT TO:

CORRIDOR LEADING TO BOARDING GATE --

Now holding boarding passes, Poke and Lopez run toward the gate.

POKE

Ever since high school I've read everything I could get my hands on about the drug cartel. The whole reason I joined the company was so maybe, someday, I would be sent to Colombia where I could get one of those bastards who is ruining our good clean American youth.

They hand over their boarding passes but the ATTENDANTS are already shutting the door of the plane! They yell and shout and holler so much that the Attendants wait for them to go in.

INSIDE THE PLANE -

POKE

We did it. We're here. I just know our whole lives are going to skyrocket from now on. Etc.

CLOSE ON SCOTT AND KELLY IN FIRST CLASS -

Horror comes over their faces as they turn around and see Poke and Lopez moving into tourist class. The Attendants are again shutting the door but this time Kelly stops her.

KELLY

Excuse me, I just remembered, I'm having a gall bladder attack.

SCOTT

Me too.

Kelly and Scott step out. The Steward doesn't know what to think.

CUT TO:

CLOSE ON POKE AND LOPEZ TAKING THEIR WINDOW SEATS -

The playful, SALSA RHYTHM starts pulsating again as Lopez and Poke look out the window and practically turn white as ghosts.

LOPEZ AND POKE'S P.O.V. -

From the big terminal window Scott and Kelly are waving goodbye as the airplane taxis past.

CUT TO:

INT. AIRPORT TICKET COUNTERS - SALSA RHYTHM CONTINUES

Scott and Kelly take their tickets from the PAN AM desk to AVIANCA. The COLOMBIAN LOOKING TICKET AGENT is more than happy to accept it.

CUT TO:

EXT. BOGOTA AIRPORT - NEXT MORNING -

Amongst giant palm trees that sway against the clear sunny sky, the Avianca wide body aircraft sits its fat belly on the runway.

INT. BOGOTA AIRPORT -

The SALSA RHYTHM draws to a close as Scott and Kelly come around the corner and look at the long line for customs. There are peasants with their chickens and goats. They even see a llama.

KELLY

I forgot about this part.

SCOTT

I got an idea. Let's call old George at the embassy. Maybe he can get us around all this.

As Scott and Kelly start to a phone

CUT TO:

EXT. AMERICAN EMBASSY, BOGOTA - BIG, IMPOSING, IMPREGNABLE -

As the CAMERA circles around the structure we pick up Scott and Kelly coming out of the back of the Embassy led by GEORGE PLIMPTON, a black, older distinguished-looking attache.

GEORGE

Wait till you see how wonderfully the garden has matured. You're lucky it's the weekend. Usually this place is swarming with people. Take your time and have a look around.

SCOTT

Thanks George. And thanks for sending the car to pick us up.

GEORGE

Don't forget to say goodbye before you leave Bogota.

No sooner does George go back into the Embassy when Kelly says--

KELLY

Forget about the garden. Come on.

Scott follows him to some ugly military-type structures at the left.

The big ADMINISTRATION BUILDING sign at the entrance makes Scott chuckle as he goes in.

SCOTT

Do they think anybody still falls for that "Administration Building" stuff?

INT. SECOND FLOOR OF THE ADMINISTRATION BUILDING -

Scott and Kelly come up the stairs and start down the corridor. They pass one computer room after another which houses all the newest surveillance equipment. Because it is Sunday no one is around. In the middle of the corridor they come to Cameron's office. The door is locked. Kelly takes out a lock-picking kit and inserts a pair of spider legs. Then, like the great team they were, Scott inserts a pull pin and the lock opens the first time.

They pass through Cameron's Secretary's office to his Executive Suite. Scott and Kelly immediately start going through drawers and filing cabinets. Then Scott looks at a torn up piece of paper in the trash can next to the FAX machine. He puts a few pieces together and says:

SCOTT

Look at this. It's our old Military Intelligence code.

KELLY

You're right. But why would he use that? No one knows that code any more.

SCOTT

Maybe he doesn't want his own department figuring out what he's up to?

Just then, they HEAR several cars pull up outside the window. They look out the second story window. A JUNIOR ATTACHE is trying to ingratiate himself to Cameron as he and a couple M.P.'s accompany Cameron into the building.

JUNIOR ATTACHE

They told old George they're just here on vacation. I hate disturbing you on the weekend like this, but with the things we heard they were saying about you in Washington, I thought you might like to know.

CAMERON

I'm glad you called.
(to MP's)
Search all the offices.

They enter the building.

INT. CAMERON'S OFFICE -

Scott puts the pieces of paper with the M.I. code in his pocket. Kelly opens the door to the corridor but he sees the shadow of an M.P. coming up the stairs already. He goes back inside. Then they try a side door going to the next office. They pass through that office, and then stop dead in their tracks. In the next office Poke and Lopez are being read the riot act by a JUNIOR DEPUTY.

JUNIOR DEPUTY

Do you have any idea how much you two
have cost this department on air fares
alone?

Kelly and Scott duck away from the window in the door so Poke and Lopez won't see them. Then they peek back into the corridors. Searching one office after another, the M.P.'s are just about getting to them.

CUT TO:

CLOSE ON POKE AND LOPEZ GETTING CHEWED OUT -

JUNIOR DEPUTY

Poke? Poke? What the hell kind of name
is that anyway?

Just then Scott and Kelly come up behind Poke and Lopez and put their arms around their shoulders.

KELLY

There you are! We've been looking all
over for you guys.

(to the Junior Deputy)

Don't blame them, Deputy. We suddenly
had a medical problem and had to get off
the plane.

SCOTT

That's right. We came all the way over
here because we were worried you boys
might be in trouble.

Just then the door is thrown open and BILL CAMERON comes in. The Junior Deputy immediately stands to attention.

JUNIOR DEPUTY

Good morning, Sir.

Cameron is a giant of a man, solid but not fat, with a charm that can melt ice when he wants to. He looks pretty surprised to see Scott and Kelly. Kelly and Scott stare him down for a moment. Then Cameron switches on the charm.

CAMERON

I heard you were in the compound so I came over to say hello.

SCOTT

Did you hear about John Hurd?

CAMERON

Of course, I heard. I'm sick about it.

(to the Deputy, Poke,
and Lopez)

You guys can go now. Tell Security they can go also.

Everyone goes, leaving Cameron with Scott and Kelly.

CAMERON

Even though Hurd and I had our differences, he was my partner for ten years. I'm going to miss him. I want to get to the bottom of this as much as you guys. In fact, I've been doing a little investigating on my own.

Scott and Kelly let Cameron keep talking.

CAMERON (CONTINUING)

This Epstein, as you know, had some papers with plans for what I guess could be some pretty important weaponry breakthroughs. John was supposed to impound the papers when we put Epstein away. But he never did. The filing cabinet was there, but no papers. My hunch is he was trying to extort some money for them and got himself in trouble.

Scott and Kelly just stare at Cameron.

CAMERON (CONTINUING)

What's the matter?

KELLY

So you're blaming it on a dead man.

CAMERON

I'm just telling you the facts.

SCOTT

The facts? The fact is Hurd wasn't the one who was supposed to turn in those papers. The fact is you were. I remember it distinctly.

KELLY

You're dead meat, Cameron.

CAMERON

(smug)

Don't make me laugh. You two are very small fry now. Now get out of here before I have you arrested.

Kelly stares at him a moment longer. Then he goes. Scott starts out with him. But then, suddenly, before Scott can catch himself, he reels around at Cameron and chokes him like a vise.

SCOTT

FOR CHRIST SAKE, MAN. HURD WAS YOUR PARTNER! DOESN'T THAT MEAN ANYTHING TO YOU?!

Cameron falls back over a chair. With Scott's hands still around Cameron's throat, both men fall to the floor. Kelly tries to pull Scott off. Finally Cameron's Junior Deputy, plus Poke and Lopez, are able to pull Scott off.

SCOTT

You're dead meat. Finished. History. Understand?

JUNIOR DEPUTY

Should I call security to place them under arrest, Sir?

A murderous look comes over Cameron as he keeps looking at them. Then he says:

CAMERON

No.

(to Scott and Kelly)

Get out of here.

They go. Then Cameron turns to Poke and Lopez.

CAMERON (CONTINUING)

They'll be needed back in Washington for questioning about the disturbance at the airport. It will take a day or so for a U.S. judge to draw up their extradition papers. I want you two to stay with them until then.

POKE

Um...Sir, we haven't been very effective with that assignment so far.

JUNIOR DEPUTY

We'll get effective, Poke. This is a chance to prove yourself. Now move.

Poke and Lopez hurry out.

CUT TO:

CLOSE ON SCOTT AND KELLY COMING DOWN THE STAIRS -

KELLY

What the hell got into you?

SCOTT

(amazed by himself)

I don't know. But it felt good. I haven't felt this good for a long time.

But just then they HEAR Poke and Lopez calling to them from the stairs above, piling down the steps after them-- "Scott, Kelly, wait up."

SCOTT

Well, it was nice while it lasted.

CUT TO:

EXT. THE BOGOTA INTERCONTINENTAL HOTEL -

A taxi drops Scott and Kelly off at the regal, 40 story tower. Poke and Lopez park their Fiat and follow them in.

INT. INTERCONTINENTAL LOBBY -

Scott and Kelly pass through the expensive, opulent lobby with Poke and Lopez trying to trail along behind.

POKE

How can you guys afford a place like this?

KELLY

It's simple. If we solve this case, Uncle Sam will pick up the bill. If we don't solve it--we'll be dead anyway.

HOTEL CLERK

Can I help you?

SCOTT

Give us your best suite.

CUT TO:

INT. SCOTT AND KELLY'S SUITE ON THE 32ND FLOOR -

Scott is alone at a table piecing together the code, trying to decipher what it says. Just then Kelly comes in with a sack filled with something heavy.

KELLY

This country is a gold mine for weapons. Not only did I get handguns but I've got grenades and an Uzi and smoke bombs. The guy even said he could get us a bazooka.

SCOTT

This is what I call reckless. What do we need a bazooka for?

But just then there is a knock at the door.

KELLY

You get it. I'll get rid of this stuff.

Kelly goes into the bathroom. Scott looks through the peep hole and sees that it is Poke and Lopez. He opens the door. They look pretty sorry for themselves.

POKE

Can we come in?

LOPEZ

We want to call a truce.

Scott lets them in. Kelly comes back out of the bathroom and listens.

POKE

We have a proposition for you guys. We know you're a lot smarter than us. But we're only here to try to protect you. The proposition is we'll drive you anywhere you want just as long as you don't give us the slip no more.

SCOTT

Maybe you guys better think again.

Then Scott goes back to his deciphering.

POKE

Why do you say that?

KELLY

Do you know why Cameron didn't arrest us?
Because he's planning to bump us off.

SCOTT

(while still
deciphering)

And it's easier to gun someone down in
the streets than in jail.

POKE

I refuse to believe that. This is
William Cameron you are talking about.
Why I've even heard his name mentioned
for Director of the entire Company
someday.

KELLY

And do you know why he assigned you to
"protect" us? Because he knows you're
too green to protect anyone. In fact, my
guess is he's probably going to let you
die along with us.

SCOTT

These kinds of people don't like
witnesses.

From the look on Poke and Lopez's faces we can see that part of them
is starting to believe Scott and Kelly.

KELLY

Do you still want to drive us?

POKE

What choice do we have? Cameron told us
not to let you out of our sight.

Scott is just finishing up his deciphering and suddenly says--

SCOTT

El Dorado.

KELLY

What?

SCOTT

It looks like El Dorado is some kind of
password.

Then Scott gets really excited.

SCOTT (CONTINUING)

Holy shit! If you're going to drive us
you better get your car around here fast.

(to Kelly)

It's talking about some kind of transfer
at the Hospital Santa Maria. It's taking
place at 4:30.

KELLY

That only gives us a half hour. Let's
get out of here.

Everyone hurries out.

CUT TO:

INT. POKE AND LOPEZ'S MOVING FIAT -

POKE

What kind of transfer? Where did you get
that piece of paper?

KELLY

Let's get one thing straight. You said
drive us. You didn't say anything about
asking questions.

But just then Scott looks behind and says:

SCOTT

We're being followed. Turn right here.

CLOSE ON A MERCEDES FOLLOWING THEM -

We recognize some of the men from the shoot out at Dulles Airport.
Lopez turns right. Sure enough the Mercedes turns right also.

CLOSE ON SCOTT -

He points to a high, circular structure.

SCOTT

That's the Gallistico San Miguel.

POKE

What's the Gallistico San Miguel?

KELLY

Stop here.

Suddenly they are in a street packed with people and cars. The Mercedes gets caught in the traffic behind. Scott and Kelly get out.

KELLY

Come on.

POKE

Where you going?

But Scott and Kelly are already running towards the circular structure. Poke and Lopez have no choice but to ditch the car and follow.

The people in the Mercedes run to the Fiat, sees that they are gone, and start running towards the circular structure also.

CLOSE ON SCOTT AND KELLY -

Poke and Lopez follow them into the circular structure. Suddenly they HEAR what sounds like a multitude of people over them.

POKE

What is this place?

But just then Poke sees what it is as they emerge into a cock fighting ring with hundreds of blood thirsty spectators shouting around them. Poke and Lopez start to follow Scott and Kelly around the outside of the ring but suddenly Poke gets the shit scared out of him when the cocks charge each other between his legs! The 6'4", 220 lb. Poke screams, trying to kick them away.

FIRST TIER IN THE STANDS -

Their PURSUERS emerge into the stands and spot Scott and Kelly. They start running around the wider circle in the stands.

CLOSE ON POKE -

He is still trying to shake the cocks. Lopez comes back for him and yanks him out of there.

CLOSE ON PURSUERS -

Seeing Scott and Kelly exit out the other side of the ring, they realize they will never get through the crowd to them. They throw up their hands and give up.

EXT. EXIT ON THE OTHER SIDE OF THE COCK FIGHTING RING -

Scott and Kelly come out and run towards the taxi rack.

KELLY

How much time do we have?

SCOTT

Only 7 minutes.

Along with Poke and Lopez, they pile into a taxi. Scott yells to the DRIVER.

SCOTT

Hospital Santa Maria. Prisa! (Hurry!)

But the driver doesn't "Prisa" (Hurry). He pulls into traffic like a Grandmother.

KELLY

Can't you tell him to go faster!

Scott shouts some more Spanish to him but it doesn't move him. Then Scott says just one short sentence more and suddenly the Driver starts dodging in and out of traffic like a daredevil.

KELLY

What did you say to him?

SCOTT

That he better get me to the hospital before my colostomy bag bursts.

Now they are really moving.

CUT TO:

EXT. FRONT OF HOSPITAL SANTA MARIA -

They pay the Taxi Driver and get out. Then Kelly takes one look at a WELL DRESSED MAN standing towards the side of the main entrance and he motions for the others to stand back.

KELLY

Stay back.

(to Scott)

That's the head man who kidnapped Epstein.

LOPEZ

What head man?

SCOTT AND KELLY

Shut up.

Just then a DELICATE LOOKING MAN, wearing a scarf, passes by. The Well Dressed Man hands him a leather briefcase. The Delicate Looking Man continues walking.

Scott and Kelly shadow him from across the street. The Delicate Looking Man picks up his pace. So do Scott and Kelly.

Just then a taxi pulls to the curb and a WOMAN motions to the Delicate Looking Man. He starts to hand her the briefcase.

LOPEZ

He gave it to her.

Because there is so much traffic it's hard to see.

POKE

She's getting back in. We better get a taxi.

KELLY

No way. That's an old one. He still has it under his sweater.

Poke now sees the briefcase bulging under the Delicate Looking Man's sweater and says to Lopez as they catch up with Scott and Kelly.

POKE

God they're good. Aren't they good?

Then the Delicate Looking Man goes into a restaurant. Scott and Kelly cross the street and follow him in. The others follow.

INT. RESTAURANT -

Pretending to look for a table, Kelly and Scott eye all the tables, soon coming to the back where the restrooms are located. Scott tries the door of the men's room but it is locked.

SCOTT

He must be in there.

But just then the Men's Room door opens. A SHORT MAN comes out. Poke goes in the men's room, spotting the half open window that leads to the alley.

POKE

He must have gone out the window.

But just then the Lady's Room door opens and a WELL DRESSED WOMAN starts out of the restaurant.

POKE

What are we waiting for? We should check the alley.

SCOTT

Shut up. Look at her shopping bag.

A piece of the scarf that the Delicate Looking Man was wearing is hanging out of the Well Dressed Woman's shopping bag. This Woman is the Delicate Looking Man. Scott and Kelly follow her. Lopez says in awe to Poke.

LOPEZ

You're right. They are good. They're really good.

EXT. THEY FOLLOW THE WELL DRESSED WOMAN ON THE STREET -

But Lopez and Poke are over-anxious. They push ahead of Scott and Kelly and get rather close to her.

KELLY

Hold back you guys.

Just then she gets on bus. Poke and Lopez anxiously get on the bus also. Yet Scott and Kelly hold back.

SCOTT

I think she spotted them.

KELLY

Me too.

Then, just as the bus is going to start to pull away, and just as Poke and Lopez are trapped between patrons getting on behind them-- the Woman gets off by way of the back door! Scott and Kelly make a "Sorry" shrug of their shoulders to Poke and Lopez as the bus sweeps them away.

The Woman crosses to the other side of the street.

Scott and Kelly cross the street after her.

They follow her into a more industrial, warehouse part of town.

She rings a bell next to a warehouse door and is admitted. The thick steel door is rolled shut after she goes in.

Yet Kelly spots a fire escape leading to the roof. They climb up onto the flat roof. As they cross the roof they HEAR a constant BUZZING sound. Then they come to a skylight in the roof and look in. Under

strong artificial lights, millions and millions of maggot-type worms crawl all over each other in huge flat bins.

KELLY

What is it?

SCOTT

They're silkworms. This is a silk factory.

The Woman crosses between the bins to another steel door at the back. It is rolled open. Scott and Kelly continue along the roof to the next skylight. A broken glass in one of the windows of the skylight allows Scott and Kelly to look in and hear.

In this big, empty room a prominent looking COLOMBIA waits with his entourage of BODY GUARDS.

KELLY

That's Hector Bianca. He's head of the Cali cartel.

The Well Dressed Woman presents her briefcase to him. He opens it. Inside is what looks like just a normal revolver. But then the Colombian lifts it up and from the way he tosses it in his hand one can tell it is very light. Then he places it on an airport security type conveyor belt. It passes straight through the screen without sending off the beeper.

SCOTT

It's a plastic gun. Epstein said he had the formula for it in his papers.

KELLY

Can you imagine what that could do to airport security?

Then the Colombian puts it to the ultimate test. He aims it at a window and obliterates it on the first shot. Then he aims it at a second window. But the Woman tries to stop him. He fires anyway. The gun explodes in his hand. He yells out in pain. His BODY GUARDS draw their guns on her. She keeps explaining in Spanish.

KELLY

What's she saying?

SCOTT

She says she warned him not to fire it more than once. She says in a day or so she'll have a new cartridge that keeps firing.

KELLY

Now what is she saying?

SCOTT

They want her to deliver it here. But she's insisting she'll FAX a new transfer location Tuesday.

Finally, from the way the Colombian nods, we can see he has given into her. Then he nods to a Body Guard. The Body Guard brings another briefcase to her. She opens it. It is filled with thick wads of \$100 bills. She closes it and goes out the back of the factory. Kelly and Scott move along the roof and see her coming out of the back. Seconds later a car whisks by and she hands off the briefcase. Then that car pulls into the next street and hands the briefcase to another car.

SCOTT

Old Cameron baby is sure covering his tracks these days.

Yet as Scott and Kelly turn to start back the way they came they see THREE OF BLANCO'S MEN waiting for them. They start the other direction but see TWO MORE MEN. Kelly starts to reach for his gun but suddenly 5 guns are aimed at him.

As they cock their guns ready to shoot, Scott suddenly starts explaining in Spanish that they are Americans. We hear the word "Americanos" repeated several times. That stops the Gunman from firing. But then some ropes come out and in seconds Kelly's arms and legs are tied. Because Scott is too afraid to resist he only gets his hands tied. They are marched to the end of the roof where the Head Colombian is just leaving.

BODY GUARD ON ROOF

Nasotras Norte Americano. Questa duo?
(They're Americans. What should we do?)

Blanco looks at Scott and Kelly for a moment and then says--

BLANCO

Suministras a la gusana.
(Feed them to the worms.)

Scott starts yelling when he hears that. They drag him and Kelly towards an opening in the roof.

SCOTT

Noooo. Nasotras Norte Americano.

KELLY

What did he say? What did he say?

SCOTT

He said feed them to the woooooorms!

The door is thrown open and Scott and Kelly start sliding down a ramp.

CLOSE ON RAMP -

They toss and turn until they finally come to a halt at the bottom of a huge, deep empty bin. Then the roof door is slammed shut.

KELLY

There's no worms in here. It's empty.

Then Kelly tries to squirm out of his ropes but it's impossible.

KELLY

Guess what else? They didn't bother taking my weapons off me. I've got grenades in my jacket. Your hands are only tied. Get over here.

But then Kelly realizes that Scott has that same dumb paralyzed-with-fear smile on his face again.

KELLY

Don't start that shit. Get your ass over here.

SCOTT

I can't.

KELLY

Yes you can. Move it!

As Scott tries to stand he presses his thighs together in the most unusual way. Then he sits back down again.

SCOTT

I can't. There's something I haven't told you about my claustrophobia.

KELLY

What?

SCOTT

If I try to walk I ... pee my pants.

On top of the dumb smile, we can now see that this is why Scott is trying to hold his thighs together.

KELLY

So pee. That's better than dying, isn't it?

SCOTT

I can't do that.

But just then a door is slid open and hundreds of thousands of silk maggots pour into the other side of the bin. They start to crawl toward Kelly and Scott!

KELLY

Get your ass over here! Do you want to
be eaten alive?!

The worms motivate Scott to try again. With the most pained expression plastered over his smile, he shuffles toward Kelly, keeping his thighs turned in like a vise. But then he stops.

SCOTT

I can't. I'm going to pee.

KELLY

Go ahead. Pee. DO IT.

SCOTT

NO.

Scott just stands there wiggling all over, trying to stop himself from peeing. But just then another door is slid open behind Scott and more maggots are poured in!

KELLY

Goddammit, let it rip.

SCOTT

Nooo.

But then he sees hundreds of maggots covering his shoes. Some of them crawl up his pant leg. Scott can't hold it back any longer. His wiggling turns into what looks like some weird dance. Then some liquid trickles out the bottom of his pants. Plus Scott's expression looks even weirder as a sigh of relief is plastered over the pain and the smile.

Finally Scott goes to Kelly. Even though his hands are tied together, at least they are in front of him and he starts to untie Kelly's knots.

But just then another side door is slid open and millions of maggots come pouring at them. Scott gets Kelly to his feet. The maggots have now buried their shoes and are crawling up their legs! Yet Scott has untied the rope and Kelly takes out one of his grenades practically shoving it in Scott's face.

KELLY

Now aren't you glad I'm reckless!

With his other hand Kelly shoots off the rope that is tying his feet together. But just then, as he pulls the pin of the grenade out, a huge door is slid open and a wave of worms knocks both Scott and Kelly off their feet, throwing them to the other side of the bin.

They are now covered in maggots! Their faces! Their ears! Even their eyes! In fact, Scott opens his mouth to yell but all that comes out is a mouthful of maggots!!

Yet Kelly scrambles in the worms for his grenade, finds it, and tosses it to the other side of the bin. Then he leaps on top of Scott to protect him.

OUTSIDE OF BIN -

The grenade blasts a hole in the bin, showering every worker on the floor with maggots. Their faces and bodies are splattered with them. They run every which way.

INSIDE THE BIN -

This time Kelly throws the grenade to the other side. The workers on that side get splattered as well. In fact, the second grenade blasts such a big hole that Scott and Kelly are sucked out of the opening along with the million of maggots and are poured out on the factory floor.

Because everyone is covered and running every which way, Scott and Kelly get to their feet and run out of the factory like everyone else.

OUTSIDE THE FACTORY -

The WORKERS run through the streets and dive into the Fountain de Santa Clara in the Plaza de Bolivar. Kelly and Scott dive in as well, washing the maggots off right along with the peasants.

CUT TO:

INT. CORRIDOR LEADING TO SCOTT AND KELLY'S HOTEL SUITE -

Poke and Lopez are waiting for them. They take one look at Scott and Kelly's waterlogged appearance and start asking questions.

POKE (CONTINUING)

What happened? Who was that woman? What was in the briefcase?

But Scott and Kelly have gone in their room already and shut the door. Just then Poke sees something crawling along Lopez' collar. It's one of the silk worms!

POKE

Look out. There's something on your neck.

Lopez throws it off. Then he spots one crawling up Poke's leg.

LOPEZ

Ahhh. There's another one.

In fact, Scott and Kelly have left a whole trail of them on the carpet. Like good yuppies, Poke and Lopez cringe and start leaping all over the place to avoid contact.

CUT TO:

INT. BATHROOM -

Scott still looks shell shocked as he lies in the bath. Kelly comes in with his weapons and starts cleaning them off at the sink.

KELLY

We have to get back into Cameron's office and get the next transfer location.

SCOTT

Tell me the truth, Kelly. After today, doesn't that safe house in Maryland sound pretty good to you?

KELLY

We can't use old George again. But our friends out there have passes. I think it's time for plan D-- we take them out on the town and get them drunk. I was thinking about taking them to Emilio's.

Mention of Emilio's makes Scott perk up.

SCOTT

Emilio's? Is Emilio's still going?

KELLY

Apparently it's bigger than ever. These drug cartels have to spend their billions someplace.

SCOTT

(getting out of the bath)

Throw me a towel. We better get the hotel tailor up here.

As Scott gets out of the bath, a Gloria Estefan-Miami Sound Machine SALSA RHYTHM starts to heat up as we--

CUT TO:

INT. EMILIO'S - BOGOTA'S SWANKIEST NIGHTCLUB -

Emilio's is on a level equal to any night club in the world. Like the Copacabana in Rio, the CAMERA PANS across a long line of gorgeous, long-legged, scantily-clad chorus girls in huge peacock headdresses. The CAMERA continues through the good looking crowd, all in evening dress, to the entrance. Poke comes in first looking a little like a stuffed penguin in his tux. Lopez looks okay but he has chosen a too-garish burgandy-flowered print tuxedo. Scott and Kelly, clad in crisp black and white, look the most elegant. In fact, no sooner do they come in when EMILIO, the huge Luchiano Pavarotti-like proprietor comes over to Scott and Kelly and starts speaking excited Spanish.

KELLY

What's he saying?

SCOTT

His memory must be going. He's convinced I'm some famous American singer.

In between Emilio's Spanish we recognize the names of certain famous singers like-- "Louie?" "Sammy?" "Dizzy?" Although Scott keeps shaking his head, trying to convince him that he has the wrong man, Emilio won't stop. He keeps motioning to the stage, begging Scott to sing as he leads him to a table.

Kelly starts to follow but stops when he sees a truly beautiful woman come out of the ladies room. She is part mulatto. A tall, voluptuous brunette with long silky hair and a young Elizabeth Taylor face. She turns her back to the mirror to make sure the very low back of her satin dress falls properly. Kelly is so love struck that he just stands there almost gaping. But then he realizes Lopez is standing next to him. Kelly does a double take at Lopez as he wets his lips like a dog in heat.

KELLY

You're drooling. Come on.

Kelly leads Lopez to Scott and Poke who are already seated.

CUT TO:

CLOSE ON THEIR TABLE -

Kelly pours champagne in Poke and Lopez's glasses.

KELLY

Drink up. This is your big night out on the town.

POKE

I don't drink. I have an alcoholic Uncle, so my therapist doesn't think drinking is a good idea.

LOPEZ

I don't drink either. My hairdresser says it's not good for my scalp.

Considering Lopez has more hair than Farrah Fawcett, Scott and Kelly are a bit lost for words.

SCOTT

(to Kelly)

Well there goes plan D.

Then Kelly turns to Poke and Lopez.

KELLY

We're going to show you guys how to get ahead tonight. There are 6,000 agents in the company and 99% of them try to do it the way you are-- by being suck-ups to people like Cameron and Rogers.

SCOTT

The guys who gets ahead buck the system. They seize the initiative.

KELLY

For instance, you're assigned to watch us, right? But what if you found out someone was trying to manufacture something like ... let's say plastic weapons?

SCOTT

Weapons they could walk right through any airport security system in the world with.

KELLY

Would you just stick to your assignment and keep watching us? Or would you seize the initiative?

POKE

I'd seize the initiative.

KELLY

(to Lopez)

What do you say?

But Lopez is completely distracted by the beautiful woman again. Standing at the bar, she is definitely looking his way.

LOPEZ

She's looking at me. Look, she's smiling.

The rest of them look. But Kelly gets a little jealous that she is concentrating on Lopez.

KELLY

(to Lopez)

Hey, man, we're going out of our way to try to teach you something here.

But then she starts over to their table.

POKE

Holy shit, she's coming over to you, Partner.

LOPEZ

You boys just keep on with the old initiative lesson, while old Lopez here shows you how to seize it with the women.

Kelly isn't enjoying this one bit.

But as she gets closer we can tell she's not looking at Lopez. It's Scott and Kelly she is moving towards. In fact, she leans her cleavage down over Kelly and kisses him on the lips.

BEAUTIFUL WOMAN

Uncle Kelly.

(then she does the same to Scott)

And dear Uncle Scott. It's so so good to see you.

Kelly and Scott turn and grin at Lopez like two Cheshire cats.

BEAUTIFUL WOMAN

May I sit down?

KELLY

Get her a chair, Lopez.

Lopez jumps up and gets her a chair. She sits. No one can take his eyes off her.

BEAUTIFUL WOMAN

Obviously you don't recognize me. How could you? I was only six when you saw me last. I'm Alicia, Hector's daughter.

SCOTT

Alicia. Hector's daughter. You're that Alicia?

Alicia nods yes.

KELLY

You're right. We never would have recognized you.

Lopez sort of waves to Scott and Kelly, hoping they will introduce him. Kelly ignores him.

KELLY

How is old Hector?

Alicia lowers his gaze.

ALICIA

My father is dead. So is Alfonso and Enriche. All of them killed by the cartel. You wouldn't recognize this country anymore. Things are very, very bad.

Some tears collect in Alicia's eyes. Instantly four handkerchiefs come out. She takes Scott's, dries her eyes, composes herself and says--

ALICIA

That's why it is so wonderful seeing you again. There is nobody left from those days. What are you doing here?

KELLY

We're on a case.

SCOTT

Does the phrase El Dorado mean anything to you?

From the way Alicia turns and looks at him we can tell it means a lot.

ALICIA

Where did you hear about El Dorado?

But just then Poke sees someone come in and starts pounding on the table slightly.

POKE

Oh my God. Oh my god.

KELLY

What?

POKE

That man standing there at the entrance.
That's Hernandez Orantes. He's a drug
Lord. He runs the Mendalin cartel.

Kelly and Scott, as well as Alicia, turn and look. Then they turn
back to each other and continue their conversation.

ALICIA

Where did you hear about El Dorado?

SCOTT

From a communique we intercepted. What
is it?

ALICIA

I'd rather not talk about it here.

POKE

Didn't you see him? That's Hernandez
Orantez. He is wanted for extradition
back in the States.

SCOTT

Take a good look at the "gentlemen"
surrounding him. Those are his body
guards. It would take half a battalion to
get him out of here.

POKE

But...but we can't just sit here and
party with them. Shouldn't someone call
the Embassy?

ALICIA

Your Embassy knows about it. So does my
government. One or two of them are in
here almost every night. But what can we
do? My government has run out of good
men willing to get themselves killed
trying to arrest them.

Poke is so outraged he looks like he's going to blow a blood vessel.

POKE

(suddenly holding his
stomach)

Oh my God. I might be sick. Excuse me.

Poke gets up and goes toward the men's room. He sort of jeers a little at Hernandez Orantes and his entourage as he passes them.

CUT TO:

POKE IN MEN'S ROOM -

He dries his face, trying to calm himself. Then he goes back out. But as he enters the foyer he sees Hernandez Orantes, the drug cartel kingpin, only a few yards in front of him! Obviously drunk, Orantes savagely dismisses a SIX FOOT BODYGUARD WITH A SCAR so he can be alone with a sexy little mestizo woman. Then Orantes ducks into the phone alcove and starts feeling her up.

Poke ducks into the phone alcove next to him. From the way he peeks inside his tuxedo to make sure his gun is still there, we can tell what he is thinking. Just then Lopez comes by looking for him. Poke grabs his arm and pulls him into the alcove.

POKE

(whispering)

That's Orantes right there! He's dismissed his bodyguards. We could nab him.

LOPEZ

Are you crazy?

POKE

They told us to seize the initiative didn't they?

Then, before Lopez can stop him, Poke takes his company badge out, whips out his gun and storms into Orantes' alcove.

POKE

Hands up. You're under arrest. I'm extraditing you to the United States for drug trafficking.

(to Lopez)

Make sure he doesn't have a gun.

Seeing Hernandez's hands are up in the air, Lopez does as Poke says. Then the little mestizo girl tries to make a run for it, but Poke points her back with his gun.

POKE

Stay where you are. Back! Back!

(to Lopez)

Go get Scott and Kelly

Lopez runs back into the club.

CUT TO:

THE CLUB

Lopez tells Scott and Kelly and Alicia what is happening. The first thing Scott and Kelly do is look to Orantes' table. Sure enough his chair is empty. Along with Alicia, they start out after Lopez.

CLOSE ON ORANTES' SIX FOOT BODYGUARD WITH THE SCAR -

He notices the way they looked at Orantes' chair. Plus he takes in the way they hurry out.

CUT TO:

ALCOVE WHERE POKE IS HOLDING ORANTES -

They arrive to find Poke still holding Orantes cornered in the alcove. Alicia immediately tries a door.

ALICIA

This goes to the outside
(but it's locked)
I'll get the key.

KELLY

(to Lopez)
Bring the car around.

Lopez hurries out. Kelly holds his gun on Orantes along with Poke.

Scott looks back into the club to see what the Bodyguards are doing. The SIX FOOT BODYGUARD WITH THE SCAR is heading his way. But just then Scott happens to connect with Emilio, the proprietor, who is still motioning toward the stage, pleading for Scott to sing. Realizing he has to do something, Scott says to Kelly--

SCOTT

I'm going to create a smoke screen. Pick me up behind the stage.

Then Scott nods to Emilio that he will sing. With great bravado, Emilio stands and announces to the crowd that this "a famoso, celebre, estupendamente Norte Americano "is going to sing!

As Scott moves back into the club, and as everyone starts applauding, the SIX FOOT BODYGUARD WITH A SCAR assumes all the commotion was because of Scott's entrance. He starts applauding as well, following Scott back into the club and resuming his seat.

Scott takes the stage. He gives the musicians his music cue. Then he

just stands there with that dumb grin on his face again. Then, suddenly, he starts backing up, moon walking, doing a complete Michael Jackson circle that sends the crowd wild!

Then Scott breaks into song--"I'm Bad, I'm Bad, Etc." jerking from pose to pose, popping his eyes, diving into half splits. The audience knows he's not the real thing. But Scott's "take" on the real thing is so funny no one cares.

FOYER NEAR BATHROOM -

Alicia returns with the keys. Lopez is waiting in the car just outside. Kelly and Poke push Orantes out and into the car.

ALICIA

I better get these (keys) back before
someone sees me.

KELLY

How can I get a hold of you?

ALICIA

I'll contact you.

She goes. Kelly pushes Orantes further into the car. But just then his Girlfriend bites Poke's arm and runs back inside the club.

THE CLUB -

She runs in screaming at the top of her lungs that they've taken Orantes. The Bodyguards run out the direction she is pointing.

SCOTT -

stops singing and runs to the back of the stage. But the door is locked. Then he spots the SIX FOOT BODYGUARD heading his way. Scott runs back behind the curtains. Then he comes to a corridor that has the dressing rooms and offices off it. The other end of the corridor opens out to the foyer where Orantes' Bodyguards are congregated, checking each person as they leave the club.

Scott waits there, collecting his thoughts for a moment. But then a WOMAN heads his way. She is very tall, and very ugly, and very, very drunk. She wears a big hat and a fur coat. Suddenly Scott beams a big smile at her and says:

SCOTT

Hi.

She says, "Hola," and willingly lets Scott drag her into one of the dressing rooms.

CUT TO:

EXT. OUTSIDE CLUB - KELLY AND THE OTHERS ARE WAITING NEAR THE STAGE DOOR

With the car still running, they wait. But Scott doesn't come out. They can hear Orantes' Bodyguards searching the landscaping around the club.

LOPEZ

We can't wait much longer. They're going to find us.

KELLY

I'm not going anywhere without Scottie.
Pull between these scrubs.

Lopez pulls into a heavily vegetated area and kills the engine. Some of Orantes men pass by but they don't see the car.

CUT TO:

INT. CORRIDOR LEADING TO THE FOYER -

The Dressing Room door opens and Scott comes out in the Tall Lady's fur coat, jewels, and big hat. The black fur coat over his tuxedo makes him look like the world's ugliest dyke. He crosses to the foyer and goes out the main doors.

OUTSIDE THE CLUB -

But Orantes' Bodyguards have encircled the front exit, examining every car and taxi as people go. Trying to be as inconspicuous as possible, Scott tries to lose himself in the crowd of people waiting for a taxi. But he sticks out like a sore thumb. Just then the SIX FOOT BODYGUARD focuses on Scott. Scott shifts his position, trying to get out of the man's view. But the Bodyguard changes his position also. He looks more and more intently at Scott.

CUT TO:

CLOSE ON KELLY AND THE OTHERS ON THE OTHER SIDE OF THE CLUB -

Still hidden in the bushes, Kelly is looking more and more worried. Then he suddenly says:

KELLY

He's at the front of the club. Let's get moving.

POKE

But the front will be swarming with Bodyguards.

LOPEZ

How do you know he's there?

KELLY

I don't know. Just get moving.

Lopez pulls out of there.

CUT TO:

FRONT OF CLUB -

By this time the Six Foot Bodyguard is pointing Scott out to one of his colleagues. They start closing in on him.

SCOTT

It's such a nice evening. I think I'll walk.

Scott leaves the taxi line and starts across the lawn. The SIX FOOT BODYGUARD and his Colleague start after him. Scott quickens his pace. So do the Bodyguards. Suddenly Scott runs like a bat out of hell. The SIX FOOT BODYGUARD takes out his gun. But just then Lopez shrieks across the lawn and Kelly shoots the gun out of the Bodyguard's hand. The other Bodyguards yell to their colleagues for help.

In the meantime, Lopez throws open the passenger seat door and Scott leaps on it, swinging back and forth in the wind, but getting out of firing distance from the Bodyguards.

INT. LOPEZ'S CAR -

Scott finally manages to crawl into the car and he shuts the door. Now Lopez really steps on it. Kelly sees some cars following them.

KELLY

Turn left into this drive.

They turn into a driveway with lots of vegetation on both sides. Lopez kills the lights. Seconds later a bunch of cars drive past and keep going. Once they are all out of sight Poke starts shouting--

POKE

We did it! We nabbed Hernandez Orantes!

Poke and Lopez start hooting like lunatics. Scott and Kelly look kind of pleased as well.

CUT TO:

EXT. ENTRANCE TO AMERICAN EMBASSY - NIGHT

Lopez beeps the hell out of his horn for them to open up. A GUARD comes out.

GUARD

What the hell are you beeping about?

LOPEZ

(showing his badge)

I'm Lopez. We've arrested Hernandez Orantes.

The Guard takes one look at Orantes in the back seat and yells to the other Guards.

GUARD

Jesus. They've got Hernandez Orantez.
Open up. Open the gates.

The gates are opened and Lopez drives through. In seconds five Security Guards are pointing their guns at the car. They take Orantes from Kelly and Poke, handcuffing him, and marching him toward the compound.

HEAD SECURITY GUARD

I want more security out here. We might be attacked. This compound is on full alert!

(to Poke, Lopez, Scott
and Kelly)

You four come with me. I'm sure Director Cameron will want to talk to you about this. He's in the Embassy with Paul Rogers who has just arrived from Washington.

Poke is so excited he is almost jumping out of his skin.

POKE

(to Lopez)

Did you hear that. Rogers just arrived.

CUT TO:

INT. ADMINISTRATION BUILDING - HOLDING COMPOUND - NIGHT

Several armed SECURITY GUARDS wait with Scott, Kelly, Poke and Lopez.

POKE

I wonder if we'll get a promotion for this.

Just then the Junior Deputy who was chewing Poke and Lopez out before passes by.

JUNIOR DEPUTY

Poke. Lopez. What the hell are you two doing here?

(seeing Scott and Kelly)

These two men have been banned from the Embassy Compound.

POKE

We just nabbed Hernandez Orantes. We're waiting to discuss the arrest with Director Cameron.

The Junior Deputy turns to the Security Guard to check if it's true.

SECURITY GUARD

We just locked Orantes up.

POKE

Let me give you a little hint, Deputy.
It's all about "Seizing the initiative."

Hints from Poke is more than this already uptight Deputy can bear. He marches off. Poke and Lopez chuckle a little. They are really enjoying this.

Then Poke sits across from Kelly and Scott and looks at them with a lot of fascination on his face.

POKE

(to Scott)

He knew you were out front.

(to Kelly)

How did you know that?

Kelly sort of shrugs it off. But Lopez takes the other seat opposite and wants to know also.

LOPEZ

It's like you knew where he was the whole time. How do you do it?

KELLY

I don't know. When you've been partners for a while you can kind of read each other.

Like when they were talking shorthand before, it embarrasses Kelly and Scott to talk about this. But we can tell they both like it even though they won't admit it. Poke and Lopez keep looking at them with a lot of admiration.

KELLY

What are you two gaping at?

POKE

Do you think we'll ever be able to do it?

KELLY

Anything is possible.

The two sets of partners think about that for a moment longer.

Then Scott and Kelly spot Cameron heading towards them from the other end of the hallway. Director Rogers is behind him. Cameron throws open the double swing doors to the holding compound and he starts right in on Poke and Lopez.

CAMERON

Who the hell gave you two the jurisdiction to arrest Hernandez Orantes? We've been working for months on a detailed plan to pick him up.

SCOTT

So now you don't have to bother.

CAMERON

What if someone was hurt in that club? Some of the most important people in Colombia are in there all the time.

Scott and Kelly step forward, giving all the credit to Poke and Lopez.

KELLY

But no one was hurt because Mr. Poke, here, and Mr. Lopez spearheaded a well planned and perfectly executed maneuver.

SCOTT

That's right. They lured Orantes away from his Bodyguards and then surgically extricated him from the premises. It was a brilliant move.

CAMERON

And I suppose you two had nothing to do with it.

SCOTT

Nope. If anyone deserves credit it is Director Rogers over there, who teaches his new recruits to seize the initiative.

Rogers, who has more humor about this than Cameron, steps forward and is genuinely quite pleasant to Poke and Lopez.

ROGERS

Well, I think some kind of congratulations are in order for Mr. Lopez and Mr. Poke. You've done well, men.

(to Scott and Kelly)

And I'm glad to see you four are getting along so well because--

(taking a piece of paper
out of his breast
pocket)

...I have here Mr. Scott and Mr. Robinson's extradition papers signed by Judge Ellenberg in Maryland.

(to Poke and Lopez)

You two gentlemen will be escorting them back to Washington first thing tomorrow morning.

POKE

But--

ROGERS

No buts, Poke. Those are your orders. Now, congratulations again, and good night.

Rogers goes out the swinging doors. Cameron looks at them for a moment longer. Then he says to the Security Guard.

CAMERON

Handcuff Scott and Robinson and keep them in the holding cell until it's time to go to the airport.

Cameron joins Rogers. As the handcuffs are snapped on Scott and Kelly's wrists we--

CUT TO:

NEXT MORNING - POKE AND LOPEZ DRIVING SCOTT AND KELLY TO THE AIRPORT -

Handcuffed in the back seat, Scott and Kelly try to convince Poke and Lopez to let them go.

KELLY

Okay, we're going to tell you the truth now. That stuff about plastic guns wasn't just hypothetical. They really exist. Think of the promotion you'll get if you bring something like that to Rogers.

LOPEZ

Are you crazy, Kelly? We can't just defy a direct order.

KELLY

Why not? We used to do it all the time.

SCOTT

This is your beloved Colombia, Poke. You were just getting started. Think what you could do if you stayed longer.

POKE

(almost in tears)

Shut up, Kelly. Don't you think I feel bad enough already?

But just then there is an explosion on the road in front of them. Smoke bombs blind the area. Lopez has no choice but to stop. In seconds Colombian soldiers in brown uniforms surround the car and take out Scott and Kelly and Poke and Lopez.

Lopez makes a run for it. But a soldier goes after him and trips him. Lopez leaps up and tries to punch the Soldier, but the Soldier blocks the punch, flipping Lopez through the air onto his back. Lopez looks up at the Soldier and does a double take. The Soldier is not a man. He's a woman! It's Alicia, the woman from the club last night!

LOPEZ

It's you.

ALICIA

The name is Commander Sanchez. Get on your feet. Now!

As she pushes Lopez back towards the others he is more enamored than ever.

LOPEZ

(to Poke)

God she's hot.

Alicia shouts orders in Spanish to her SOLDIERS. In seconds Scott and Kelly's handcuffs are broken and Poke and Lopez's car is ditched at the side of the road. Then Scott, Kelly, Poke, and Lopez are put in Alicia's jeep. They follow two army vehicles up a mountain road. As the EL DORADO THEME rises like a hymn out of the earth, the jeeps climb higher and higher on Mt. Guadalupe which overlooks the entire city of Bogota.

SCOTT

Where are we going?

ALICIA

To our hideaway.

DISSOLVE TO:

TOP OF MT. GUADALUPE -

They come to what looks like a monastery at the top of the mountain. But once they are inside we see it's a military camp. The jeeps come to a halt and Alicia leads them to a precipice. They look out at the staggeringly beautiful valley below that stretches for hundreds of miles.

ALICIA

The Legend of El Dorado was what drove the Spaniards to settle most of Latin America. They were looking for a city where gold mountains were supposed to stand on plains littered with emeralds.

(turning to Scott and Kelly)

Today there is a faction in my country that thinks they have found a new El Dorado. But instead of gold and emeralds, it is made of a white powder that is even more valuable--cocaine. This faction say that when they finally overthrow the government and legalize the production of cocaine, Colombia shall be so rich it won't be called Colombia anymore. It will literally become El Dorado.

Alicia lets that settle for a moment. Even Poke and Lopez can appreciate the gravity of what she is talking about. Then Alicia motions to her fellow soldiers.

ALICIA (CONTINUING)

We are part of a special military unit that is trying to stop El Dorado. We'd like to know what that communique was about.

SCOTT

Plastic weapons. Cameron delivered one to the cartel, but the cartridge didn't fire right.

KELLY

Tomorrow he's faxing a new transfer location so he can hand over the real thing.

ALICIA

That means we have to get you back into your embassy.

(to Poke and Lopez)

What about you two? Will you help us?

POKE

I can't believe Director Cameron is involved in this.

ALICIA

He's involved all right. In fact our intelligence tells us that when El Dorado is set up he will be part of the ruling triumvirate. His job will be to keep foreign powers off El Dorado's back. That includes the United States.

Pause. Then Alicia turns to Lopez--

ALICIA

What do you think?

LOPEZ

I don't know what to think.

KELLY

Come on you guys. All you have to do is return to the Embassy and tell them you've been ambushed. Kelly and I will be hiding in your car and we'll do the rest.

ALICIA

(to Lopez)

What's your answer.

Still Lopez doesn't know what to say. Then Alicia stands and gives an order to Lopez.

ALICIA

Okay, Lopez. Go down to that first cottage. It's mine. Wait there for me.

LOPEZ

Your cottage? Yes, Sir. I mean, yes
Ma'am. I mean, sure.

Lopez starts down the hill almost tripping over his feet. Alicia starts down after him.

POKE

What are you going to do to him?

Alicia turns back and says--

ALICIA

Let's say I'm going to make him an offer
he can't refuse.

She keeps going. Kelly, Scott and Poke can't take their eyes off Alicia's great body as she marches Lopez into her cottage.

POKE

I wish she'd make me an offer I can't
refuse.

SCOTT

Me too.

KELLY

Me three, four, and five.

CUT TO:

INT. ADMINISTRATION BUILDING INSIDE EMBASSY COMPOUND - THAT EVENING

Still basking from his afternoon with Alicia, Lopez is grinning from ear to ear, looking like he's going to burst with joy as he tells the Senior Deputy what happened.

LOPEZ

We were ambushed. Smoke bombs were all
over the road. The whole road was shut
down--I'm sure someone reported it.

SENIOR DEPUTY

Okay, let's say I believe you were
ambushed. And let's say I even believe
that is how you lost Scott and Robinson.
That still doesn't explain why you have
this stupid jack-ass grin on your face.

Lopez drops the grin.

CUT TO:

EXT. PARKING LOT OUTSIDE THE SENIOR DEPUTY 'S WINDOW - NIGHT

Scott and Kelly get out from under a blanket in the back seat and go into the building.

INT. CAMERON 'S OFFICE -

Scott shines his flashlight from Cameron's desk, to the FAX machine, to the waste paper basket. Sure enough the torn-up coded message is in the bottom of the basket. As Scott's hand takes the pieces--

CUT TO:

LOPEZ 'S FIAT - SCOTT NOW HOLDS THE TAPED TOGETHER CODED MESSAGE - NEXT MORNING

Poke and Lopez drive Scott and Kelly.

SCOTT

The transfer starts outside the courthouse.

KELLY

There it is. Park here.

Lopez pulls to the curb across the street from the Palacio de Justicia. They spot the Well Dressed Man who is waiting near the courthouse stairs. A few moments later the DELICATE LOOKING MAN passes by and takes the leather briefcase. He starts walking. Scott and Kelly, along with Poke and Lopez, get out of the car and shadow from the other side of the street.

Just then a taxi pulls to the curb and the same Woman from the last transfer motions to the Delicate Looking Man. He starts to hand her the briefcase.

POKE

No way are we falling for that one.

Poke and Lopez keep following the Delicate Looking Man. But then they see that Kelly has stopped a taxi.

KELLY

He passed it. Get in.

Poke and Lopez look more closely. Sure enough, the Woman in the taxi now has the briefcase.

POKE

(while getting in taxi)

God they're good.

INSIDE TAXI - SCOTT AND KELLY'S P.O.V. -

The Woman's taxi turns a corner. Scott directs the DRIVER to turn also. She turns again. So does Scott and Kelly. Then she opens her window and passes the briefcase off to someone. As Scott and Kelly's taxi pulls up further they see it is the DELICATE LOOKING MAN! She has simply made a circle.

The Delicate Looking Man crosses the street and goes into a restaurant.

Scott and Kelly make the taxi stop and follow the Delicate Looking Man into the restaurant.

INT. RESTAURANT

This time Scott and Kelly go straight to the restrooms in the back. Kelly sees that the window to the alley is left open and he starts out it.

LOPEZ

But maybe he's in the lady's room again.

SCOTT

He didn't carry a shopping bag this time.

Scott follows Kelly out the window. Just then the Ladies Room door opens and Poke and Lopez see a MATRONLY LOOKING WOMAN come out. Lopez says to Poke as he crawls out the window.

LOPEZ

God damn they're good.

EXT. ALLEY -

Scott and Kelly quicken their pace to catch up with the Delicate Looking Man. But suddenly he starts running.

KELLY

Shit. He knows we're onto him.

Scott and Kelly start running. So do Poke and Lopez. The Delicate Looking Man turns a corner and enters the Plaza de Toros.

SCOTT

He's entering the Plaza de Toros.

POKE

The what?

SCOTT
The bullfighting ring.

INT. PLAZA DE TOROS - UNDER THE GRANDSTANDS -

The place is deserted because no bullfight is going on today. Most of the entrances and exits are closed off from the outside. They can't see the Delicate Looking Man anywhere. Kelly and Scott take out their guns.

KELLY
You two go that direction. We'll meet
you on the other side.

Poke and Lopez take out their guns and start around the opposite perimeter from Scott and Kelly. Yet as Lopez passes one pillar after another, we see that the Delicate Looking Man is shadowing him. He is holding a gun. Suddenly Lopez stops. He thinks he hears something. Then, as he continues, the Delicate Looking Man is waiting behind the next pillar and places his gun on Lopez's temple.

DELICATE LOOKING MAN
(thick accent)
Drop it.

Poke starts to turn back for Lopez but the Delicate Looking Man fires at Poke, knocking his gun out of his hand.

DELICATE LOOKING MAN
Back. Get back.

Poke backs away. The BLAST from the Delicate Looking Man's gun convinces Lopez to drop his revolver. Just then Scott and Kelly appear from the other side. But the Delicate Looking Man fires at them also.

DELICATE LOOKING MAN
Back. Get back.

Scott and Kelly back out of sight. Then, while holding Lopez as a hostage, the Delicate Looking Man opens a door to the grandstands above and pushes Lopez up the ramp. He even fires at the floor to make Lopez move faster.

UNDER THE GRANDSTANDS -

Scott and Kelly try some of the other doors to the grandstands but they are all locked. They meet up with Poke at the door the Delicate Looking Man took. It is locked also.

KELLY

Stand back.

Then Kelly BLASTS it open with his cannon rifle. They start up the ramp.

EXT. THE BULL RING GRANDSTANDS -

Scott and Kelly come out and now we see the entire bullfighting ring surrounded by dozens of balconies all with their shutters pulled closed. The place is so silent it is eerie. Scott and Kelly make a 360 degree turn, looking at every balcony. But they see nothing that would tell them which one the Delicate Looking Man and Lopez are in.

SCOTT

At least we know he's up here. You two keep watch and I'll see if Alicia can send us some more men.

POKE

Wait a minute. I think I can tell which one he's in.

Scott and Kelly take one look at Poke who is concentrating so hard that his eyes are closed and decide to ignore him.

SCOTT

There's no time for that, Poke.

POKE

Wait. He's my partner. I can feel his presence.

Suddenly Poke slaps his one hand over his eyes and with the other arm he picks a balcony.

POKE (CONTINUING)

He's there. He's in that balcony.

Kelly and Scott look at the balcony Poke is pointing towards. There is absolutely nothing about it that would make us think Lopez is inside. Scott ignores Poke and starts back down the ramp to call Alicia. But Poke won't give up. Still pointing towards the balcony he starts moving towards it.

POKE (CONTINUING)

You guys said partners can mind read. I tell you he's there. I can feel it.

Kelly ignores Poke.

CUT TO:

DELICATE MAN'S P.O.V. -

However, the Delicate Looking Man doesn't ignore Poke one bit. He can't HEAR what Poke is saying. All he sees is that Poke is POINTING RIGHT AT HIM, GETTING CLOSER AND CLOSER! Suddenly, the Delicate Looking Man opens one of the shutters and fires at Poke to keep him back. Kelly reels around, amazed that Poke was right. Poke is so flabbergasted he starts jumping up and down.

POKE

Oh my God I was right. I was right.

But a second shot sends Poke ducking for cover.

INSIDE THE RAMP -

Scott hears the shots and runs back.

KELLY

(to Scott)

Poke was right. He's in that balcony.

For a split second Scott and Kelly register the uncanniness of this. Then Kelly opens his jacket and shows Scott a cylinder object sewn in next to his grenades.

KELLY

You see this. It's a smoke bomb. Once again recklessness is going to save the day.

Then Kelly crawls between the bleachers toward the balconies next to the one Lopez is in. The Delicate Looking Man tries to fire at Kelly but Scott fires at the metal shutters, keeping the Delicate Looking Man inside.

Finally Kelly reaches the top. With his back to the balconies, he edges around to the Delicate Looking Man's balcony. Then he takes the smoke bomb out, pulls the pin, and throws all his weight up against the metal door. But he chooses the wrong side again and throws his shoulder out!

KELLY

OW!!!

SCOTT

Why don't you try the handle.

Kelly nurses his shoulder a little longer, glaring at Scott. Then he turns the handle and tosses the smoking bomb inside.

KELLY

(to Scott)

Tell him he better come out or they'll suffocate.

Scott translates what Kelly just said into Spanish. But no one comes out. Poke is starting to get worried.

POKE

Lopez, get your ass out here!!

Still no one makes a sound. Then, suddenly, the shutter door flies open and the Delicate Looking Man runs out coughing. He is followed by Lopez. Before the Delicate Looking Man gets more than a few steps, Scott comes up behind him and sticks his gun in his back. He shouts in Spanish for him to drop his gun.

For a moment it looks like the Delicate Looking Man is going to drop it. But then suddenly he aims his gun under his own chin and blows his own face off! Poke and Lopez back up in disgust.

Then Kelly grabs the briefcase and opens it. A gun is inside. Kelly takes it out and from the way he tosses it in his hand everyone can tell it's plastic.

KELLY

Let's get out of here.

CUT TO:

FRONT OF LOPEZ'S CAR -

Now all covered in sweat and soot from the smoke bomb, the four of them approach the Embassy. Lopez BLASTS his horn again like the last time. The same GUARD comes out.

GUARD

What the hell you beeping about?

(seeing who it is)

Uh. It's you.

KELLY

(showing him the plastic gun)

You see that? It's a plastic weapon outlawed by the U.S. Congress and the World Court. We want to talk to Cameron about it.

GUARD

Open up! They got some kind of plastic weapon.

The huge iron gate opens. But as soon as they get in the compound, Scott and Kelly see quite a large garden party going on behind the Embassy. Lopez starts to slow up but Scott and Kelly force him to keep going.

KELLY

Don't slow up.

SCOTT

Speed up! Go down to the Garden party.
MOVE!

The Guard yells for them to stop but Lopez is already half way across the lawn.

CUT TO:

CLOSE ON ELEGANT GARDEN PARTY -

A string quartet plays Mozart. The buffet table is overloaded with food. The LADIES are in lots of chiffon and silks. Jewels sparkle everywhere. The MEN wear blazers and ascots. Some are in uniform.

Kelly and Scott get out of the car and start across the garden to Cameron and Rogers' table on the other side of the party. Poke and Lopez straddle behind them. Covered in soot and with Kelly still nursing his bad shoulder, they look like casualties of war. One table after another grows silent as they pass by.

CLOSE ON CAMERON -

The blood drains from his face when he sees Kelly and Scott heading his way. Rogers notices how upset Cameron looks. The string quartet stops playing. Finally they reach Cameron's table. Kelly takes out the plastic gun and tosses it in the air a few times so everyone can see how light it is.

KELLY

Look familiar to you, Cameron? It's a plastic gun. Made from the specifications in Epstein's papers. See how light it is--

Kelly tosses it to Cameron. Instinctively, Cameron catches it. For a second he is motionless, looking guilty and very caught off guard. Rogers notices how guilty he looks.

Then Cameron snaps back into action and covers his guilt by becoming very official. He stands and tosses the gun back on Scott and Kelly's side of the table.

CAMERON

I don't know what you're talking about.
I've never seen that thing before in my
life.

Security guards are just arriving.

CAMERON (CONTINUING)

Arrest these men. How do we know they
won't start using that thing on us?

The Security Guards take Scott and Kelly into custody. Poke and Lopez
are apprehended as well. As they drag them out Scott keeps yelling.

SCOTT

We located it from a coded message we got
out of your office. It gave the transfer
location where they are being sold to the
cartel.

But by this time Scott is too far away for anyone to hear. Instantly
Cameron is surrounded by people who express outrage that they would
dare accuse him like that-- "Forget about it, John." "They must be
insane." etc.

However, Paul Rogers doesn't seem as convinced as the others. Plus he
is very interested in the plastic gun that is still lying on the
table. As he steps over and starts to take it Cameron's hand beats
him to it.

ROGERS

I was going to have our lab analyze it.

CAMERON

I'll take it to them.

For a moment there is a staring stand off between the two men. Then
Cameron turns back to the people he was talking to. Rogers is getting
more suspicious than ever. He turns and starts across the lawn towards
the "Administration Building" where Scott and Kelly were taken. Cameron
notices him go.

Then Cameron moves to a MAN who positions himself in a less conspicuous
place at the party. As the MAN turns to Cameron we see that he is the
Well Dressed Man.

CAMERON

We better do something about this.

The Well Dressed Man nods and then continues socializing. So does
Cameron.

CUT TO:

INT. ADMINISTRATION BUILDING - HOLDING CELL -

Scott and Kelly are in one cell. Poke and Lopez are next to them. Just then they HEAR the outside doors unlocked and Rogers starts towards them with a Security Guard on each side.

ROGERS
(to the guard)
Let them out.

Scott and Kelly are let out first. Then Poke and Lopez.

ROGERS
(to the guards)
You gentlemen can go now.

The Guards go.

ROGERS
Okay, talk to me.

KELLY
We got the transfer point from an old military code in Cameron's trash can.

POKE
It's true, Sir. Scott de-coded the message and sure enough that's where the transfer started.

SCOTT
Our guess is Cameron has Epstein somewhere and is forcing him to work on the guns.

LOPEZ
Epstein was kidnapped at the airport.

KELLY
From the kind of money we saw, it looks like Cameron is getting ready to deliver a big shipment to the cartel.

ROGERS
Do you know where he's making them?

KELLY
That's what we'd like to find out.
(Pause)
Have you ever heard of El Dorado?

Rogers grows twice as interested when he hears the name "El Dorado."

ROGERS

Yes, I've heard of it. El Dorado is the reason I'm here. Our agents in Panama and Peru tipped us off about it. But so far all Cameron has done is try to convince me that El Dorado doesn't exist.

KELLY

That's because Cameron is the number three party of the ruling triumvirate. Once statehood is accomplished, Cameron's job will be to keep all foreign powers out of Colombia.

The gravity of what Kelly has just said makes Rogers pause. Then a gate is slammed shut behind him. Startled, they all look, thinking it is Cameron. It's just a SECURITY GUARD passing through. Rogers wipes some perspiration off his brow, thinks for a moment longer, and then responds.

ROGERS

Okay, here's what we're going to do. I'm going to let you two go. Plus I'm assigning Poke and Lopez to assist you. I can't give you more men because this is Cameron's territory. I'm going to try to talk to the Ambassador. Even though I doubt he's going to believe me without some concrete proof. What you need to find out is where those guns are being made.

(writing his address on
a piece of paper)

This is my address and phone number. The Embassy has put me up in a rented house near the Plaza de Bolivar. Call me there if you have any further information. In fact, let's touch base each evening at eight o'clock.

Rogers hands the quite surprised Scott and Kelly his address.

ROGERS (CONTINUING)

You gentlemen have done truly remarkable work. I'm sorry I doubted you. It won't happen again.

A connection of trust passes from Rogers to Scott and Kelly. Then Rogers nods to Poke and Lopez, acknowledging them also. Then, as he starts to go we--

CUT TO:

INT. FRONT OF LOPEZ'S CAR -

For a long moment they drive in silence. A sense of satisfaction is on all four of their faces.

Then Scott suddenly starts shouting.

SCOTT
Stop the car. Stop.

Lopez pulls to the curb. Scott turns to Kelly.

SCOTT (CONTINUING)
Can I talk to you for a minute outside?

Both men get out of the car.

KELLY
What is it?
SCOTT
I have to get drunk.

KELLY
What?

Scott pauses for a second before he explains. It's hard for him to admit this but he says it anyway.

SCOTT
I'm starting to like this work again.
But I'm not supposed to like it. I don't
know what I like anymore.
(grabbing Kelly's arm)
Get drunk with me, Kelly. We've been shot
up and locked up and all the other bad
stuff we used to do together. Let's get
drunk like old times?

KELLY
But we have to find out where they're
making the guns.

SCOTT
Okay, I'll get drunk myself.

Scott crosses the street and goes into the Hilton, Bogota's other first class hotel. Kelly thinks for a minute. Then he says to Poke and Lopez.

KELLY
Give us an hour.

Poke and Lopez drive away. Kelly goes into the hotel after Scott.

CUT TO:

INT. HILTON PATIO BAR -

Because of the season, the big outside patio is absolutely empty except for Scott and Kelly sitting at a table on the far side of the garden. Kelly pours out the last of a large pitcher of Margueritas.

KELLY

There. We've finished a whole pitcher of killer Margueritas. Now will you talk to me?

Scott stares at Kelly really hard for a moment. Then he finally speaks.

SCOTT

Poke knew where he was. He read his mind like we do. Do you do that with anybody else?

KELLY

No.

SCOTT

Neither do I. What does that mean?

KELLY

I don't know. Maybe it doesn't mean anything.

SCOTT

It must mean something that we don't do it with anyone else.

The two buddies think about that for quite a long moment. Then, just as they start to speak, just as we are certain they are going to say something profound, they say in absolute unison--

KELLY

Let's have another pitcher.

SCOTT

Let's have another pitcher.

SCOTT

Ah! We did it again. It must mean something.

KELLY

Why does it have to mean something?
Maybe it just means that...I don't know...that we like each other.

They both think about that for a moment. Then Scott takes a deep breath and goes on.

SCOTT

I like this work. I've realized in the last couple of days that I've missed the Company. Isn't that sick? How can I like it? It scares the living shit out of me.

KELLY

I'll tell you how you can like it.
Because there's one thing that scares you
even more.

SCOTT

What? No. Don't tell me.

KELLY

Okay.

PAUSE. But then Scott's curiosity gets the better of him.

SCOTT

Okay. Tell me.

Kelly stares at Scott real hard and then speaks with such intensity
that he makes Scott's blood run cold.

KELLY

What scares you even more is what you
were doing before--sitting on your butt,
and getting old, and then...dying.

Scott thinks about that with a wide-eyed cosmic-conscious stare.

SCOTT

Dammit, Kelly. I didn't think I could
get more depressed but now you've done it
to me.

KELLY

It's true, isn't it?

Scott doesn't answer.

KELLY (CONTINUING)

Isn't it?

SCOTT

Yes, it's true.

KELLY

I know it's true. I know because...I was
doing the same thing.

Pause.

KELLY (CONTINUING)

(Pause)

But not anymore. I'd rather have guys
shooting at me than die the slow death of
a tennis instructor.

SCOTT

Me too!

KELLY

Do you mean it?

SCOTT

I don't know.

KELLY

Neither do I.

PAUSE. They both think about that a little longer.

SCOTT

Isn't getting old a bitch?

KELLY

You're right there. You were also right that getting old is why I got reckless. I had to prove that I could still do it. I'm the same way about women. I hate admitting this, but I was jealous as hell that Lopez got Alicia. Don't get me wrong-- I'm starting to like those guys. But it seems like just yesterday when I could get a woman like that.

SCOTT

You're lucky. It seems like just a decade ago when I even had the desire.

PAUSE. Then Scott turns to Kelly--

SCOTT (CONTINUING)

Since Cynthia died I've been pretty much of a loner. But back there, in the car with Poke and Lopez, I suddenly realized I'm part of something again. It feels so damn good after what I've been through.

Kelly nods, sort of meaning he feels the same way. They think about that in silence for a moment. Then, in absolute unison, they say--

KELLY

Let's get another pitcher.

SCOTT

Let's get another pitcher.

Having done it again, Scott and Kelly just look at each other. They don't say anything. It's beyond words. Yet they both know their connection is realer than words can ever express.

SCOTT

You get the pitcher. I better get my bladder ready for a refill.

Kelly takes the pitcher back to the bar in the hotel. Scott follows the signs to a little bungalow-like structure that houses the REST ROOM in the garden.

Yet as Scott tries to walk a straight line to the bathroom, a MAN we recognize as one of Cameron's men from the airport shootout signals to ANOTHER MAN near the bathroom. He makes a BIRD CALL. Then a THIRD MAN comes out of the bathroom as Scott goes in. All three men quickly leave the area.

BATHROOM -

Scott heads right for the urinal. It's one of those modern urinals with a photo cell instead of a flushing lever that automatically goes off when you walk away from the urinal. As Scott relieves himself we HEAR a strong TRICKLE of water. But then it suddenly stops. Scott notices something very suspicious attached to the photo cell. It's a little two battery packet that has a wire that leads to something in the urinal bowl. An EERIE NOTE of MUSIC begins to rise as Scott sees a stick of dynamite perfectly positioned in the urinal bowl so it will blow you-know-what off if Scott moves away from the urinal.

Just then a big, burly COLOMBIAN GARDENER hurries in to relieve himself. Scott tries to warn him in Spanish but he is already letting loose in the other urinal. Scott peeks over the partition to the second urinal. Sure enough another explosive box is attached to the photo cell. But just then the Gardener, thinking Scott is some kind of pervert, starts yelling at him to stop looking.

SCOTT

No, No you don't understand.

Scott tries to explain "Bomba" "Explosivo" "Bombordear," Scott points to the explosive. But the Gardener thinks he is grabbing for him! The gardener slaps his hand away. Scott keeps trying to explain but the Gardener keeps hitting him. Finally the Gardener wants to get away from Scott so bad that he backs away from the urinal without even zipping himself back up! Realizing what is going to happen, Scott cowers behind the marble partition that separates the urinals. As the Gardener steps away HIS URINAL BOWL BLOWS!

As Scott is cowering he sees the Gardener not only thrown back, but he sees something fly into the air and then splatter on the floor next to him. Scott's eyes start to move towards the floor. But he stops himself. But then his eyes start looking again. Finally Scott looks. His face shrivels like a prune when he sees what looks like a clump of skin

with a little head in the middle. He starts to yell for help, but no voice comes out. He clears his throat and tries again. Finally a MOAN that sounds like his balls crying for help comes out--

SCOTT
Kelly. Keeeeeeelly.

CUT TO:

GARDEN PATIO OUTSIDE THE RESTROOMS -

Scott's muffled cries are getting louder but there is no one around to hear them.

CUT TO:

INT. BAR INSIDE HOTEL -

The Bartender has just finished making another pitcher of Margueritas. Kelly pays him and as he turns to bring the pitcher to Scott he stops dead in his tracks. Alicia is standing in front of him looking absolutely stunning.

ALICIA
Poke and Lopez told me you were here.
Can I talk to you for a minute?

Alicia sits at a table. Kelly starts to motion that Scott is waiting for him. But then he takes another look at how absolutely gorgeous Alicia is and sits opposite her.

ALICIA
I feel funny saying this but I wouldn't forgive myself if you left and I never told you. I had to do what I did with Lopez for my country. But it's you I really like.

A flood of color comes to Kelly's face. He can't remember anyone ever saying anything quite so nice.

KELLY
You do?

ALICIA
I've had a crush on you since I was a little girl.

KELLY
You do? I mean, you have?

ALICIA

Yes. Do you...like me?

KELLY

Do I? Yes! Yes, I like you very much.

ALICIA

Would you like to see my cottage?

KELLY

Your cottage? I'd love to see your cottage. I--

But then Kelly happens to glance at the patio and he remembers Scott is waiting for him.

KELLY

I'd love to see your cottage but I can't. I was discussing something important with Scott.

ALICIA

Can't you explain to him?

Kelly thinks about that for a second. Then he says--

KELLY

Sure. Sure I can explain it to him. I'll be right back.

Kelly starts back towards the patio garden and then stops. He just stands there for a minute thinking. Then he turns back to Alicia.

KELLY (CONTINUING)

I can't explain it to him. We were going to...to do something we haven't done in twenty years.

(sitting across from
Alicia again)

That you like me is one of the nicest things that has ever happened to me. You have no idea how much I needed to hear something like that just now. But, maybe, we should leave it at that.

ALICIA

Why?

KELLY

Because I have a friend that needs me. And I need him. And... at my age, I'm finally starting to think that sometimes it's better to let certain things go.

At first Alicia starts to protest. But then she stops herself. She can see that Kelly is being very sincere. She then leans closer to Kelly and says:

ALICIA

You're a nice guy, Kelly Robinson.

Then she kisses him. It's a long, slow, what-we-could-have-been type kiss.

KELLY

I'm not so nice.

ALICIA

Yes you are.

Then Alicia goes. Kelly watches her go with a still sheepish grin on his face.

Then his step has a new bounce to it as he returns to the patio. In fact, he even does a few soft shoe steps as he moves around the table heading towards the other side of the patio where he and Scott were drinking.

Then, suddenly, he hears a SHOUT. Except it's not so much a shout as it is a painful MOAN. Kelly puts down the pitcher and moves towards the bathroom where the MOANING is coming from.

KELLY

Scott. Is that you?

SCOTT

In here.

BATHROOM -

Kelly comes in and practically trips over the now dead gardener.

KELLY

What happened?

SCOTT

They wired up the urinal. They blew his thing off.

KELLY

What thing?

But just as Kelly moves closer to Scott he sees it on the floor and stops.

KELLY

What's that?

SCOTT

Look closer. That's the "thing" I'm talking about.

Kelly looks real close at it. Then suddenly he registers what it is. Kelly instinctively holds his own as he winces with disgust.

KELLY

Ahhhh.

SCOTT

Mine is going to be next unless you figure some way to get me out of here.

KELLY

(seeing how Scott is wired up)

Oh, Jesus. Oh Scott. Christ. Don't worry, man. I'm going to get you out of this.

SCOTT

It's activated by the photo cell.

KELLY

Let me look at the ignitor. If it's one of those Israeli jobs I think I can disengage it.

(Kelly examines the box)

Shit. I don't know what it is. I have to think.

SCOTT

Hurry up. My legs are starting to shake.

KELLY

I am. I am.

SCOTT

Why don't you get something to take my place?

KELLY

Goddamn, you're getting good with that superior thinking. I'll be right back.

EXT. PATIO -

Kelly comes out. Next to the entrance to the Motel he spots a poster on an easel that announces this evening's singer. Kelly gets it and runs back to Scott.

INT. BATHROOM -

Kelly comes in with the poster and easel.

SCOTT

You better hurry. My legs are giving out.

Kelly brings the poster to Scott.

KELLY

Okay, I'll put the poster in front of you first and then you can get the easel.

Kelly starts lowering the poster but suddenly Scott starts shouting.

SCOTT

Wait. Wait.

(Kelly waits)

The poster is white and my jacket is black.

KELLY

So?

SCOTT

So maybe the different colors will activate the photo cell.

So Kelly takes his jacket off and drapes it over the poster. Then he slowly lowers the poster again, getting closer and closer to the beam of light. Scott is making so many faces he looks like a raisin. Then the poster with the jacket on it cuts through the beam of light.

KELLY

Bingo. Now go get the easel.

Scott gets the easel. Kelly rests the poster on it. Then they both back away from it. But just then they see that one of the easel legs is slipping.

KELLY (CONTINUING)

Run.

As they run out the easel falls and the urinal blows!

OUTSIDE BATHROOM -

Scott and Kelly run out as a hole is blown in the roof of the bathroom. A piece of tar paper falls on Scott. He shows it to Kelly.

SCOTT

This could have been my you know what.

They run out the garden exit to the street.

EXT. STREET -

Kelly has hailed a taxi. They get in. Scott is practically hyperventilating with excess energy.

SCOTT

Give me one of those grenades and the Uzi.

KELLY

What's got into you?

SCOTT

I'm really mad now. I realized in there why I started getting scared in locked rooms. It's not the locked rooms I'm scared of. It's me I'm scared of. These punks make me so mad inside that I scare myself. But now I'm not going to hold back no more. From now on I'm going to let it rip. I'm burning, man... I'm BUUUUUURNING!

KELLY

I hope you're not burning too much to tell him to take us back to the hotel.

SCOTT

We're not going back to the hotel. I've been doing some burning superior thinking back there. Does the word polymerization mean anything to you? How about Hydroxylglyceride?

KELLY

What are you talking about?

SCOTT

They're the chemicals plastics are made from. Cameron's people must be getting them from someplace. There can't be that many chemical supply houses in Bogota.

Scott starts inquiring with the DRIVER in Spanish about Chemical Supply Houses.

CUT TO:

INT. ELEMENTO QUIMICO BOGATA (BOGATA CHEMICALS)

The inside is a warehouse-type structure with row after row of Chemicals and vats on steel shelving. Halfway through the first aisle Scott and Kelly HEAR something in the next row that stops them dead in their tracks. It's Epstein's tight, grating, voice! They move a big container on the shelf and look through to the next aisle. Sure enough Epstein is giving hell to a SALES PERSON. TWO COLOMBIAN THUG-TYPES are at side.

EPSTEIN

I said glyceride. This is a Formaldahyde.
I need something in the hydroxyl group.
(to the Thug)
Translate it. Tell him hydroxyl. Not a
glyceride. Etc.

By this time Epstein arrives at the end of his row where Scott and Kelly are waiting for him. Kelly acts like they are American tourist and puts on a Texas accent.

KELLY

I thought I heard an American accent.
(shaking Epstein's hand)
How do you do. I'm Jim Savelle from
Dallas, Texas.

As Kelly shakes Epstein's hand he whispers into Epstein's ear.

KELLY (CONTINUING)

Get a little distance from them and we'll
get you out of here.
(normal voice again)
So what hotel are you staying at?

Epstein is speechless for a moment. He can't believe that Scott and Kelly are here. But then, suddenly, he practically leaps back between the TWO THUGS and exposes Scott and Kelly.

EPSTEIN

Get them. They're U.S. Military
Intelligence. Kill 'em! Kill!

Kelly starts to go for his gun but the Two Thugs have theirs out already. They are aiming at Kelly! But just then one of their guns is

shot out of his hand. Then Kelly hears another shot. Scott shoots the other thug in the arm. Then he fires a few more shots at the floor making the thugs back up.

SCOTT

Back up. Get back.

Scott pushes Epstein to Kelly. Kelly puts him in a choke hold.

KELLY

That was pretty quick, Leroy.

SCOTT

I told you-- I'm buuuurning.

Using his gun and speaking Spanish, Scott forces the two thugs into a walk-in refrigerator. In the meantime Kelly ties Epstein's hands behind his back and starts marching him out.

CUT TO:

MOVING TAXI -

Epstein is now in the back seat between Scott and Kelly.

EPSTEIN

I don't want to be saved. These are the best people I've ever worked for. They give me everything I want, etc.

But Kelly shuts him up by stuffing his handkerchief in Epstein's mouth. Epstein tries to keep talking but between Scott and Kelly they get the whole thing inside his mouth and now all we hear is muffled grunts.

KELLY

We better call Rogers.

CUT TO:

EXT./INT. ROGER'S RENTED EMBASSY HOUSE -

After the phone rings a few times we move to the inside where Rogers is reading in the living room. Behind him, on the dining room table, ROGER'S WIFE is helping his NINE YEAR OLD DAUGHTER with her homework. Rogers answers the phone.

ROGERS

Hello.

CLOSE ON SCOTT AND KELLY AT PHONE BOOTH -

Epstein is still tied up in the taxi.

KELLY

We got Epstein. Can we bring him to you?

CLOSE ON ROGERS -

He stands, thinking what to do for a moment.

ROGERS

My wife and daughter are here. I could send them to a hotel. Give me few minutes. Plus I better get some Embassy Security over here. What do you think Epstein will be able to tell us? Etc.

Yet as Rogers and Kelly continue speaking, we MOVE TO a van parked near the front of his house. An EERIE NOTE OF MUSIC increases as we get closer to the van.

INSIDE THE VAN -

Several of Cameron's men, including the Well Dressed Man, are listening to Kelly and Roger's conversation.

KELLY

He could tell us where they're making the guns for a start. Plus he can tie in Cameron.

As Kelly and Rogers continue, The Well Dressed Man picks up a telephone and starts dialing.

CUT TO:

INT. CAMERON'S HOME -

TWO ASSISTANTS are with Cameron. He picks up the phone.

CAMERON

Yes.

As the Well Dressed Man fills him in we MOVE IN real close on Cameron's face. His skin reddens. The vein at his temple begins to protrude. Yet Cameron always maintains his composure.

CAMERON (CONTINUING)

Listen carefully to me. This is what we are going to do. We are proceeding with El Dorado right now. The squads shall leave tonight. Etc...

As Cameron continues to give orders, and as his ASSISTANTS get on the other phones, the EERIE NOTE gets louder and louder until it drowns out what they are saying and we--

CUT TO:

SCOTT AND KELLY'S TAXI -

With Epstein still between them, they approach Rogers' house. But then Kelly spots Rogers on the porch saying goodbye to his Wife and Daughter.

KELLY

Tell the Driver to stop here. Rogers doesn't want his family seeing any of this.

Scott directs the Driver in Spanish. Then they both watch as Rogers stoops down and says something to his daughter.

SCOTT

It looks like old Rog has a pretty nice family.

Kelly nods in agreement. But just then the most god-awful explosion ignites under the house! SLOW MOTION. The entire foundation is lifted. Then a holocaust of flames begins to engulf the structure. Rogers pulls his Wife and Daughter towards him. They huddle together as the flames encircle them. Then, accompanied by a second explosion, the entire house comes down around them.

Scott and Kelly watch in horror for a second longer. Then Scott starts yelling at the Taxi Driver to back up out of there. But the explosion has scared the shit out of the Driver. He ditches his taxi and runs. Kelly gets behind the wheel and drives the taxi out of there.

CUT TO:

EXT. TAXI IN FRONT OF PHONE BOOTH

SOUNDS of FIRE ENGINES and POLICE CARS are in the background. Kelly waits with the engine running while Scott finishes on the phone and gets back in.

SCOTT

Poke and Lopez are meeting us at
Alicia's.

Kelly speeds out of there.

CUT TO:

EXT. MOUNTAIN ROAD LEADING TO ALICIA'S MONASTERY-TYPE STRONGHOLD - DUSK

Kelly and Scott race toward the top. But just as they reach the summit an explosion ten times larger than the first one lights the sky in front of them. The entire monastery goes up in flames. Epstein starts jumping up and down in his seat happy that this has happened. Scott turns to him and knocks him unconscious with one punch.

Because of the vehicles in front of him Kelly can't drive any closer.

KELLY

Alicia.

Kelly runs out towards the monastery. But just then another explosion knocks him to the ground. Scott helps him up but then they see dozens of PARATROOPERS in blue uniforms landing and fighting with Alicia's men. They are taking over the compound. Scott and Kelly start back towards their taxi.

Just then Poke and Lopez arrive but they are caught in the stalled traffic. They spot Scott and Kelly up ahead. They get out of their car and run towards them.

But as Kelly starts to back the taxi out of there a COPTER HOVERS OVER THEM. Then a jaws-type clamp is lowered out of the bottom of the helicopter and just as Poke and Lopez are about to reach Scott and Kelly the jaws-clamp closes over the taxi and lifts the entire vehicle off the ground!

CLOSE ON SCOTT AND KELLY AND EPSTEIN'S EXPRESSIONS -

The copter lifts them and then heads east across the Bogota Valley.

POKE AND LOPEZ -

Watch them disappear. Then they realize they are caught in the crossfire of fleeing brown shirts (Alicia's men). Poke and Lopez run right along with them. Suddenly a hand in an alcove grabs Lopez's arm. It's Alicia. She is in her uniform. She motions for Poke and Lopez to come into the alcove. But just then she starts firing at them like a gunslinger.

POKE

Stop. It's us. What are you doing?

But then in the REVERSE SHOT we see Alicia is wiping out three Blue shirts behind them. Lopez looks at what she has just done and practically creams himself.

LOPEZ

God she's hot.

ALICIA

Help me get them in here.

As they start to drag the three dead Blue Shirts into the alcove.

CUT TO:

LATER -

The El Dorado Blue Shirts have wiped the Brown Shirts out. The Blue Shirts' helicopters are evacuating their men. As a group of Blue Shirts run towards the rope ladder hanging from a helicopter we see that Alicia, Poke, and Lopez are with them! They are now wearing Blue uniforms! They climb into a copter and are swept away.

CUT TO:

EXT. THE COPTER CARRYING SCOTT, KELLY, AND EPSTEIN - NIGHT

At a huge dugout area the copter begins to descend. Construction crews are bulldozing enough area to create a whole city. A huge Inca-like pyramid made out of glass dominates the area.

KELLY

What's this?

EPSTEIN

The triumvirate is building the capital here. It's where the original city of El Dorado was located.

SCOTT

That's bull. No one was ever able to locate El Dorado.

EPSTEIN

I know it's bull. But it gives legitimacy to our regime.

KELLY

Our regime.

Kelly starts to attack Epstein but Scott holds him back.

SCOTT

Take it easy. We need him alive.

As soon as the taxi reaches the ground 20 Blue Shirts point their machine guns at them. Scott and Kelly counter by pointing their guns at Epstein.

KELLY

Back off or we'll finish your mad scientist.

But instantly a white gas flies out of the end of their machine guns and Scott and Kelly fall unconscious.

CUT TO:

CLOSE ON POKE, LOPEZ, AND ALICIA -

Their copter lands on the other side of the dug-out area from the pyramid. As soon as they land they run towards the base with the rest of the soldiers. But Alicia ducks behind the first building they pass. Poke and Lopez join her. She takes out her Walkie-talkie and speaks Spanish into it.

POKE

What are you doing?

ALICIA

Giving my commander our location.

CUT TO:

INT. CLOSE ON SCOTT AND KELLY -

As they come out of their haze they see Epstein over them with his Bodyguards on each side again.

EPSTEIN

How do you like my new anesthesia?
Cameron and I are going to market it for hospitals.

Kelly leans forward to strangle Epstein but his hands are tied to the railing over his head. Epstein utters his terrible little laugh again and goes. Then some GUARDS untie Scott and Kelly and lead them into the main pyramid.

CUT TO:

INT. THE EL DORADO PYRAMID -

Scott and Kelly are marched along a catwalk that crosses over the huge expanse of the pyramid. Below them groups of men dressed in business suits are firing the plastic guns at targets. Cameron, surrounded by his entourage, is supervising the operation from below. As Scott and Kelly are directed down a circular staircase toward Cameron, the men firing the plastic guns are rounded up. They make two distinct formations in front of several airport vans. Cameron stops giving orders for a moment and addresses Scott and Kelly.

CAMERON

Now, perhaps, you realize how small fry you are.

KELLY

You'll never get away with this. Rogers already talked to the Ambassador. He told him about the plastic guns.

CAMERON

I want the Ambassador to know. I want the whole world to know. In 24 hours, after this hit squad takes the plastic guns into the U.S. Supreme Court and wipes them out. And, after the other group does the same to the Colombian Supreme Court, the whole world will be on notice to lay off our cartel operations or we'll take these guns into every Congress and Parliament there is, including the Presidency of the United States.

Cameron lets Scott and Kelly take that in for a moment. Then he says to the Well Dressed Man:

CAMERON (CONTINUING)

Kill them.

Scott and Kelly are dragged out. Cameron continues giving orders in Spanish.

OTHER SIDE OF PYRAMID -

Poke, Lopez and Alicia enter the pyramid along with some other Blue Shirts. Just then they spot Scott and Kelly being loaded into a jeep. As it passes close to them Alicia opens fire, causing the Driver to crash into a pylon. Then Poke and Lopez finish off the Other Guards protecting Scott and Kelly.

By this time a whole squadron of Blue Shirts are heading for them. But Scott and Kelly take the guards' machine guns and open fire. The five of them fight full out, trying to hold the squadron back.

ALARMS start BLARING all over the pyramid.

CLOSE ON CAMERON -

He looks worried.

CAMERON

Get another squadron in here.

WELL DRESSED MAN

Should we send over the hit squads?

CAMERON

No. Send them on their way. Move them out! Right now!!

With fighting continuing on the far side of the pyramid, the hit squads load into their vans.

OTHER SIDE OF PYRAMID -

Scott and Kelly lead the others out of the open, going up a circular staircase to some offices that overlook the main plaza. Because of the ALARM all the employees have evacuated the place. Kelly throws open the door and the first thing he sees is two mice running around their cage at the speed of light. Then he sees a huge, Einstein-like photograph of Epstein on the wall.

KELLY

(to Scott)

Look whose laboratory we're in.

SCOTT

(opening a cabinet)

Maybe I can find some of that acid.

CUT TO:

EXT. OUTSIDE THE PYRAMID -

The vans come out and race toward the highway. But suddenly the DRIVER OF ONE OF THE VANS does a double take. A jet fighter is swooping down at them. The sky is filled with planes. One van is wiped out! Then another! Then a plane showers the pyramid with machine gunfire.

INSIDE THE PYRAMID -

A row of windows across the pyramid shatter and crash to the ground.

CLOSE ON ALICIA - SHE LOOKS UP AT THE PLANES PASSING OVER THE PYRAMID

ALICIA

That's our air force.

Alicia immediately gets back on her radio telling her commander in Spanish what is going on.

CLOSE ON CAMERON -

He sees one hit squad after another being blown up. More glass shatters and falls to the ground. Cameron and his immediate entourage run for cover at the loading dock of the pyramid. Scott and Kelly start after them but Poke stops them.

POKE

We're out of ammo and another squadron is coming.

Scott hands him a bottle of Epstein's acid.

SCOTT

Throw this on them.

POKE

What?

Scott and Kelly keep going. Lopez shouts to Poke from the top of the stairs.

LOPEZ

What did he say! They're coming up the stairs!!

POKE

He said throw this on them.

Not expecting anything Lopez tosses the bottle at the top of the staircase. It splatters all over the place. The SOLDIERS reaching the top landing start doing the Irish jig, disintegrating before their eyes. But even more than that, the acid is eating through the metal of the staircase! Just then the supports melt through and the entire staircase collapses taking half the squadron with them! Poke and Lopez are frozen with amazement.

POKE AND LOPEZ

Wow.

LOPEZ

Do you have any more?

POKE

There's a whole cabinet full.

LOPEZ

Get me more. Get me more.

As Poke runs to get more he and Lopez start hooting. Clearly these two are having the time of their lives.

CLOSE ON CAMERON AND ENTOURAGE -

They pile into their limo and start off. But in seconds one of the bombers scores a direct hit and the limo bursts into flames. Yet Cameron and the Well Dressed Man manage to get out before it blows. They run back into the pyramid.

CLOSE ON SCOTT AND KELLY -

They hurry down the stairs to the main corridor and confront Cameron and the Well Dressed Man who are coming back in! Everyone opens fire. The Well Dressed man is hit!

Cameron ducks into the loading dock. Scott and Kelly go after him.

LOADING DOCK -

Kelly and Scott slither in, hiding behind some petrol drums for protection. They point their guns every direction looking for Cameron.

CAMERON -

is at the middle of the loading dock hiding behind some crates. He is near a set of controls that operates the machinery for the loading dock. Suddenly Cameron pulls down a lever. Seeing the movement Kelly fires in his direction.

But the lever is pulled already and Scott and Kelly hear something above them. They look up. A chain crane for unloading trucks is falling right on them!

Scott and Kelly scatter opposite directions. But Cameron is ready for them. As soon as they come out from behind the barrels he fires. HE HITS SCOTT! Scott reels into a half spin because of the impact, dropping his gun. His leg is wounded.

Then Cameron fires at Kelly. Kelly runs to the other side of the dock with Cameron's bullets ricocheting off metal just behind him. Kelly dives behind a fork lift.

Now Scott and Kelly are on opposite sides of the loading dock. Scott is sitting out in the open with the upper part of his leg bleeding. Both his hands are squeezing his thigh trying to stop the bleeding. He is in a lot of pain.

Cameron takes the hose off the nearby gasoline pump and sets it on the floor, aiming a stream of gasoline in Scott's direction.

CAMERON
(yelling to Kelly)
This is gasoline. I wouldn't fire this
direction if I were you.

Just then the petrol reaches Scott's open wound and Scott yells with pain. Instinctively Kelly lunges forward to help Scott but Cameron fires at him, keeping him behind the fork lift. Kelly is going crazy, wracking his brains trying to think of something he can do.

CAMERON (CONTINUING)
(cynical)
What's the matter, Kelly? Good partners
are supposed to risk their lives for each
other. Aren't you going to do something?

Cameron fires a few more shots at Kelly. Scott is now in spasms of pain as his open wound is getting soaked in gasoline.

CAMERON (CONTINUING)
Of course you're not. You know as well
as I do that all that partner crap is
bullshit. It's every man for himself.
It always has been and it always will be.

Then Cameron turns to Scott. He aims his gun at him.

CAMERON (CONTINUING)
I guess it's time to put the animal out
of his misery.

CLOSE ON KELLY -

But just then Kelly turns on a fork lift and drives it towards Cameron.

Cameron reels around and fires at the fork lift. But Kelly is ducked down, operating the pedals with his hands. Cameron fires again and again. But the fork part of the lift is heading right for Cameron's throat! Kelly pins Cameron by the neck against the crates. Then he sits up in the seat directly across from Cameron. He looks him in the eye and says--

KELLY

This is for your partner, Hurd.

Then Kelly flicks the lever that makes the fork rise. The crossbow of the fork catches under Cameron's chin. BUT HIS BODY IS STILL PINNED TO THE CRATES! THE CROSSBOW LITERALLY YANKS CAMERON'S HEAD OFF, SMEARING IT INTO AN OBLONG PANCAKE AGAINST THE CRATES ABOVE!

Then Kelly runs to Scott. As he lifts him out of the gasoline to a dry area, we WITHDRAW off the loading dock, opening wider and wider on the larger battle going on outside. Alicia's brown shirts are mopping up what's left of El Dorado's army. As the CAMERA continues to rise on the burning inferno that was El Dorado, we

CUT TO:

EXT. BOGATA AIRPORT - ONE WEEK LATER -

An Embassy Security van with a handful of GUARDS park in the lot. Epstein is handcuffed inside.

A few vehicles over are Poke and Lopez who have driven Scott and Kelly. Alicia is with them as well. Because of Scott's leg, one of those golf-type carts is waiting for him.

Just then the Junior Deputy, the one who was always chewing Poke out, calls to him from the van with Epstein in it.

JUNIOR DEPUTY

We're ready to take the prisoner in, Sir.

POKE

(to Scott and Kelly)

I love the way he says "Sir".

(to the Junior Deputy)

We'll be right over, Deputy.

LOPEZ

I guess it's time to say goodbye.

(shaking their hands)

Thanks, Scott. Thanks for everything,
Kelly.

Scott and Kelly nod. Now it's Poke's turn but he is so choked up that he is afraid he'll cry if he tries to speak. Instead he gives Scott a big bear hug. Then he does the same to Kelly.

KELLY

You take care of yourself, Poke.

Poke nods that he will. Then Scott and Kelly sit on the back of the cart with Alicia in the middle.

ALICIA

(to Lopez)

I'll meet you out here in half an hour.

Lopez nods. Then the cart pulls them away. Poke and Lopez wave. Kelly calls back to them--

KELLY

Call us if you ever need anything.

LOPEZ

We will.

The cart enters the terminal.

INT. TERMINAL - CLOSE ON SCOTT, ALICIA, AND KELLY ON THE BACK OF THE MOVING CART -

ALICIA

I bet you two can't wait to get back to your old routine.

But Scott and Kelly look kind of sad. We HOLD on them for quite a long moment. They don't look happy to be going home at all.

But just then they HEAR some gunfire outside. They look out the window. The Embassy van is being ambushed! Epstein is being put in a Rolls Royce! Alicia directs the cart DRIVER to take them back.

EXT. FRONT OF TERMINAL -

By the time they get back Epstein is gone. All the Embassy Security Staff, including Poke and Lopez, are lying unconscious on the ground. Alicia examines Lopez's body--

ALICIA

They're not shot.

SCOTT

(sniffing)

It's Epstein's anesthesia.

Just then the Junior Deputy comes running around the side of the terminal and shouts to them.

DEPUTY

Airport security stopped the ambushers.
They're headed back this way.

Just then the Rolls Royce comes around the corner and races back across the parking lot to the other exit. Kelly's gun is out and with two shots he punctures both tires, sending the Rolls into a side spin.

ALICIA

Nice shot.

They run closer. The DRIVER of the Rolls has been knocked unconscious by the impact. But no one else is in the car. By this time Scott arrives in the car.

JUNIOR DEPUTY

Where's Epstein?

KELLY

They must have transferred him to another car.

JUNIOR DEPUTY

Dammit. Our new Director is going to be furious when he hears about this.

ALICIA

(to Scott and Kelly)

We'll handle this, Scott and Kelly. You two have done more than enough already. You better hurry if you're still going to get on that flight.

But Scott and Kelly start examining the car.

SCOTT

(to Kelly)

Look at this beauty. It's a 78 Shadow II.

KELLY

I'm looking. It has a DB3 drophead engine in it.

SCOTT

There can't be more than one or two mechanics in Bogota that could service this baby.

KELLY

The mechanic will lead us to the owner.
And the owner will probably lead us back
to Epstein.

ALICIA

Did you hear me? You're going to miss
your plane.

A look passes between Scott and Kelly. Then Kelly smiles. So does
Scott.

ALICIA (CONTINUING)

Don't you want to get on it?

Scott and Kelly look at each other a little longer. Then they go back
to examining the car.

SCOTT

Sure we do. But we just don't like leaving
a job half finished.

KELLY

Look at this. It's registered in the
Bahamas.

SCOTT

Don't tell me that we might have to go to
Nassau to find the owner?

KELLY

Nassau. Gosh, I'd hate to dissappoint my
tennis pupils. But if I have to go to
Nassau for the winter it can't be helped.

SCOTT

That's right. I mean, it's not like we
planned it or anything.

Alicia smiles. So do Scott and Kelly. They are really enjoying
themselves again. As the end credits begin to roll we FREEZE FRAME
on Scott and Kelly's faces. The sun is shining on them, and the palm
trees are in the background, and these two look exactly in their
element once again.

THE END.