

MOON OVER PARADOR

by

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Revised

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FADE IN:

1 EXT. NEW YORK CITY - DAY

FULL SHOT of the Public Theatre, red and white flags of Shakespeare hang from the building. A light snow is falling over the grim winter streets as JACK AARON makes his way into the building.

2 INT. OFFICE - FULL SHOT - DAY

Jack Aaron pauses and shakes the snow from his parka. He is a handsome man in mid to late thirties. He gives his name to a fat GIRL behind a desk. This small room is filled with actors waiting for a reading for Shakespeare In The Park.

SECRETARY

You for "Richard Two" or "All's Well"?

JACK

Richard.

SECRETARY

For...

JACK

The king.

TOBY (O.S.)

Jack... Jack --

Jack turns to see a bald man with a purple scarf, TOBY. He stands at a coffee urn with a black actor, DESMOND FEREE.

JACK

Toby.

TOBY

Where have you been, man? I saw Phyllis last week and she said you disappeared. She thought you were the victim of foul play.

JACK

I was. Got a lifesaver or something?

TOBY

I expected to see you at the Neil Simon casting call. A perfect part for you. The Jewish uncle who drinks.

DESMOND

Here's a lozenge. Swedish.

2 CONTINUED:

JACK
Thanks. Who got the part?

TOBY
Ed Asner.

JACK
Fuck him.

TOBY
(laughs)
You know Desmond Feree.

JACK
(laughs)
Hello, Desmond... I saw you in
"Endgame" at the South Street
Playhouse.

DESMOND
Yeah, last year...

JACK
You were great.

DESMOND
Thank you. I saw you in "Evita."
And on TV and stuff. I like your
work, Jack Aaron.

JACK
Why don't we hire each other?

TOBY
Didn't you go out of the country
to do a film or something?

JACK
Yeah. How did the Shepard play
turn out?

TOBY
Shit. Fake art. So how long have
you been gone?

JACK
A year.

TOBY
A year!? What a gig.

JACK
It was a weird job.

2 CONTINUED: (2)

So what e:

I was a Nui
week. With
strap.

TO
Remember whe
And I begged

They all laugh.

JACK
It was your pi

TOBY
I had the look c
I thought like a
in a million tha

His eyes narrow and his sho
thought of another absurd jo

DESMOND
They wouldn't take me. No black
sperm.

TOBY
So what was the part?

JACK
It's hard to talk about.

TOBY
Porno or something?

JACK
You're not gonna believe it.

TOBY
I'm trained to believe and...
understand.

JACK
(sips his coffee)
You ever hear of Parador?

TOBY
Parador? Near Ecuador?

at t

2 CONTINUED: (3)

DESMOND
Americans don't know shit about
the third world. It's in Central
America.

JACK
Almost... It's in the Caribbean.

TOBY
Well, wherever it is. It's some
scrub-ass third-rate little
dictatorship. Right?

JACK
Can I have another lozenge?

DESMOND
They just been through some
turmoil down there. Yeah. In
Parador. I hear the dope is
sublime.

TOBY
Stop stalling, Jack.

JACK
(can't wait)
It's an amazing story.

TOBY
Begin, then, damn you!

CAMERA MOVES IN on Jack.

JACK
Well, if you ever see the moon
over Parador... floating over the
Gulf... of Sorrows.

3 EXT. PARADOR - PLAZA CAFE - NIGHT

The full moon hangs in the sky behind the palm trees while a
soft breeze carries the romantic SOUND OF A MARIMBA BAND.

JACK (V.O.)
...and smell the gardenias in the
air... if you see that moon and
you happen to be with a warm
woman... you'll never forget it.
Never.

3 CONTINUED:

PULL BACK to reveal Jack dancing with a lovely blonde WOMAN. The Woman leans against him; sad, passionate, clinging. Jack, handsome in his dinner jacket, pushes her away. Half a dozen customers sit in this small outdoor cafe.

JACK

Go. Now.

WOMAN

I won't leave you.

JACK

It's our only hope, baby.

She brushes back the tears.

WOMAN

I'll wait for you.

He shrugs.

JACK

Go.

A passionate kiss and she leaves his arms and exits the cafe. Jack sits at the table and pulls a .45 from his cummerbund. He checks the clip and clicks off the safety. He seems sad, resigned. Suddenly, a car pulls up. Jack SHOOTs the driver but a MAN in the car fires at Jack. We see the blood explode over his thigh and chest. BULLETS splinter the cafe walls. A last SHOT knocks Jack backward. A blood stain enlarges on his white jacket. People at the tables SCREAM.

DIRECTOR

Cut! Absolutely great. Clint.
Jack. Jenny. Fabulous! That's
a wrap, folks. We are finished!
"Blood in the Plaza" is an
official wrap. Don't forget the
wrap party at the hotel bar.

NEW ANGLE - THE SET

We see that this is a film location. Jack rises from the floor as the special effects man, CLINT, runs to unwire him.

The audience cheers and claps and among them in a white, perfect uniform is the Dictator of Parador, ALPHONSE SIMMS, Presidente, General.

The Dictator leads the applause with a standing ovation.

MED. SHOT OF CLINT, JACK AND THE DIRECTOR

Clint is removing the wires.

3 CONTINUED: (2)

JACK
I had no emotion. It was flat.

DIRECTOR
What flat? You were fabulous.

JACK
I know I can do it better.
Please. One more take.

DIRECTOR
(laughs)
We don't have the money for one
more take. Besides you were
fabulous.

The Director moves away.

JACK
The stunt felt great, Clint.

CLINT
Pretty smooth. Looks like the
Dictator loved it.

JACK
Probably was a familiar scene.

4 ANGLE ON DICTATOR

The Dictator shakes hands with the principals. He stands erect as he gives out words of encouragement. He is handsome with a small, clipped moustache. He has a slight tic. His vanity exudes from every gesture. He comes to Jack.

DICTATOR
Incredible moment... very
convincing.

JACK
Thank you, Mr. President.

DICTATOR
You are a wonderful actor.
Wonderful. And you are a
marvelous actress. Simply
marvelous.

He turns to the blonde actress, his hand slides to her waist.

JENNY
Thank you. You should see him
do you, sir.

4 CONTINUED:

DICTATOR

Do me?

JENNY

Yes, sir... he does a great impersonation of you.

DICTATOR

Really?

JACK

Not really... It's not good.

JENNY

He's being modest.

DICTATOR

(tic)

So let me be the judge.

DIRECTOR

Go ahead, Jack.

The Dictator takes a chair.

JACK

(to Jenny)

I'm gonna kill you.

JENNY

I had to do something. He was gonna pinch my ass or worse.

JACK

You've slept with everybody else on the crew. Why not the President of the country?

JENNY

He's a foreigner.

DICTATOR

Please... don't be shy.

Jack now has an audience.

JACK

May I borrow your cap, sir?

DICTATOR

Certainly.

4 CONTINUED: (2)

The Dictator's tic flares up. Behind him glaring with their reflective sunglasses are his security. To one side is the bearded rat-like face of RAUL STRAUSMANN, Minister of the Interior and the power behind the throne.

JACK

Please understand that this is done with deep respect... I can only... impersonate... someone who has great style... and personality ...I saw you on T.V....

Placing the hat on his head, Jack imitates the distinctively regal walk and the hand flourishes of the Dictator. Suddenly he turns to the crowd in an exaggerated expression of love.

JACK

(as Dictator)

My people, please come to me...
I open my arms to you...

(he moves to Jenny as
the object of his
desire; he does the
tic)

Come... Oh, Parador... let me
fondle you...

Dramatic embrace leaves Jenny gasping.

ANGLE ON THE DICTATOR

No one makes a sound, waiting for the Dictator to react. Suddenly he bursts with laughter, and begins to applaud. Soon everyone applauds, but the shadow of his omnipotence hangs in the air.

5 EXT. PARADOR PLAZA - DAY

The magnificent old plaza, the reason film companies come here, is packed with a multi-colored crowd. The usual tourist stuff is being hawked. Huge banners with the Dictator's face hang from balconies. Everywhere you look there is a statue or a photo of Alphonse Simms. Every hundred yards or so we see an armed khaki-clad soldier. Jack is buying half a dozen gaudy Paradorian T-shirts. A large American man wearing a baseball cap and golf slacks spots Jack and pats him on the back. The man (RALPH) has a wide friendly face, but his eyes are small, grey marbles, which belie his amiable smile.

RALPH

What's the deal, Jackie? When
you headed back?

5 CONTINUED:

JACK

Hey, Ralph. I've got a flight tomorrow.

RALPH

You should stay for carnival. Shouldn't miss that sucker.

JACK

When is it?

RALPH

Starts tomorrow at sunset... goes for a week. It's the big deal down here... the biggest.

Jack pays for the T-shirts. He and Ralph cross the plaza. Ralph nods to locals here and there as they walk.

JACK

How long you been down here, Ralph?

RALPH

'Bout fourteen years now. Retired from the military. Had a trailer over in Ocala, Florida... it got expensive and crowded and so me and my little Midge, we said the hell with it. Sold the whole kit and caboodle and came down to Parador. Got a bungalow in the heights with fruit trees and a regular maid. It's a secret paradise.

JACK

They certainly make a nice T-shirt. Wish I could stay, but I got to get back to New York, start hustling.

RALPH

I used to be that way. Got to smell the roses, son.

JACK

So you're retired now?

RALPH

Hell, no. I got some businesses that keep me going... the gringo habit.

(more)

5 CONTINUED: (2)

RALPH (Cont'd)
I export hammocks to the States...
they make the finest hemp hammock
in the world down here.

NEW ANGLE - SIDE STREET

As Ralph and Jack approach.

RALPH
And I import fungicides for the
coffee boys and air conditioning
parts. Just enough business to
keep me alert.

JACK
Sounds like a good life.

6 EXT. POOLSIDE - HOTEL PARADOR

As Ralph and Jack come down the steps towards the pool. Parrots in the palm trees. There's an amiable crowd from the movie company saying goodbyes. The pool and cabana are used by the local rich as a kind of country club, a place to indulge themselves and mingle with people from the larger world. A small COMBO plays RUMBAS but even here there are well-placed armed soldiers.

RALPH
(to a black waiter)
Samuel, what's the deal here?
Give us two poonas. And heavy
on the ice, Amigo.
(to Jack)
You got to kick ass here from time
to time. The locals just don't
get it, if you know what I mean.
Midge. Come over here.

MIDGE is a small woman in a blue jumpsuit. She smokes a Chesterfield and squints towards her husband. Her skin is dark and leathery from the sun and her thin hair is hidden under a pink turban.

RALPH
Get over here, honey.

She saunters over.

MIDGE
Hold your water, Ralph.

RALPH
Look who I got here...

6 CONTINUED:

MIDGE

One of the movie people.

RALPH

Midge... This is Jack Aaron. He's an actor... He was on that soap opera you used to watch... "Life's Path." You recognize him?

MIDGE

I'll be goddamn. It's him. Lance Farrington. What a bastard. I don't know if I should even shake your hand.

(to Ralph)

He raped five women on that show.

The WAITER brings two huge rum drinks served in parrot-shaped mugs.

WAITER

Your poonas, gentlemens.

RALPH

(to Jack)

Drink up.

JACK

How come they speak English here?

RALPH

That's thanks to Saint Reggie... Wasn't a real saint... by a long shot. See, the place was settled by some Spanish and your regular Indians and black slaves from the Ivory Coast, but Reggie Simms... this English pirate came and took over. To keep the peace, he married three wives... a black, a Senorita... and an Indian... that's why so many people named Simms here... including His Excellency the Dictator. Speak of the devil. Watch your eyes, boy.

A beautiful girl walks by. She is Latin. She climbs to the high diving board.

RALPH

You know who that is?

JACK

No.

6 CONTINUED: (2)

RALPH
That's Madonna Mendez... the
Dictator's girl friend. Piece
of ass, ain't she?

MIDGE
What you boys whispering about?

The girl pauses and does a lovely swan dive into the pool.

JACK
I met the Dictator. He visited
the set.

Ralph laughs a big hearty laugh.

RALPH
He's a dude. People love him.
He's romantic -- macho. That's
why them damn guerrillas don't
have a chance as long as Alphonse
Simms is alive.

Jack rises. He's a bit drunk.

JACK
Well, I got to get packed.

RALPH
If you change your mind, I'm in
the book, buddy.

JACK
Thanks a lot. Boy, these poonas
are powerful.

Midge runs up and gives him an impulsive kiss on the cheek.

MIDGE
I'm just a horny old broad.

JACK
See you, Midge.

He pulls away and brushes past MADONNA MENDEZ. Their eyes meet for an instant. She looks away. A bodyguard lurks in the shade.

7 EXT. FRONT OF HOTEL PARADOR - DAY

Bellhops are loading luggage onto several vans. Cast and crew are checking out and saying goodbyes. Jack kisses Jenny.

7 CONTINUED:

JACK
You'll pay for making me imitate
Simms, Bitch.

JENNY
See you in the Apple, love.

Jack spots Clint, who's loading his special effects equipment
onto a van.

JACK
Clint.

CLINT
We had some fun.

JACK
How many times have you killed
me so far?

CLINT
This is the fourth time. You die
good. When you leaving?

JACK
I'm scheduled out tomorrow, but
I've got a wad of per diem cash...
and I was thinking about staying
for the carnival. How about you?

CLINT
Can't. I got a Burt Reynolds show
in New Mexico. Starts tomorrow.

JACK
Anything in it for me?

CLINT
Naw. A lot of stunts and broads.

JACK
I think Burt saw me in "Evita."

CLINT
I'll say hello for you.

JACK
Shit! Out of work three minutes
and I'm already panicky. It's
sick.

CLINT
(responds to a whistle)
Stay and have fun.. Call me if
you get to the Coast.

7 CONTINUED: (2)

Jack watches his friend walk away.

8 EXT. PARADOR SKY - FULL SHOT - NIGHT

A huge FIREWORKS EXPLOSION begins the carnival.

9 STREET - ANGLE ON BAND

A band of black men dressed in rat costumes with rat heads and swinging tails start their drum beat and dance down the middle of the street. Coffee-colored women in skimpy mouse costumes spin in their wake dancing as if in a trance.

10 ANGLE ON FLOAT

JULIO IGLESIAS, the King of the carnival, glides past on a luscious float. He is singing to the Queen of the carnival, who stands next to him. It is Madonna Mendez. She is gorgeous.

She waves to the crowd, surrounded by her court of six bikini-clad maidens. The crowd shouts out her name as the float passes.

11 FULL SHOT OF REVIEWING STAND

The Dictator, flanked by Raul Strausmann and other governmental cronies and aides, stands as Madonna passes. The crowd loves this moment, understanding the secret passion between the girl and the ruler. Madonna smiles at the Dictator. He smiles at her. Julio sings. The Dictator waves to Julio. The crowd ROARS. The Dictator's tic flares up.

12 NEW ANGLE

The crowd is frenzied, pressing forward against the soldiers who hold them back. The Rats dance by in a wild cha-cha. A man in top hat and tails on giant stilts steps INTO THE SHOT and hands Jack a drink. Jack chugs it down.

13 ANGLE ON JACK IN THE STREET

He is getting into the rhythm of the night. He joins a group of DANCERS.

JACK
Where you going?

GIRL
What's the difference? Come on.

13 CONTINUED:

She grabs his hand and leads Jack into the crowd. FIREWORKS
BURST above them as Jack and the Girl dance away.

14 CLOSE SHOT OF JACK

Dazzled, drunk... He waves to a passing float.

FLOAT

Madonna and Iglesias pass and wave to Jack and the others.

15 NEW ANGLE

Jack is caught in the crowd.

RALPH
What do you know?

Jack turns to see Ralph and Midge in the midst of the mob.

MIDGE
I'll be goddamn.

RALPH
Decided to stay... Thought you
would.

MIDGE
Come here, Lance!

She grabs him for an impromptu dance. Midge is totally drunk.
Jack does a few spins with her and is finally captured by Ralph.

RALPH
Let's head for the Red Zone and
do some real partying.

Suddenly a mass of armed police push through the crowd to open a
route for the limousine of the Dictator. The headlights come
straight at Ralph and Jack. Alphonse sits in the back, waving.

RALPH
I don't care if that sombitch is
the Dictator or not. I never did
like a road hog!

16 INT. CAR - FULL SHOT - NIGHT

The Dictator leans to Raul, who is next to him.

Dictator
They love me.

16 CONTINUED:

RAUL
Without question.

DICTATOR
I need a steak. A big one.

RAUL
(to driver)
Texas Steak House.

DICTATOR
(smiles)
After my steak -- then I need my
Madonna.

RAUL
I'll send a car.

DICTATOR
You know, I should marry her...
the wedding would be the biggest
carnival of all.

RAUL
That's impossible.

DICTATOR
Which makes it all the more
desirable.

Raul smirks.

17 EXT. STREET - CLOSE SHOT OF JACK - NIGHT

He has eluded the Wilsons and now is kissing a strange GIRL who
dances him into a corner.

18 EXT. LIMOUSINE - FULL SHOT - NIGHT

The car zooms through the outskirts of the city. The pitch only
illuminated by the headlights of the limo and the security cars.

19 INT. LIMOUSINE

Raul holds forth, puffing on a cigarette. The Dictator sips a
poona from a parrot-shaped mug.

RAUL
We have known each other a long
time, you know. A long time.
(more)

19 CONTINUED:

RAUL (Cont'd)

And I must tell you with all respect that this girl, well, we have to be careful. The people love her because she is one of them. They see the romance. But to marry her, well, that's another matter. The Fourteen Families would never approve.

DICTATOR

Eight.

RAUL

Never.

DICTATOR

I met her in your damn club. She's a great dancer.

RAUL

Don't get ideas. She is almost a prostitute. Get your mind on other things... you meet with the Archbishop next week... and the new Soviet Ambassador is coming to present his credentials... and your speech for Saint Reginald's Day... it must be confident... strong...

Suddenly, the mug drops from the Dictator's hand and into his lap. He is oddly still, and then he slumps over. Raul nudges him in the darkness.

RAUL

Alphonse... Your Excellency.
Drunken bastard!

The body slumps over and the head rests on Raul's shoulder. The head is heavy and there is no breathing. Raul, agitated, checks to see who is watching and checks the pulse. Nothing. His eyes dart around with apprehension but he can reveal the fear.

20 EXT. STREET - ANGLE ON JACK - NIGHT

In the corner of a park, the Girl has enticed him to a shadow away from the crowds.

GIRL

I want to make love.

20 CONTINUED:

JACK
I pray you don't have any social
diseases.

She laughs and as he moves to her, a figure hits him from behind, knocking him to the ground. The Girl and her accomplice quickly roll him over. He is drunk and disoriented as they take his wallet and watch and leave him coughing in the grass. He passes out.

21 EXT. BACK ENTRANCE OF TEXAS STEAK HOUSE - LONG SHOT

The limousine has stopped. In the distance we see CARLO, a bodyguard, and Raul lift the limp figure from the car.

RAUL
Carlo... take the feet.

CARLO
He is so heavy.

RAUL
He can't drink anymore. His liver
is totally damaged.

22 INT. STOREROOM - TEXAS STEAK HOUSE

They lift him through the door and into the warehouse of the restaurant. Canned goods and vegetables are stacked on the floor.

RAUL
Now get out and make sure... the
door is secure. Nobody comes in.

CARLO
Understood.

The Dictator stays upright in the chair until Carlo exits. Then slowly the body tosses forward to the floor.

RAUL
Jesus.

Raul is a man in extremis. He is searching for what to do. A rat scurries through his feet, scaring him.

23 EXT. PARK - FULL SHOT ON JACK - NIGHT

Jack raises himself to one leg. He comes out of his fog.

23 CONTINUED:

He checks his clothes. The wallet is gone. He looks to his wrist for the time and sees that his watch is gone. He gets on his feet and realizes he doesn't know where he is. He heads towards the MUSIC.

24 PARADOR STREET - FULL SHOT - NIGHT

Jack is moving through the streets. Only a few revelers remain. He stops in front of a lonely DRUNK in a rat costume.

JACK
Hotel Parador... which way?

DRUNK
Straight on... man. Got some silver, man?

JACK
I haven't got shit.

DRUNK
Don't be hostile, Americano.

Jack slogs on through the confetti; weary, angry and depressed.

25 EXT. STREET - NEW ANGLE - JACK

His step is livelier now and he can even smile about his bad fortune.

A dark station wagon appears from an alleyway and slowly edges in behind him. The street is narrow and Jack moves over to let the car pass. Instead, the car cuts him off and out of the doors two men emerge with guns in their hands.

JACK
You're too late... I've been rolled already.

He turns his pockets out. This doesn't interest them and they throw him inside the car.

26 EXT. CAR - FULL SHOT - NIGHT

The car speeds through some revelers leaving the hotel nightclub and heading home. Even though the car almost hits them, they do not curse at the driver, they are familiar with these black cars and the violence that attends them.

27 INT. CAR - NIGHT

A black bag is forced over Jack's head and he is shoved down to the floorboard.

JACK
I'm getting tired of this shit,
okay? I'm just a fucking actor...

CARLO
Shut up.

28 INT. STOREROOM - FULL SHOT - RAUL - NIGHT

Raul sits at a bench eating a big T-bone as Jack is dragged into the room. The bag is ripped from his head and he is shoved forward. Raul smiles. Jack is scared and angry. Raul's calm, agreeable manner barely covers the malevolence that characterizes him.

RAUL
Sit down, please.

JACK
Sit down? What the fuck is this?
Take me to the goddamn American
Embassy right now...

RAUL
Would you like something to eat?

JACK
I want out of here now, pal.
Understand? I'm a well-known
American actor.

Raul pulls his pistol from his pocket and places it next to his plate. He wipes his mouth politely.

RAUL
Not that well-known.

JACK
Are you a critic? An agent?

RAUL
But you are very talented.

JACK
Look, I've got appointments in
New York... I'm up for the lead
in a revival of "Anna Christie."

RAUL
I read that play when I was at
Harvard. I didn't like it.

28 CONTINUED:

JACK
You went to Harvard?

RAUL
Yes.

JACK
Boston College.

RAUL
I like Boston. Modern but old.
You know what I mean?

JACK
If you went to Harvard, I'm sure
you are smart enough to know you
got the wrong guy... I'm Jack
Aaron... actor... out of work
actor as of yesterday.

RAUL
No, I got the right guy...

JACK
Then would you tell me what the
fuck is going on?

RAUL
Are you a good dancer?

JACK
(nervous)
Sure. Very good. I started in
the chorus.

RAUL
Excellent. I've got a part for
you to play.

JACK
Who are your casting agents...
the Gestapo?

RAUL
It's a very serious part.

JACK
Every part is serious... no matter
how small.

(he takes a roll from
Raul; he is relaxing)
God... I feel better... I was
thinking I was gonna get the
cattle prod in the balls.
(more)

28 CONTINUED: (2)

JACK (Cont'd)
What a nightmare to be tortured
for information when you don't
have any.

Raul laughs and wipes his mouth again.

RAUL
So right.

JACK
What's your name?

RAUL
Raul... Strausmann.

JACK
So what's the part, Raul?

Raul motions for Jack to follow him. They walk to the enormous meat locker.

29 INT. LOCKER - FULL SHOT

Sides of beef hang in long rows. Jack is totally mystified as they step into the frigid air.

RAUL
Omaha beef... Japanese beef.

Raul pushes back the carcasses until suddenly Jack sees the frozen body of the Dictator hanging.

JACK
Jesus Christ.

RAUL
Alphonse Simms.

JACK
Damn... the Dictator. He's dead?

RAUL
Very dead.

JACK
What happened to him?

RAUL
Heart attack. Too many damned
poonas.

29 CONTINUED:

JACK
(looking around)
Is this some sort of Paradorian
funeral ritual?

RAUL
No.

JACK
(realizing)
Don't tell me what you're
thinking.

RAUL
Are you an actor or not?

JACK
He is a real person.

RAUL
So was Richard III... Henry the
Fifth... I saw Laurence Olivier
play those men. Totally
convincing.

JACK
But this is a real man.

RAUL
You did a very good impersonation
on the set.

JACK
Damn that Jenny! That was a bit!
A minute. I'm sorry. You'll have
to call my agent.

RAUL
Where's your confidence? I
wouldn't do this if I didn't think
you had talent.
(he pulls a paper from
his coat)
This is from the New York Times.
"Jack Aaron sparkled, giving a
fresh dimension to Richard the
Second."

JACK
I was great. Let me see that.

Raul teases.

29 CONTINUED: (2)

RAUL

But then... "Newcomer Jack Aaron
seemed utterly lost as Bradley."

JACK

It was a bad play and the director
was a coke freak.

RAUL

This is a great play.

JACK

Do you have my review when I
played Biff at the City Center?

RAUL

No.

JACK

They said I was "resonant and
ferocious, devouring the stage."
I thought my career would take
off then. I got a "Fruit of the
Loom" commercial.

(he jolts back to the
moment)

Why are you doing this? Why not
a simple cremation... a day of
mourning?

RAUL

Parador is at a delicate moment
in her history. For the Dictator
to die like that--

(he snaps his fingers)

--that's too much of a shock to
the system. It would be chaos.

JACK

He can't live forever.

RAUL

We need time to plan the
transition. You would be saving
lives.

JACK

If I wanted to save lives, I'd
have been a paramedic.

RAUL

This is the part of a lifetime.

29 CONTINUED: (3)

JACK
You're asking me to be an
imposter... it's fraud.

RAUL
The essence of the stage. Isn't
your real name Aaron Blumberg?
Haven't you assumed a totally new
identity?

JACK
But Simms was taller than me.

RAUL
(pulling a boot off the
body)
No problem. He wore four-inch
lifts.

JACK
He's darker haired than me.

RAUL
Fortunately, our Dictator was
vain.

He yanks a dark wig off the Dictator's head.

JACK
(desperate)
I still need makeup.

Raul lifts a small black case from the floor and sets it on a
table. He unlatches the lid.

DETAIL SHOT

Elaborate makeup case.

BACK TO SCENE

RAUL
This is the case of Parador's
greatest actor... Liano Boule.
He died about twenty minutes ago.

JACK
Okay. But what about his voice?
It was so high-pitched.

Raul instantly grabs Jack by the balls. Jack's voice raises
several octaves.

29 CONTINUED: (4)

JACK
(in new voice)
When do I start? For how long?

RAUL
Now.

Jack bolts in an attempt to escape.

RAUL
Don't try it, my friend.

NEWS ANGLE - JACK

He dashes for a door and, jerking it open, he finds himself face to face with an armed guard. He slams the door and dashes for a window which he forces open. All the while, Raul saunters towards him, carrying his weapon in hand and shaking his head with amusement. Another door reveals a SNARLING, slobbering DOBERMAN. Jack stops, breathless and distraught.

JACK
It's not going to work, Raul.
Don't you understand?

RAUL
Why are actors so much like
children... they need the
caress... the compliments... and
then they need the whip... the
scolding... the orders. You must
do it.

Raul heads for a door.

JACK
Where are you going?

RAUL
To mingle with my customers...
It is important that I show
myself. When I come back I expect
to see my president.

JACK
Why don't you get Bob DeNiro or
Dustin Hoffman?!

RAUL
Not available.

The DOOR SLAMS, leaving Jack alone in the room.

JACK
God damn it.

29 CONTINUED: (5)

He stares at the kit and then lifts it as if to hurl it against the floor. But something in his actor's soul stops him. The smell of the paint and the glue entice him.

JACK

This has to be a set-up... or a joke...

He picks a mustache that matches the Dictator's and stares at it.

30 INT. RESTAURANT - FULL SHOT

The place is crowded and in a party atmosphere. Everyone is eating steaks and drinking wine. A floor show is in progress. Four scantily-clad girls with giant feathered headdresses samba while a woman with huge tits and ample ass sings sad love songs. Raul mingles. He glides from table to table, kissing the ladies and patting the men. A BALD MAN whispers.

BALD

Where is His Excellency?

RAUL

Delayed.

BALD

Who is it tonight?

RAUL

State secrets.

The Bald Man smiles.

31 INT. MEAT LOCKER - CLOSE SHOT - JACK

The makeup gives him both a place to hide and something to do. Convinced that this is an impossible task, he still tries. He now wears the loose pants.

32 INT. RESTAURANT - CLOSE SHOT - RAUL

Raul talks to a near-naked showgirl, obviously giving her instructions.

STAGE

A female impersonator in a gaudy gown amuses the crowd.

33 INT. MEAT LOCKER - FULL SHOT

The actor is driving Jack now as he peers at the face of the dead Dictator. He applies the final touches to his face. The breath clouds his mirror, so that we cannot see if it's good or not.

34 INT. STOREROOM - MED. SHOT

Raul enters. There is only silence. He scans the room looking for Jack. He sees that the locker door is ajar and sneaks forward. Suddenly as if on cue, amid a cloud of vapor from the freezer, Jack appears as the Dictator. Raul freezes with surprise. It surpasses all his expectations.

JACK
(as Dictator)
Raul... I feel cold. What
happened? I woke up in the meat
locker.

He does the tic.

RAUL
(applauds)
Bravo!

35 INT. RESTAURANT - NEW ANGLE - DOOR

The door from the storeroom opens and the showgirl Raul spoke to earlier stumbles from the door, embarrassed as she hurries through the patrons. The Bald Man smiles and then suddenly the door opens.

DOOR

Jack, looking just like the Dictator, checks the zipper on his fly. Raul follows as two bodyguards appear as if by magic.

WIDE ANGLE - THE ROOM

as the Dictator (Jack) and his entourage pass through the room. The Bald Man bows to Jack.

BALD MAN
Good evening, my President.

JACK
Good evening, old friend.

The Bald Man shouts the name of the President and soon the entire crowd stands and shouts his name.

35 CONTINUED:

JACK

Scared shitless, but pleased.

36 EXT. FRONT OF TEXAS STEAK HOUSE - NIGHT

The limousine is parked beneath a gleaming neon sign. Jack, followed by Raul and Carlo, emerges. Carlo gets behind the wheel.

37 INT. LIMO

JACK

To the airport. And hurry.

The limo leaps forward.

RAUL

Ha. Ha. Ha. Please don't joke.

(to the driver)

To the Palace, Carlo.

Carlo looks straight ahead and follows orders.

JACK

I almost fainted.

RAUL

Did you see the people in the restaurant... hear them?

JACK

Two hundred drunks in the dark.
But what about the personal staff
...secretaries...

RAUL

I would be amazed if they said anything.

JACK

They are going to know, pal.

RAUL

Knowing and saying are two different things.

38 JACK'S POV - STREET - NIGHT

Fearful people wait on the curbs for the Dictator to pass. Jack senses the fear of the pedestrians.

38 CONTINUED:

JACK
When this thing blows up... and
I have Mike Wallace jamming a
microphone in my face, I'm going
to sing like a canary. You
understand?

39 INT. LIMOUSINE - NIGHT

RAUL
You know we eat canaries in
Parador... We're coming to the
Palace. Let's practice the
salute.

Raul salutes. Jack returns the salute.

RAUL
Not that way... like this... with
a flip... You must learn it.
Alphonse loved to salute.

JACK
Like this?

RAUL
Perfect. You have to give a big
speech soon.

JACK
Like when?

RAUL
Tomorrow afternoon.

JACK
Impossible! I need rehearsal
time.

40 EXT. PALACE - NIGHT

The limo pulls up. Heavily-armed guards snap to attention. Jack and the entourage emerge. A detail officer salutes. Jack salutes back. In fact, he salutes everyone he sees. They enter the Palace.

41 INT. PALACE - FULL SHOT

As Jack, Raul and Carlo head up the huge stairway. Jack can't help but look around him, scared and mesmerized.

41 CONTINUED:

RAUL
We're coming to your entourage.

HALLWAY

It's huge, ornate and overpowering. Lined with plumed troops and entourage. Each staff member will look directly at CAMERA as Jack passes.

RAUL
(sotto voce)
Bates is your valet. Madame Loop is your personal maid. Dieter Lopez is your secretary. Gunther Feldmark is your barber and his wife, Magda, is your masseuse and manicurist.

JACK
Manicurist? At this rate, I'll bite my fingers off.

42 DICTATOR'S BEDROOM - FULL SHOT

Raul and Jack enter. The bedroom is huge with a large elevated bed. Jack sighs with relief and slumps into a chair just when BATES, the sixty-year-old valet, arrives and begins laying out the Dictator's bedclothes: a silk dressing gown with slippers and silk pajamas. The Paradorian crest is embroidered on all items. Raul watches Bates like a hawk. But Bates never shows a sign of anything being wrong.

BATES
Should I draw your bath, sir?

JACK
No. Thank you, Bates.

BATES
Should I undress you, sir?

JACK
No thank you, Bates. I need some exercise.

The valet shows no reaction to the voice.

BATES
(exiting)
Good night, sir.

JACK
(sighs)
Well, he didn't seem to notice.

42 CONTINUED:

RAUL
You're a great actor.

JACK
Thank you... When do I get the speech?

RAUL
I'll drop it by tomorrow. We can rehearse.

JACK
I'm tired.

RAUL
It's been a difficult time. But you seem more relaxed.

Jack slips into the robe.

JACK
(Dictator's voice)
Ah, what the hell.

RAUL
That's the attitude.
(he steps for the door)
I'll get some video tapes of Simms for you to study.

JACK
Good idea.

Jack smiles, looking elegant in his sleeping clothes.

RAUL
Buenos noches.

JACK
And bon soir to you.

Raul exits and Jack stays serene for one instant until he is sure Raul is gone and he dashes for the window.

JACK
Got to get the fuck out of here.

He opens the door a crack.

HIS POV

An armed guard sits watching the door

42 CONTINUED: (2)

NEW ANGLE - JACK

He dashes for the window.

JACK
It's a total set-up. Could call
the American Embassy. That's it.

He sprints to the phone.

JACK
(changes voice)
Hello... hello... This is your
Dictator.

He can't make any sense out of the buttons, so he dashes back to the stubborn window. He is muttering and cursing when a tap on his shoulder makes him yelp and leap backward.

BATES
Your Excellency.

He carries a silver tray with a glass of brandy.

JACK
I needed some air.

BATES
Allow me.

He flips a hidden latch and the window opens to reveal the bars for the Spanish grate. Bates, without looking, picks up the dirty clothing and disappears.

BATES
Good night, Your Excellency.

The door closes again and Jack's panic returns. He paces. He sees himself in a mirror. He can't help admiring the image.

He pauses and picks up the brandy. He watches himself in the mirror as he takes a sip.

JACK
To Alphonse... poor bastard. Long
may he live!

With those last words everything goes black.

43 EXT. PALACE - DAY

44 INT. PALACE HALLWAY

CLOSE ON a large breakfast cart loaded with silver-lidded dishes being pushed down the hall.

45 INT. ROOM - FULL SHOT

Jack is passed out where he fell during the night. The maid, MADAME LOOP, enters rolling the large breakfast cart.

MADAME
Breakfast, Your Excellency.

ANGLE - JACK

He is still groggy. He groans awake. He tries to pull his legs off the floor and get into a more dignified position. Madame is opening window curtains so that the bright light floods the room. Bates enters.

BATES
Your morning bath, Your
Excellency.

MADAME
A hearty breakfast, Your
Excellency. We have your favorite
blood sausages this morning.

She curtsies and is gone. Jack pulls himself up.

BATES
Mr. Lopez would like to see you
this morning if he may.

JACK
(real voice)
Why not...
(changes voice)
Who?

BATES
Dieter Lopez...
(opens bathroom door)
Your bath. Your Excellency.

46 INT. BATHROOM - FULL SHOT - DAY

The bathroom is huge. Jack staggers towards the mammoth marble tub. He pauses to look in the mirror as Bates discreetly closes the door.

JACK
Great. I'll do twenty laps around
the tub.

46 CONTINUED:

MED. SHOT - BATES

A curious doubt crosses his usually totally controlled face.

47 INT. BATHROOM - MED. SHOT - JACK

He is in the tub now and rather enjoying the bath.

FULL SHOT - BREAKFAST TABLE - DAY

He sits at a mammoth table and uncovers the platters. Eggs and sweet rolls and bacon and every dangerous food one could have.

JACK

Butter and cream cheese. No wonder he's dead.

Raul enters.

RAUL

Good morning. Sleep well?

JACK

What was in that drink? You mickeyed it, right?

Raul slaps his forehead and chortles.

RAUL

I'm sorry. I should have told you. Every night Alphonse had a sleeping potion. He had insomnia. He was a nervous man.

JACK

I wonder why... Where are my sides?

RAUL

Sides?

JACK

My script. The speech, goddamn it.

RAUL

Never curse. His Excellency never cursed. He was elegant... charming.

Jack is elegant and charming.

RAUL

Sit straighter. Laugh.

47 CONTINUED:

Jack laughs.

RAUL

Wrong.

Jack laughs again.

RAUL

Better. He loved to laugh.

JACK

I remember.

They both laugh together. When DIETER LOPEZ, the secretary, swishes in carrying a small briefcase.

LOPEZ

Your Excellency.

RAUL

Who sent for you?

LOPEZ

His Excellency.

The man, forty, gay and very fastidious, does not like Raul and the feeling is mutual as he moves towards Jack.

JACK

Mr. Lopez...
(he sees the eyes)
Dieter.

LOPEZ

The document needs your signature.

RAUL

He has to read them first.

LOPEZ

Of course.

RAUL

Leave us.

LOPEZ

But these papers are urgent, Your Excellency. It's for the new dam.

JACK

(mock anger)
Damn the dam! Can't you see I'm
barely awake? Out, out, out!

Dieter, in tears, sashays out of the room.

47 CONTINUED: (2)

RAUL
Wonderful. I'm beginning to believe you myself... Here are some videotapes of speeches by Alphonse.

(he places the tape in the VCR)
I will rehearse with you later.

JACK
I'm only giving a superficial result performance, Raul. It's cardboard and I know it. I just don't think I can do this...

RAUL
Just play the part or I'll kill you.

JACK
You'd make a great director.

Raul exits. Jack goes to the cabinet and starts the VCR tape.

FULL SHOT - TV SCREEN

The Dictator comes on and begins a speech. He was charming, charismatic, powerful...

MED. SHOT - JACK

Watching the screen, his natural instincts as an actor take over and he begins to imitate the words and gestures of the character he is watching.

CUT BACK AND FORTH between the real Dictator on the TV and to Jack imitating him.

He is so engrossed that he fails to hear or see Madame Loop come in and take his table of half-eaten food away. There is something very strange about the Dictator watching himself on TV and imitating himself, but Madame Loop takes absolutely no notice of these strange doings.

48 MED. SHOT - BEDROOM - DAY

Bates leads Jack into a mammoth closet of clothes. The outfits are on a turning device like in a dry cleaners.

BATES
I was thinking, Sir, of the summer-white Bavarian with the Firefighter's Cross...
(more)

48 CONTINUED:

BATES (Cont'd)
or, perhaps, the campaign grey
with the Saint Reggie Medal of
Valor and the blue cravat. What
do you prefer?

He has been overwhelmed by the costumes.

JACK
You don't have anything from
Calvin Klein, do you?

BATES
So informal, Sir.

Finally their eyes meet and no one blinks.

JACK
The grey, Bates.

BATES
Excellent, Your Excellency.

49 FULL SHOT - PLAZA - DAY

In the Plaza Independencia, people are gathering in a festive mood.

50 INT. PALACE - MED. SHOT - JACK

He glances out his window.

51 INT. PALACE - ANGLE - GUNTHER AND MAGDA

The two round Germans roll into the room. They are both old and jolly like Santa Clauses.

GUNTHER
Good day, Your Excellency.

MAGDA
Beautiful day..

At first he doesn't know who the hell they are, but then he sees the aprons and clippers.

52 MED. SHOT - JACK

Jack getting a shave and a manicure.

52 CONTINUED:

GUNTHER
Wonderful day for a speech. Clear
sky. Happy people... reminds me
of Nurnberg...

His wife gives him a swift kick.

JACK
I would like to give a good
speech.

MAGDA
You always do, mein President.

GUNTHER
Some people have that ability and
others don't. But a great orator
like...

Another kick.

53 INT. BATHROOM - MED. SHOT - JACK

He now dresses into his campaign greys. He keeps studying the
speech he is to give. Bates pokes a head into the room.

BATES
Your Excellency.

JACK
What is it?!

BATES
Can I help you with...

JACK
Can't you see that I'm preparing!
Can't you see that?!

BATES
Your Excellency.

Bates starts to back out but can't resist because his medal and
sash are on the wrong side. He moves them deftly and quickly.

JACK
Thank you.

BATES
I beg your forgiveness for the
intrusion.

53 CONTINUED:

JACK
You know, Bates... I think the
sleeping potion is making me
irritable.

BATES
I will reduce the...

JACK
Eliminate it.

BATES
Yes, Sir.

JACK
That will be all.

54 INT. HALLWAY - FULL SHOT

Raul has joined him.

RAUL
(sotto voce)
Now you will see General Sinaldo.

CLOSE SHOT - GENERAL SINALDO

An ugly pockmarked face that smiles.

CLOSE SHOT - UMBERTO SOLAR

A man with long sideburns and elegant grey mustache.

RAUL
Umberto Solar... President of the
Assembly.

CLOSE SHOT - RAUL - JACK

Raul checking around.

RAUL
Of course you suspended the
Assembly two years ago and rule
by decree under a State of Siege.

JACK
Why did I do that?

RAUL
National security matters.

JACK
I don't feel well.

54 CONTINUED:

RAUL
Do you get stage fright?

JACK
Always. Let's not talk about it.
What's the drill?

RAUL
First... the orchestra plays the
National Anthem.

JACK
How does it go?

Raul realizes that this is a gap in his knowledge.

RAUL
You have to know that. You have
to sing it.

JACK
All I know is "God Bless America."

Raul urgently leads Jack back to his suite.

55 INT. KITCHEN PANTRY - FULL SHOT

Madame Loop smokes a black cigarette and jumps as Bates pinches her. Gunther is making a giant sandwich. Magda having her afternoon port. Lopez is knitting.

MADAME
Well, it's not him.

BATES
Of course it's not him.

MADAME
The belly is gone.

BATES
The eyes too innocent.

MAGDA
The hands of a peasant.

GUNTHER
Say it!... A Jew.

MAGDA
You think? It figures.

MADAME
So who is it?

55 CONTINUED:

GUNTHER

A boy.

BATES

Perhaps it's a trick.

GUNTHER

A test... for security... The
Fulmer did...

A swift kick

MADAME

We should tell someone.

LOPEZ

For what earthly reason?

BATES

Raul is obviously involved.

GUNTHER

Absolutely. So opening your mouth
is a good way to get killed.

GUNTHER

I for one... don't care who I
serve. If they say he's the
Dictator and he acts like a
Dictator... and I'm paid my salary
and benefits, what's the
difference? Why rock the boat?

BATES

You are scared the boat will rock
and you will fall out of it. And
be discovered for what you are.

GUNTHER

And what's that?

BATES

A Nazi... S.S....

GUNTHER

A damn lie! A slander to my
entire family.

MAGDA

He was on the Eastern Front for
the whole war.

LOPEZ

I saw your dossier, you worm.

55 CONTINUED: (2)

MADAME

So who is the imposter here? It's you, Gunther and Magda.

BATES

We are all imposters... because we are servants. We hide our true selves in order to survive.

LOPEZ

How philosophical.

GUNTHER

I feel like challenging you to a duel.

BATES

Hair clippers at ten paces.

General laughter. Even Magda snorts.

GUNTHER

Everyone should mind his own business.

MADAME

Well, I don't want to lose my job.

MAGDA

And Gunther doesn't want to be in an Israeli court.

GUNTHER

In two years I retire... and I go to my farm in Chile.

BATES

So let us play out the charade.

LOPEZ

Where ignorance is bliss... 'tis folly to be wise.

MAGDA

How eloquent.

MADAME

Well put.

BATES

The Dictator is the Dictator is the Dictator.

56 INT. BATHROOM - FULL SHOT - DAY

Raul sings to Jack.

RAUL
"Oh, Parador, your mountains and
your sea and air
We defend you with our blood
And our dreams...
Oh, Parador, we are vigilant.
Oh, Parador, we are diligent."

JACK
Awful.

RAUL
Written by a shipwrecked Viennese
ventriloquist.

JACK
What a country.

He scans the speech.

RAUL
Are you ready?

JACK
I want to run this a few more
times. Prepare my head.

RAUL
Stanislavsky?

JACK
Modified slightly. I studied with
Lee Strasberg.

RAUL
I understand... just remember...
you are the ruler.

JACK
Numero uno.

RAUL
Proud.

JACK
(inflating)
Strong.

RAUL
Fearless.

Raul gives him a pat and exits. Jack stands proudly for a beat
and then dashes for the toilet.

57 INT. TOILET - FULL SHOT

Jack holds his sword from dragging while he throws up.

58 FULL SHOT - VESTIBULE - DAY

The dignitaries wait. Suddenly, Jack appears with a nervous smile and sweating so much that a military aide gives him a handkerchief. He greets the General and the Assembly President. Raul comes.

JACK

(whispers)

I'm out of it. I could faint.

I'm serious. Who wrote this crap?

RAUL

My wife and I.

59 FULL SHOT - BAND - DAY

The Band is outside in the Plaza and suddenly they begin the fanfare. It is a motley, overheated group of musicians. They PLAY the National Anthem.

MED. SHOT - VENDOR - DAY

A nut vendor stands at attention.

MED. SHOT - SOLDIER

A soldier in plumed cap and shiny belt stands at attention.

60 INT. VESTIBULE - FULL SHOT - DAY

Jack and Raul and the other V.I.P.s stand at attention until the song ends. Then slowly, like a man going to his execution, Jack heads for the large balcony doors. We DOLLY BEHIND him so we PASS Raul and see the flush on Jack's neck and then we can see what he sees as he steps outside to the bunting-draped balcony overlooking the Plaza Independencia. Thirty thousand people pack the entire square and roar at the sight of the Leader.

CROWD

Simms! Simms! Simms!

61 EXT. POV FROM CROWD

He is a speck in grey on the large balcony. TV cameras focus in on him.

61 CONTINUED:

JACK

My fellow Paradorians... You are
my brothers and sisters. My sons
and daughters... and my parents
...we are all a family of the same
soul...

MED. SHOT - JACK

Raul, Carlo and the General stand behind him. He is getting
into it now. He rises on his toes. He juts his jaw forward
sensing the attention of the thousands.

JACK

We have struggled in the past
together... and we have struggled
in the future to overcome. But
as your Leader, I promise to be
faithful to your trust and to your
dreams. As your pupil, I promise
to learn from your tears and from
your advice. All is possible...
if we are together.

The CROWD ROARS. Jack's feet hurt.

DETAIL

Jack's boots. He wiggles his toes.

FULL SHOT - CROWD

They look up to their Leader scanned by watchful security
guards.

CLOSE SHOT - JACK

He wipes his brow. He does the tic.

JACK

The unity of our family is sacred
and to those who would destroy
it, I say... "Beware... you will
be crushed."

More APPLAUSE.

62 CLOSE SHOT - RAUL

Anxious, but pleased. It's working.

JACK

We must dream the impossible dream
...Fight the unbeatable foe...

63 MASSIVE SHOT FROM REAR OF CROWD

Jack is a tiny figure on the balcony. As he finishes his speech, CAMERA WILL SWOOP over the heads of the crowd and SWOOP AND ZOOM to Jack until the SHOT ENDS IN A HUGE CLOSE UP of Jack... the Dictator.

JACK
We will reach the unreachable
star... Before the days dwindle
down to a precious few... God
bless you. Long live Parador!

There is a tear in the corner of Jack's eye, so moved is he by his own speech. CROWD ROARS.

64 INT. PUBLIC THEATRE WAITING ROOM

Toby and Desmond are completely enchanted by Jack's performance. Jack has a tear in his eye now.

JACK
I had them in the palm of my hand.
It was thrilling.

TOBY
Like doing Greek tragedy.

DESMOND
What a stupendous moment.

JACK
Can you imagine playing in front
of thirty thousand people?...
Excuse me. Got to take a piss.

Jack hurries into the men's room. As the door closes, we...

CUT TO:

65 INT. HALL - DOORS OPENING - FULL SHOT - DAY

Jack returns from the balcony to the applause of the dignitaries and minions. A pat on the back from Raul and like Saul on the road to Damascus, Jack has been transformed by the moment. His step is buoyant and his gaze transcendent. He accepts the congratulations with a smile.

RAUL
(escorting him back to
his quarters)
You were magnificent.

JACK
Thank you. I just went for it.

65 CONTINUED:

RAUL
That last part... "Man of La
Mancha"?

JACK
I hope you didn't mind. I thought
the speech needed some punch...
some pizzazz... a close.

He can hear the CHANTING OF THE CROWD IN THE DISTANCE.

JACK
Should I go out and take another
bow?

RAUL
No. Always leave them wanting
more.

JACK
I've never been so wired.

They pause at the doorway.

66 INT. SUITE - NEW ANGLE

Jack enters, still puffed up.

JACK
Was it always like that before?

RAUL
You surpassed it.

Bates enters to get Jack's jacket.

BATES
Your greatest speech, Your
Excellency.

JACK
You really think so, Bates?

BATES
Absolutely, Sir. Would you like
a refreshment?

JACK
Can I have a diet Pepsi?

BATES
(surprised)
Whatever you wish, Your
Excellency.

66 CONTINUED:

Bates exits.

RAUL
Alphonse never drank sodas.

JACK
Well, I'm putting him on a diet.
For the good of his health.

Jack pulls the padding from his waist. Raul laughs.

RAUL
Improvisation. Fine.

A NOISE gets Raul's attention and they both look back to see a tan Great Dane glowering at them.

RAUL
Ah, Bobo. I forgot to tell you...
the Dictator's dog... Bobo.

JACK
Handsome.

RAUL
Good boy. They were inseparable.
(nervous)
I'll see you later.

Raul exits, leaving Jack staring at the slightly confused and irritated dog.

JACK
(still in character)
Well, Bobo... come here.

He takes a step or two towards the animal, only to be alarmed by a DEEP GROWL.

JACK
Bobo, sit!

The SNARL becomes a leap and Jack sprints for the bathroom with the Great Dane in hot pursuit.

67 INT. BATHROOM - FULL SHOT

He carefully catches a view of himself cringing behind the door. He straightens himself up, still filled with his role. A KNOCK makes him jump.

BATES (O.S.)
I will leave your drink on the
table, Sir. Diet Coke, no Pepsi.

67 CONTINUED:

JACK
Thank you, and take Bobo for a
long walk.

68 INT. TEXAS STEAK HOUSE - DAY

All the tables but one have the chairs stacked on top of them.
Eight MEN sit listening to Raul, but we can't see their faces.

RAUL
I took a chance and it has worked.
The cameras didn't go too close
today and in six months...
everyone will have forgotten the
old Alphonse.

MAN
He could be better than Alphonse.
More energy... less family
bullshit.

RAUL
Precisely... we write his part
and he plays it.

GREY MAN
And how about Madonna... she could
ruin everything.

RAUL
I have made a suggestion to her...
that she leave... go to Miami.

MAN
With an ass like that she could
make a good living in Miami.

GREY MAN
If she refuses...

Raul makes a gun with his hand and fires it into the Grey Man's
head. They chortle and this seems a cue for a kind of Three
Musketeers ritual. They join hands over the table and chant
together.

THE MEN
(chanting)
Parador... profit and Christ.
May we rot in hell if these
secrets leave this chamber. St.
Reggie, help us. To the fourteen
families. Amen.

68 CONTINUED:

RAUL

Eight.

69 INT. BEDROOM SUITE - FULL SHOT - NIGHT

It is early evening in Parador City. Jack is back in his monogrammed pajamas and dressing gown. He sits on the huge circular bed reading a book: "HISTORY OF PARADOR: THE SIMMS FAMILY."

DETAIL

A page of the Dictator's family. His grandfather was the first Alphonse. His father was the very malevolent Alphonse II. They all, including women, look exactly alike except for the hairstyle.

A SOUND AT THE DOOR.

Jack sits up, surprised.

SUITE - ANGLE - DOOR

The door opens and Madonna enters stealthily, quickly closing the door behind her. She wears a black cape over a red gown. She looks very sexy. Jack CLICKS A LAMP OFF, leaving the room in shadows.

MADONNA

(breathless)

Hello, darling. I had to bribe Bates to let me upstairs. Don't tell Raul, that bastard. No. You know I had to come... I had to find out the truth. All right... I had a few drinks. I'm sorry.

She removes her cape to reveal her strapless gown and the bronze of her shoulders. She kicks off her heels. She is a little drunk. Jack is totally confused.

MADONNA

You know what Raul has told me? He said I had to leave... He's sending me to Miami and putting me in a condo there. Me... in Miami?!

She slips quickly out of her dress and he sees her gorgeous body. She slips on a diaphanous robe. Jack hides his face behind the book.

59 CONTINUED:

MADONNA

(continuing)

So I say to Raul that I don't want to go. I ask him if he has talked to you. He says, "Yes, of course," and that it's your wish that I leave for my own safety, blah blah blah.

Madonna, obviously doing a familiar thing, hits two buttons on a console. The circular bed begins to turn slowly. HOT DRUM MUSIC STARTS UP. Jack steadies himself as the bed turns.

MADONNA

So I say to myself... you and Phonse have a good relationship ...more a friendship. I mean, God, if you want me to leave for some reason... tell me yourself but don't send that rat. If you tell me to go... I will go and ask no questions. It might be something political that I don't understand. Did you talk to him?

JACK

No.

MADONNA

(sexy dancing for him)

I knew it! You are going to have to be a little tougher with him. Despite what he tells you... and the other jackasses... he needs you. Without you they are exposed. Really.

(she climbs into bed)

So you gave a nice speech today. Very emotional. That's why Raul needs you. We Paradorians are so romantic. It makes us fools.

(she snuggles against him)

When you didn't call, I knew something was wrong. At first I was jealous. I thought it might be someone else. You can play. You're a free man. I didn't even mind that Jenny with the movie. She was just an actress.

JACK

That bitch.

69 CONTINUED: (2)

MADONNA

We are more than lovers. Let's face it. You're decadent. You really like me because I dance good.

(she tickles him)

Sex you can get anywhere, but a friend... who can dance...

She closes her eyes and wraps herself around him.

MADONNA

Oh, Phonse...

She smothers him with kisses, ripping at his robe and pajamas.

FULL SHOT - WINDOW

Fireworks from the carnival start EXPLODING outside, drowning out her sighs and yelps.

MED. SHOT - BED

They are entwined.

FULL SHOT - WINDOW

The climax of fireworks.

MED. SHOT - BED - NIGHT

Madonna (astride Jack) holds his head and then in a wild orgasmic motion, his wig slips off into her hands.

MADONNA

My God... you are not Phonse.

She leaps up, wrapping bedclothes around herself.

JACK

Madonna... don't scream.

MADONNA

Who are you?

JACK

I am... the Dictator.

MADONNA

You put the dick back in Dictator.

She flips on the light.

MADONNA

You're an imposter.

69 CONTINUED (3)

JACK
Was I that bad?

MADONNA
No, you were that good. Usually
I have to do all the work.

JACK
I think you're wonderful.

MADONNA
Who are you?

JACK
Jack Aaron. I'm an actor.

MADONNA
You should get an Oscar for
tonight.

JACK
Thank you. Thank you very much.

MADONNA
Where's Phonse?

JACK
(pauses)
He's dead.

Madonna truly gasps.

MADONNA
Oh God, Phonse is dead... poor
bastard.
(angry)
Who did it? Raul?

JACK
They say it was... his heart.

MADONNA
(cries softly)
Too many poonas.

JACK
You loved him?

MADONNA
In a fashion. We were friends.
He was so dumb and sweet.

69 CONTINUED: (4)

JACK
(he shrugs)
I'm sorry. When do you leave for
Miami?

MADONNA
I'm not going.

JACK
Isn't that dangerous?

MADONNA
I can help you study your role.
I knew Phonse better than anyone.
You tell that to Raul.

JACK
Why do you want to help me?

MADONNA
Why should I go to Miami and work
in a cocktail bar or sell
cosmetics in Saks when I can be
the Dictator's mistress?

JACK
The Dictator is dead.

Madonna sits on the bed.

MADONNA
I don't think so.

JACK
You hardly know me.

MADONNA
I know a dictator when I see one.

She touches his face and Jack grabs her, pulling her to him.
She doesn't resist.

70 INT. SUITE - FULL SHOT - NIGHT

The wind wafts the curtains as the two new bereft lovers
embrace. Outside, we see the moon over Parador.

71 EXT. STREET - NEW YORK - FULL SHOT

Toby and Desmond stand with mouths agape staring at Jack, who is
loading more mustard on the hot dog he has just bought from a
street guy.

71 CONTINUED:

TOBY
I knew it was porno.

JACK
Two dogs for the gentlemen.

DESMOND
She was gorgeous?

JACK
Like Rita Hayworth, Marilyn
Monroe. Cheap, smart, sexy,
funny.

TOBY
He's jerking us off, man.

JACK
I'm telling you straight. I knew
you wouldn't believe it.

DESMOND
(to Toby)
Don't insult the man. Wait until
the end.

JACK
Yes. Act Two is beginning.

TOBY
I'm enjoying your performance in
any case, Jack.

DESMOND
So you are now ensconced with the
dame...

JACK
Not exactly ensconced... but she
had a condo near the Hotel
Parador.

DESMOND
Where you first saw her.

TOBY
We should get back to the theatre.

They start back to the theatre.

DESMOND
So everything was cool and Raul
didn't fight this... thing with
Madonna?

71 CONTINUED: (2)

JACK
No, he used her. She knew the Dictator.

72 INT. PALACE HALLWAY - NIGHT

JACK (V.O.)
Besides, he was hot for her, too.

Madonna hurries out of Jack's suite. Raul steps out of the shadows and pulls her to him. We see Jack peeking through his partially-opened door.

RAUL
I see everything you do.

MADONNA
I'm only trying to help.

RAUL
There's only one way you can help me.

He grabs her ass with his hands. Jack closes the door.

73 EXT. GARDEN - FULL SHOT - DAY

A beautiful temperate day in a garden. Jack walking with Madonna.

JACK (V.O.)
Madonna helped me flesh out the character... she gave me specifics ...gestures... expressions.

MADONNA
"That's a pochooto."

JACK
"That's a pochooto." What's a "pochooto"?

MADONNA
It's a flour tortilla filled with albacore and guacamole. With the hand in the pocket. Yes.

He tries it on the move.

74 INT. STUDIO - FULL SHOT - DAY

A large studio where Jack, in full dress uniform, sits astride a saddle which has been cinched to a wooden structure of rough lumber.

JACK (V.O.)
Everything went well and I did
the job.

He is lifted into the saddle with the help of the sculptor's assistant. Jack is being sketched for an equestrian sculpture by an eighty-year-old white-haired artist (ARTURO).

ARTURO
Could you hold your hand, my
President...

He indicates for Jack to point.

JACK
What am I pointing at?

ARTURO
Only you know that, sir.

Jack laughs.

JACK
That's a "pochooto"!

75 EXT. PALACE LAWN - DAY

Helicopter on the ground, propellers whirling. Jack, accompanied by Raul, a general and Carlo, waves to reporters ala Reagan. The reporters shout questions and he shouts answers, none of which we can hear.

JACK (V.O.)
They exposed me to the press but
they made sure the press never
got too close to me.

76 FULL SHOT - BACKSTAGE - NIGHT

The Dictator is visiting backstage at the MISS PARADOR contest. Thirty bathing-suited girls squeal and run towards Jack as he moves through them. His style has evolved into a sexy disdain, an imperial saunter as he touches and congratulates the girls. They flirt openly with him. One girl slips her name and number in his pocket.

76 CONTINUED:

JACK (V.O.)
Most of the things I did... were
ceremonial... and I learned real
fast how power... attracts. I
found I could do what I wanted...
so I tried to do some good.

77 FULL SHOT - TELEVISION

Jack is wearing a Khadafy-style warmup suit in the Palace
gardens.

JACK (ON TV)
Fellow Paradorians... you know
that I have recently lost twenty
unneeded and unwanted pounds.
All of you tell me that I look
better. Well, I feel better too.

78 EXT. GARDEN - FULL SHOT - DAY

Jack reads from a teleprompter.

JACK (LIVE)
So as your Leader I have been
inspired to lead this nation to
a healthier, happier existence.
Now our Paradorian diet... is
tasty but dangerous. That's why
Parador leads the world in heart
disease and amoebic dysentery.

79 CLOSE SHOT - PARADORIAN

A twenty-year-old Paradorian is about to bite into a
burrito-like sandwich.

JACK (V.O.)
This food can kill you.

80 EXT. PALACE - FULL SHOT - JACK

JACK
Now I like Machicatis and beans
just as much as the next person,
so I am not saying stop eating
that tasty food. I am saying eat
less... and exercise.
(more)

80 CONTINUED:

JACK (Cont'd)
Just thirty minutes a day can help
undo all the harm a giant Pochooto
can cause. So first... let's warm
up and do some stretching.

81 INT. HOUSE - MED. SHOT - WOMAN

MUSIC - Paradorian aerobic music.

She stops cleaning and starts to stretch.

JACK (V.O.)
Right hand up and... stretch.

82 INT. POST OFFICE - FULL SHOT

A big mailwoman tries to stretch her huge body. A man farts as
he bends. Everyone laughs.

83 MED. SHOT - MAN - DAY

A campesino holding a hoe makes a small effort.

84 INT. PRISON YARD - FULL SHOT

Under the watchful eye of a machine gun, eight prisoners do the
stretching.

85 INT. BEDROOM - FULL SHOT - DAY

Madonna teaching Jack a hot rumba. They are alone with the
PHONOGRAPH.

JACK (V.O.)
So I was dancing through it...
literally... and falling for
Madonna... more each day.

MADONNA
Just let the music carry you.

They start together. He is tentative.

MADONNA
Let the hips go... be passionate.

JACK
That's a pochooto.

85 CONTINUED:

MADONNA

That's it. With the music.

They swirl across the enormous room.

JACK

How am I doing?

MADONNA

Good... you have the feeling.

He swoops and dips with a violent, macho turn.

JACK

Was he really a great dancer?

MADONNA

It was his best talent.

JACK

Did he love you?

MADONNA

He said so.

JACK

You're getting to me too.

MADONNA

Don't overact.

Another swirl.

DISSOLVE TO:

86 INT. BALLROOM - FULL SHOT - NIGHT

Now the ballroom is filled with Paradorian society. Overdressed women and short tuxedoed men. They watch as the Dictator, elegant in uniform and medals, sweeps a beautiful redhead (CLARA) to the floor. It is the same rumba but with a full orchestra.

CLARA

So why haven't you called? It's been months.

JACK

Forgive me... but I've been busy.

CLARA

Not too busy for Madonna Mendez.
Don't look surprised.

86 CONTINUED:

JACK
I'm surprised you're jealous.

CLARA
I'm not jealous. I'm disgusted.
She's not worthy of you.

JACK
You're blushing.

CLARA
You said... you adored me... loved
me...

JACK
Well... I did.

CLARA
You wanted to be with me forever.

JACK
You never leave my dreams.

Suddenly, the dancers all switch partners. Now Jack is dancing
with TILDE, a stunning brunette.

TILDE
You deceived me.

JACK
Would I do that?

TILDE
You have done it to all the
others, but it won't work with
me.

JACK
You are different.

TILDE
Yes, I am. But I know as many
tricks as your low-class whore.

JACK
You're so lovely when you're
angry.

The MUSIC CHANGES and Jack dips and swirls back into the arms of
Clara, the redhead.

CLARA
It's time for you to marry. Your
mother loves me.

86 CONTINUED: (2)

JACK
So she tells me.

CLARA
You can't play Casanova forever.
People are talking.

The MUSIC ENDS. Jack does the patented swirl dip.

JACK
Thank you for the dance.

CLARA
Call me when you're serious, Your
Excellency.

Raul leads Jack away.

JACK
She wants to be First Lady.

RAUL
Not a bad choice. An engagement
would be a good public diversion
...with a festive wedding a few
months later.

JACK
No way, Jose.
(beat)
Do I have a mother?

RAUL
Of course and, coincidentally,
I must inform you that she is
arriving from her Paris shopping
trip... tomorrow at three.

JACK
She'll know I'm not her son.

RAUL
Don't worry. She has bad
cataracts and a touch of memory
loss. You have never been very
friendly.

JACK
And what do I call her?

RAUL
Momma.

87 INT. PALACE STAIRWAY - FULL SHOT

We see a tiny WOMAN with bow legs dressed in a Yves St. Laurent outfit. She lights a long filter-tip and barks orders in a low raspy voice, as she ascends the stairs.

She is followed by an entourage of porters and servants. Suitcases arrive as well as boxes and boxes from Dior, Hermes, Chanel... etc. They keep coming all through the scene. Jack arrives to see his mother. Bates watches.

JACK

Momma.

MOMMA

Don't Momma me.

JACK

Welcome home.

MOMMA

(squints)

You do look thinner. Everybody said you lost weight. I thought you had contracted syphilis like your Uncle Orlando.

She offers a pink-powdered cheek for his kiss.

JACK

How was your trip?

MOMMA

Well... everything is ruined by repetition. Even Paris. I bought some excellent caviar on the Rue de Rivoli.

(to a porter)

Put the Diors in the closet, you swine! Don't worry. I'm not staying long.

JACK

You're welcome here, dear Momma.

MOMMA

So why does Raul make arrangements to move me to the Summer Palace tomorrow? Eh? Isn't it odd how when you're at the Winter Palace I am always at the Summer Palace. When you are at the shore I am at the mountains. I know you don't like me. Who cares? Your father and I hated each other and we managed to have a child.

87 CONTINUED:

Jack can't stand the Mother hating her son. He speaks impulsively.

JACK

Momma. Please, listen to me.
I love you. No matter what has
happened before, I love you as
only a son can love a mother.
Yes, I made mistakes in the past,
but now I beg your forgiveness.

MOMMA

(shocked)

What's that? What? Dites-moi
une autre temps s-il-vous plait.
Love me?

JACK

I said you are the dearest thing
a son can have. You are my
mother.

BATES

wipes a tear from his eyes.

FULL SHOT

Jack kneels before his Mother and kisses her hand.

JACK

I love you, Momma.

The Old Woman squints at Jack in total disbelief. Bates blows
his nose, weeping now.

MOMMA

Love! Merde to love!

(she waddles away)

Watch that box of fox furs, you
swine!

And she is gone.

88 FULL SHOT - BEACH - DAY

It is afternoon and we see Jack alone on a sandy arc of beach.
He wears a large robe and sits under a tented gazebo. There is
not another soul on the beach. Not even footprints.

88 CONTINUED:

LONG SHOT - MADONNA - DAY

She body surfs in the waves and then swims out beyond the breakers to float on her back for a moment's rest. Her reverie is broken by a military helicopter which patrols the beach.

FULL SHOT - CROWD - DAY

Now we see why the beach is empty. A large crowd of people is held back by the Army. They stare out at the Dictator in passive silence.

MED. SHOT - JACK AND MADONNA

As she comes dripping from the surf and sits next to Jack, who is reading the Sunday New York Times.

JACK

I hate this fucking security.

MADONNA

It's the price of power.

JACK

It's like being a star.

MADONNA

Don't you want to be a star?

JACK

(reading)

The Sunday New York Times. They really do deliver.

(sniffs the paper)

It smells great. It's like the city... raucous... refined... smart. You'd love it. One day in the Big Apple is like a year in Parador. Wow! They're going to do "All My Sons" at the Long Wharf next spring. Bill King is directing. Bill King loves my work. Shit... I wonder if I'll be back by then...

MADONNA

You're doing well here.

JACK

I think it's working.

She takes his hand. They rise and begin to stroll. Wherever they go soldiers follow, as does the helicopter.

88 CONTINUED: (2)

JACK
It gets easier every day. In fact, it's getting boring.

MADONNA
Maybe you could do some good for the country.

JACK
I'm trying. Hey, I suggested the beautification project for the airport. That's the gateway to Parador.

MADONNA
I was thinking about something more profound.

JACK
I've decided to replace the national anthem.

MADONNA
You're beginning to get crazier than you-know-who was.

JACK
(sings to the melody of "Besame Mucho")
"Parador... my country so lovely...
Your flowers, your mountains...
Your beaches beckon to me."

The crowd and the soldiers surge forward. They like it.

JACK
"Parador... Parador, I love you.
Hold me forever...
This land of the brave and the free."

The crowd APPLAUDS. Jack bows. Madonna laughs.

MADONNA
It's better than the old one.

JACK
I'm dying to kiss you, but... how would it look?

MADONNA
Paradorians are hot blooded. I don't think they would mind.

JACK
Does it... demean the Presidency?

88 CONTINUED: (3)

MADONNA

Torture and hunger cemean the
Presidency... not kissing.

With that, Jack gives her a passionate kiss. Deep and long.

CROWD

They applaud.

HELICOPTER

spins around and around, almost in a salute to the kiss.

89 INT. OFFICE - DAY

A military briefing by General Sinaldo drones on. Slides are projected onto a screen illustrating the General's talk. Jack is hard-pressed to stay awake.

GENERAL

...In the region of Ochito there
has been no activity for six
months. Here in Sulla there have
been two incidents... a kidnapping
and a power line destroyed, but
effective action was taken.

90 INT. LIMO - DAY

Jack splashes some cologne on his face while Raul bumps against him. The limo is driving through a poor neighborhood.

JACK

That was interesting.

RAUL

Bullshit. I saw you nodding off.

JACK

Sinaldo has this droning voice.

RAUL

Don't lose your energy. You have
a very important meeting in a few
moments.

JACK

I'm going to the soccer game.

RAUL

This is more important.

90 CONTINUED:

JACK
Who is it with?

RAUL
The C.I.A.

The limo pulls over and a MAN steps into it. The man is none other than Ralph from the hotel pool, only now his joviality seems more malevolent. He sits in the front and turns to Jack. Jack, in shock, quickly yanks a handkerchief out of his pocket and semi-covers his face with it, pretending for the rest of the scene to have a cold. Lots of coughing and sneezing.

RALPH
You boys are late!

JACK
(sneezes)
I've got a cold.

RALPH
I've had the shits last couple of days. Hey, amigo, how long we been doing business? Eight -- nine years? You know I'm not the kind of guy to beat around the bush.

JACK
No, you're not.

RALPH
And what did I tell you two months ago? Well, it's happening, my friend, and I'm getting the nervous ninnies. You got to take action to defuse this mess or there's trouble. I don't want to watch you tinhorn bastards let things slide to the Commies.

Jack looks at Raul.

RALPH
I'm tired of it and we're keeping our options open. The natives are restless. And don't bring up that sovereignty shit again because Parador wouldn't even be
(more)

90 CONTINUED:

RALPH (Cont'd)
a damn country if the U.S.A.
hadn't set it up and given it to
your forebears in eighteen and
ninety.

JACK
(coughing heavily)
You are absolutely correct.

RALPH
You can forget what those fags
in the State Department are
telling you. We ain't backing
no more bad horses. This is a
stakes race, understand? So
holster your dick for a few months
and take care of business or move
your hammock to Miami... that is
if we'll let you in.
(to the driver)
Pull over. I got to find me a
john.

Ralph smiles and hops out of the limo.

91 OMITTED

92 EXT. STREET

As Ralph hurries off and the limo pulls away, we are left with a
clear view of a wall covered with grafitti that reads "Down With
The Dictator."

93 INT. SUITE - NIGHT

Jack alone. He is trying to play with Bobo, the dog. He speaks
to him as Jack.

JACK
Hi, Bobo. Jack loves you.

Bobo SNARLS. Jack becomes the Dictator.

JACK
Hello, Bobo. Alphonse loves his
sweet dog.

Bobo SNARLS.

JACK
Fuck you, Bobo.

Bobo rolls over like a puppy. He likes to be cursed.

94 FULL SHOT - DEDICATION SITE - DAY

A ceremony on the outskirts of town. This is a site for a new water purification plant. A large model of the proposed plant sits on a table. The PARADORIAN ARMY BAND is playing. A large crowd of citizens and press watches the ceremony. Jack has brought Madonna along, which makes Raul bristle.

RAUL
(sotto voce)
You shouldn't have brought her.

JACK
I wanted company.

RAUL
You're going too far.

JACK
I'm the Dictator.

RAUL
I can always recast the part.

JACK
I should live so long.

The Band strikes a new tune. The entourage heads for the ribbon cutting. Jack smiles and cuts the ribbon. Jack heads for the car, but before he gets in, Madonna catches his sleeve and points out the little girl with a bouquet of flowers. Jack stops and turns back. Just as he turns back his car EXPLODES.

ANGLE - EXPLOSION

The car is totally destroyed in an instant. Suddenly, the air is filled with GUNFIRE and MORTAR ROUNDS.

ANGLE - JACK

He is slightly injured, bleeding from a cut. He searches for Madonna. She has covered the young girl. Jack grabs her.

ANGLE - RAUL

Two dead security men, their bodies still smoldering from the bomb, give Raul cover. HEAVY FIRE pins him down. Security forces try to find the source of the attack.

95 ANGLE - JACK AND MADONNA

They fall down a ravine by the road, scrambling.

MADONNA
This way.

95 CONTINUED:

MED. SHOT - GUERRILLA

A man rolls a grenade to the road. It EXPLODES.

MED. SHOT - JACK

Madonna leads Jack into an unimaginable slum that borders the road.

96 EXT. BARRIO - FULL SHOT - DAY

The slum is made up of flimsy structures of packing crate wood and corrugated metal scraps. It is filled with frightened people who have been through this panic before. It is a maze of lanes and paths. A HELICOPTER STRAFES the darting figures.

MED. SHOT - GUERRILLAS

Guerrillas use this slum as a cover. They FIRE at Jack and Madonna.

ANGLE - CLOTHESLINE

Madonna rips a garment off the line and hands it to Jack.

MADONNA

Disguise yourself. Quickly.

FULL SHOT - MILITARY - DAY

The Military enter the slums with GUNS BLAZING.

MED. SHOT - MAN

A man is dragged from his house as Raul has now joined the hunt for guerrillas. When the man talks back, Raul SLAPS him in the face and herds the poor inhabitants from their shacks. The methods are brutal as the men put their hands over their heads and squat in the dust.

MED. SHOT - JACK AND MADONNA

Jack emerges dressed like a woman with a dress and a bandanna over his head. The CHOPPER FIRES at them.

MADONNA

This way... come.

97 TRACKING SHOT (HAND-HELD)

They race through the complicated maze of this slum, into and out of endless passageways. Madonna seems to know just where she is going. Finally she knocks on the door of a shack.

97 CONTINUED:

A WOMAN with a child opens the door. She stares at the two people.

WOMAN
(in sudden tears)
Madonna.

98 INT. SHACK

As Jack and Madonna go in and the woman shuts the door. Dirt floors, bare bulb, dark. Madonna embraces the woman.

MADONNA
Carmen. Thank you.
(to Jack)
I grew up here. Carmen was my
friend.

The two women embrace again.

99 EXT. MAZE

As the GUERRILLAS kick open doors.

GUERRILLA
Have you seen the Dictator?

WOMAN
No.

He goes to another shack.

GUERRILLA
Have you seen the Dictator?

People shake their heads no.

The Guerrilla kicks open the door to Carmen's shack.

GUERRILLA
The Dictator's here with a woman.
Have you seen them?

CARMEN
No.

The guerrillas go on to the next shack.

100 INT. SHACK

Carmen turns to Madonna and Jack, who are hiding behind a curtain.

CARMEN

Get him out of here... They'll
kill him.

101 EXT. BARRIO - DAY

The lane is full of dust and terrified people. The chopper
whirls overhead. Soldiers are all around.

MED. SHOT - RAUL

He stands on a hillside overlooking the slum.

RAUL

(to a soldier)
Burn it.

MED. SHOT - SOLDIER

He makes a torch out of straw and rags and lights it with his
Zippo. He sets the first shack on fire and the dry wood catches
immediately.

ANGLE - RAUL

He storms back to an OFFICER.

RAUL

Any sign of the President?

OFFICER

No.

RAUL

We have to find him.

102 FULL SHOT - ROAD - DAY

An embankment where we see Jack and Madonna resting in a
culvert. Let the helicopter fly over. Here they rest.

The sun is falling fast as they sit in this hiding place. They
see the smoke in the distance.

MADONNA

They are burning the barrio.

JACK

Miserable bastards.

102 CONTINUED:

MADONNA
They have done it before.

JACK
And the people will think it's
me.

MADONNA
Yes.

JACK
I'm a monster.

MADONNA
I don't think so.

In this moment, Jack's affection meets the intensity of this escape and he touches her beautiful and dirty face. They kiss.

103 FULL SHOT - PALACE - NIGHT

Tanks have taken positions in front of the Palace.

104 INT. PALACE - FULL SHOT - NIGHT

Raul marches up the hallway, his heels clicking on the marble. In his furious wake is a gaggle of police and military. Raul's coat is covered with dirt and dried blood.

RAUL
Round up the usual suspects.

POLICE
Immediately, sir.

RAUL
I will interrogate.
(to another man)
When did His Excellency arrive?

Raul marches towards the President's suite. He pushes past the armed soldiers.

105 INT. SUITE - FULL SHOT

Jack is collecting his personal items while holding an ice pack to his head. His neck is bandaged. Bates is opening a Tab.

RAUL
Out!

Jack looks up with a smirk. Bates exits.

105 CONTINUED:

RAUL
What are you doing?

JACK
I was thinking of spending the
weekend in the Hamptons.

Raul knocks over his bag.

RAUL
You're not going anywhere.

JACK
I didn't sign on for this shit.
I was almost blown into a million
bits...

RAUL
Relax, my President.

JACK
(blows up)
I'm not fronting for your corrupt
ass anymore. I'm an actor... this
is fucking real, baby. Those are
real people out there and that's
real suffering.

Raul smiles.

RAUL
(reasonable)
Tomorrow you are going on
television to reassure those real
people that you are okay... and
that the government is in control.
The murderers will be caught...
and dealt with.

JACK
Sorry, I'm not doing anymore TV.

RAUL	JACK
You will be on television	(at the same time)
tomorrow. Or I'll cut	...cut my balls off. I
your balls off.	know.

Raul is menacing. His jacket open and the butt of his gun
jutting out. His face is flushed and wild.

Raul pulls the speech from his pocket and hands it to Jack.

RAUL
Don't fuck me.

105 CONTINUED: (2)

JACK
Would I do that?

RAUL
(hissing)
You know... I hate actors.

JACK
I'm not crazy about dictators.

Raul smiles and exits.

NEW ANGLE

JACK
(reading)
"My fellow Paradorians... my
children... God has saved me for
the nation..."

He walks to the large windows of his room.

106 HIS POV

The city in curfew and violence. The fire burns in the distance, tinting the distant sky orange. OCCASIONAL GUNFIRE CRACKS the silence. SIRENS SCREAM.

107 CLOSE SHOT - JACK

He lights a cigarette as he watches. Then he lights the speech with his Dunhill lighter and tosses the flaming paper from the window.

108 INT. OFFICE - FULL SHOT - MORNING

Jack prepares for his speech. Bates lays out a bright uniform while Gunther gives him a shave. Secretary Lopez gives him some documents to sign. Magda massages his neck.

GUNTHER
I believe... great leaders... have
great luck... I remember... when
they tried to kill the Fuhrer...

Magda kicks him.

LOPEZ
This is the final decree.

108 CONTINUED:

JACK
Send them out immediately by
courier.

LOPEZ
(clicking heels)
At your command, Your Excellency.

JACK
Finished?

GUNTHER
Ya vohl, Mein Fuhrer.

Another kick.

109 EXT. PLAZA - DAY

The plaza is empty except for soldiers, trucks and tanks.
Madonna crosses the plaza. She stops and talks to a soldier.

MADONNA
Where is everybody?

SOLDIER
Watching television.

110 INT. OFFICE - FULL SHOT - DESK

The TV camera focuses in on the President.

JACK
Fellow Paradorians... I am happy
to be here with you today. First
let me send my sympathies to the
families of the people killed in
yesterday's attack. They made
the supreme sacrifice for their
country. The attack was meant
for me and they suffered the
injury. After the attack I had
to think about why someone would
want to kill me... what forces
could unleash such anger? Being
close to death has made me review
my life and my rule. Today...
I ask the forgiveness of the poor
citizens of my country for the
suffering they have endured and
I pledge from this moment to make
their liberation the first concern
of my government.

111 INT. RAUL'S OFFICE - FULL SHOT - DAY

Raul is washing his hands. We see Carmen bloody and collapsed in a chair behind him. Raul watches the speech on TV.

RAUL
That's not the speech... He's
making up new dialogue.

112 FULL SHOT - TV SCREEN

The Dictator speaking in black and white on a beat-up TV in the countryside.

JACK
To indicate the seriousness...
I also have the pleasure to make
a personal announcement today...
which should indicate the course
of my new resolve.

113 INT. OFFICE - CLOSE SHOT - JACK

JACK
Today I would like to announce
my engagement to my long-time
companion, Miss Madonna Mendez.

114 EXT. PLAZA - MADONNA - DAY

Madonna, in the middle of the Plaza by now, stops walking as she hears the speech on a loudspeaker. She is stunned.

115 INT. OFFICE - MED. SHOT - JACK

Jack grows in confidence.

JACK
My advisors have told me that this
is a mistake... that Madonna is
one of the common people... To
me that is her greatest virtue.
Through her I understand the
suffering and the hopes of the
people.

116 INT. WINTER PALACE SALON - FULL SHOT - DAY

The Dictator's Mother has collapsed on the floor. Two maids run to her while an orderly starts to administer portable oxygen.

116 CONTINUED:

MOMMA
That stupid son of a bitch! It
will ruin the blood line!

117 INT. OFFICE - FULL SHOT - NIGHT

Jack closes.

JACK
To my fellow citizens I ask that
we work together to triumph over
evil. To make Parador the land
of the free and the home of the
brave.

The room is eerily silent. Some technicians furtively applaud.
With that, the door of the room bursts open and a frenzied Raul
enters, waving his gun.

RAUL
(to the technicians)
Out!

They exit. Jack is oddly relaxed.

JACK
Would you like a Valium?

RAUL
You pig! You idiot!

JACK
I thought it was a good speech.

RAUL
It was suicide. Your suicide.

JACK
You're hyperventilating... you
shouldn't be holding a loaded gun.

RAUL
I want you to suffer.

JACK
You're a Harvard man. Use your
brain. You can't kill me.

RAUL
You've played your last role.

117 CONTINUED:

JACK
You need me. I'm the Dictator.
You won't find another actor who
can play the part.

RAUL
Actors are a dime a dozen.

JACK
Not this good, Raul. Now put the
gun away.

Raul leaps at Jack and starts to strangle him.

RAUL
Do you really think you are my
Dictator?

JACK
(choking)
You can't kill me... I've got an
interview tomorrow with Barbara
Walters.

The first gleam of doubt comes to Raul's face.

RAUL
Barbara Walters?

JACK
Of ABC Network. She is coming
here to interview me. Publicity
for Parador... but if I'm dead...

ANGLE - DOOR

Bursting through the doors in Bermudas and tropical shirt is
a red-faced and elated Ralph. Raul quickly lets go of Jack's
throat.

RALPH
Brilliant! Brilliant, Your
Excellency! The most imaginative
goddamn political move since Henry
wed Eleanor of Aquitaine. Totally
castrates the Commies! You're
a damn genius! Ain't that so,
Raul?

RAUL
Yes... yes. Perhaps he is a
genius.

Jack is confident again.

118 EXT. PALACE GARDENS - FULL SHOT - JACK AND MADONNA - DAY

In the Palace gardens, Jack in tropical suit and Madonna in a Dior outfit are being interviewed by BARBARA WALTERS.

JACK

Well, Barbara... it's hard for anyone to change... very hard.

BARBARA

And what brought about this change?

JACK

Well, I could mention many reasons but the main reason is my lovely Madonna. She opened my eyes.

BARBARA

The woman behind the throne. Has the Presidente really changed?

MADONNA

He is not the same man I first met, for sure.

BARBARA

How do you see the future of Parador, Your Excellency?

JACK

It's a poor country, Barbara... we need many reforms. I'd like to have elections for the Assembly soon... so that we can work on land reform. I'd like to meet with the guerrillas and see if we can't stop the violence.

BARBARA

I think it's very brave of you to extend this hope to people who tried to assassinate you.

JACK

We all have to live with critics ...even you.

BARBARA

Well, my critics use words, not bullets.

(pause)

What would you like your epitaph to be?

JACK

"He played his part well."

118 CONTINUED:

BARBARA

Thank you, your Excellency and Miss Mendez...you are such a lovely couple. We wish you and your country well.

119 NEW YORK - OFFICE - FULL SHOT - DAY

Desmond slaps his thighs with delight. The Secretary calls a name.

DESMOND

I saw that interview on 20/20. That was you? Damn... you were good and that Madonna... Gorgeous.

JACK

So when I say to you that Barbara Walters saved my life, I'm not joking.

SECRETARY

(calling)

Alan Friendly.

TOBY

You could sell this story to Newsweek.

JACK

I couldn't do that.

TOBY

I would. Then I'd make the movie rights contingent on my playing the part...

DESMOND

You could make the Dictator black, but Richard Pryor would probably get it.

JACK

You haven't heard the rest, fellows.

(to Secretary)

You know I was here way before Alan Friendly.

DESMOND

So everything was cool. You were like... the main man... you were the Wizard of Oz.

119 CONTINUED:

JACK
Yeah... after the thrill of
staying alive... I was back
playing the part again.

120 AERIAL POV OF MAYAN RUINS (2ND UNIT)

JACK (V.O.)
I tried to make some changes.
Madonna and I met with the
guerrillas.

121 JUNGLE - FULL SHOT - DAY

As the copter lands in a clearing, we see Jack and Madonna hop out. They are dressed as a priest and a nun.

JACK (V.O.)
We went in disguise.

In the distance we see Mayan ruins. But here, in the clearing, there is a small compound and a TV satellite dish. Two figures step forward: GUZMAN, the guerrilla leader, and JANE FONDA, dressed in Banana Republic khakis. Jack pauses by Jane when he recognizes her.

JACK
Miss Fonda. I loved you in
"Klute."

JANE
Thank you, Father.

Jack marches to Guzman and the two men embrace.

JACK (V.O.)
It was a historic moment. We were
close to a cease fire. Then I
dealt with the Church.

122 EXT. CHURCH - PARADOR - DAY

Jack, the Dictator, strolls with the ARCHBISHOP of Parador.

122 CONTINUED:

ARCHBISHOP

We are trying to get the Holy Father to include us on his next tour, but that will take an eager invitation from the government as well as some cosmetic improvements like the road to the monastery at Ulban. It is atrocious... almost impossible for the pilgrims to traverse... And recently we have heard rumors about a government program of birth control... I'm certain that is an unfounded rumor, Excellency...

JACK

Speaking of rumors, they say there are priests who help the rebels.

ARCHBISHOP

Renegades, anti-christs.

Jack takes the Archbishop's hand and looks closely at a ring on the prelate's left hand.

JACK

What is this lovely stone, Your Eminence?

ARCHBISHOP

It's a Paradorian sapphire, Your Excellency.

JACK

Your Eminence, can I speak frankly?

ARCHBISHOP

Certainly.

Jack slips the ring off the Archbishop's finger.

JACK

I think the Church could make a wonderful gesture by donating this priceless ring to the poor members of the flock.

The Archbishop is stunned.

JACK

God bless you, Your Eminence.

123 EXT. PLAZA - FULL SHOT - DAY

A ceremony. The white-haired sculptor greets the Dictator. Raul, Madonna and General Sinaldo are there for the unveiling of the statue.

The statue is unveiled. It is a large equestrian statue of the Dictator (Jack). The crowd APPLAUDS and the BAND PLAYS.

DETAIL STATUE

At this moment, a fat, dirty pigeon lands on the head and craps directly on the statue's nose.

124 EXT. JACK - CLOSE SHOT

He sees this and sighs.

JACK AND MADONNA

JACK
(whispers)
You know, when Carnival gets here
I will have been playing this part
for a year. The same part!

125 EXT. BALCONY - FULL SHOT - DAY

The Dictator comes to his balcony to deliver a national speech. His pictures decorate the Plaza.

JACK (V.O.)
Like the song says... the thrill
was gone.

He pushes the button on the podium which raises or lowers him behind the lectern. The button sticks and he slowly sinks out of sight.

CLOSEUP OF CHILD

A child laughs but is admonished by his mother and then hides behind her skirt.

MED. SHOT - JACK

With the help of an Aide banging on the button, Jack rises back to his proper place.

JACK
Fellow Paradorians... brothers
and sisters... sons and
daughters...

125 CONTINUED:

We see that Jack is chewing gum. He surreptitiously takes the gum out of his mouth and sticks it on the lectern.

DETAIL

Gum falls to the floor. Jack's boot steps on it.

FULL SHOT - CROWD

The crowd is not very animated; more interested in the snow cones being sold than the rhetoric.

JACK (O.S.)

In the last six months we have begun the new Simms sanitation project which will help all of us...

126 EXT. JACK - CLOSE SHOT - DAY

He tries to scrape the gum off the boot. It distracts him.

JACK

We are marching up the path to a new national consensus, a new peaceful goal. To symbolize this... we will introduce the new national anthem at Carnival.

127 MED. SHOT - TV - DAY

Two SHOPKEEPERS flap at flies while they wait for customers.

PAULO

Bullshit.

FORTE

All of them are full of shit.

PAULO

Why a new national anthem?... I liked the old one.

FORTE

His Excellency wrote it himself.

PAULO

The new one sounds just like "Besame Mucho."

They both laugh.

128 EXT. JACK - FULL SHOT

He's totally distracted by the gum.

JACK

Together we can reach great heights... we have but to work with each other... to share both pain and joy. We must dare to dream... for ourselves... for our children... and for our nation. God bless you.

129 INT. HALLWAY - FULL SHOT

Jack walks with Raul. Jack tries to scrape the gum off his boot as he walks.

RAUL

It was uninspired.

JACK

I'm losing my reality. I can't seem to concentrate.

RAUL

You may be losing more than your reality.

Jack stops and removes the bothersome boot.

JACK

(he is tired)

You want it better? Get me some decent writers... Carlos Fuentes, David Mamet... Woody Allen... somebody who knows how to write a real sentence. I can only do so much with this garbage.

He throws the speech in the air and limps down the corridor walking with one foot bare and the other ensconced in a boot with a four-inch lift. He looks and feels ridiculous.

130 INT. TEXAS STEAK HOUSE DINING ROOM - FULL SHOT

Inside a private dining room at the Texas Steak House. Raul cuts into a 20-ounce rib eye while fretting with the members of the Fourteen.

RAUL

The honeymoon is over. He bought us time, but now he's losing his charisma. He is distracted and now he is becoming arrogant.

130 CONTINUED:

GREY MAN
Too big for his pants. Did you
hear how he treated Archbishop
Ortiz?

RAUL
Shocking... How's the steaks?

A grunt of approval.

GREY MAN
Maybe it's the girl.

RAUL
Whatever... We may have to take
some action before he goes too
far.

GREY MAN
Alphonse still in the freezer?

RAUL
Yes, but there's plenty of room.

A nervous laughter comes from the Grey Man.

131 INT. PALACE SUITE - FULL SHOT - NIGHT

Madonna scribbling efficiently in a Daily Planner. Jack, in
his dressing gown, lies in bed listening to a ball game on
transistor radio earphones.

MADONNA
You got the meeting tomorrow on
the power plant project. That's
in the morning...
(sees he is not paying
attention)
Alphonse.
(nothing)
Jack!

JACK
What?

MADONNA
I'm setting up your day for
tomorrow.

JACK
Yankees are losing three to two
in the seventh. Hey, did the St.
Elsewhere tapes get in?

131 CONTINUED:

MADONNA
I don't think so.

JACK
(takes earplug out)
What about "Out of Africa"?

MADONNA
I'm losing you, Jack.

She sits on the bed with him.

JACK
Shit! I'd pay big money to see
"Hollywood Squares."

MADONNA
Raul wants to see you tomorrow.
You have to be firm with him.

JACK
I don't want to be this
son-of-a-bitch anymore! I want
to go home to my wonderful
rent-controlled apartment. I want
to watch the Knicks. I want some
drippy pizza at Ray's. I'm bored
with Alphonse Simms. I'm
dissolving, Madonna. I've tried
to be specific... make up
dreams, neuroses... I just can't
go on.

MADONNA
(kisses him)
Don't fade on me now, Jack.

Jack gets up and changes the TV to a dance show.

JACK
I piss in character... I dream
in character... It scares me.
I'm an actor, not a... a ruler,
a leader. An actor!!! "Upon a
king, let us our lives, our souls,
our children and our sins lay on
the king. What infinite heart's
ease must kings neglect that
private men enjoy. And what have
kings, that privates have not too,
save ceremony, save general
ceremony?" ...Ain't that the
truth... Ceremony! That's Henry
the Fifth, Act IV.
(more)

131 CONTINUED: (2)

JACK (Cont'd)
I played that in college and I was great as Henry, but only for a few weeks... Not twenty-four hours a day. A month later I was the Hairy Ape. Sure! "Dat's de way she looked at me, aw right, Hairy Ape! So dat's me, huh?"... I was doing Eugene O'Neill.

(he grabs her)
I used to think it was the part... if I could just get that great part... like Brando in "Streetcar" or DeNiro in "Raging Bull"... I would be happy... satisfied... Well, I've had the great part and it's not enough.

MADONNA
But people believe in you, Jack.

JACK
Craziness!

MADONNA
Do you want to abandon these people to Raul?

JACK
Madonna. I hold back real change. It's not the ruler. It's the process.

The TV MUSIC gets romantic. Madonna begins to dance with Jack, a slow fox-trot. They dance out onto the balcony.

132 EXT. BALCONY

The moon is over Parador as they dance out.

MADONNA
You know what I think, baby?

JACK
What?

MADONNA
I think you are playing your greatest role and you are mad because there is no audience to see it.

Jack smiles with recognition of a partial truth.

132 CONTINUED:

JACK
I'm just a goddamn actor. Nothing more.

MADONNA
Well, you'll be happy to know that a group of your fellow actors arrived yesterday at the hotel.

JACK
(his face brightens)
Oh yeah?

MADONNA
Another movie company has come to Parador.

She bends him in a fierce dip. They kiss.

133 FULL SHOT - MOVIE SET - PLAZA - DAY

The set is at a picturesque street cafe in the Plaza. The producer, a round man with sunglasses, MENACHEM FEIN, prowls nervously at the side of the Dictator. Jack in fancy blue uniform observes the action of the movie set from behind dark glasses. Madonna sits at his side. Raul talks to the producer.

MENACHEM
Sitting around a movie set is like watching paint dry, you know. But we got a stunt coming up... the President should like...

Jack absorbs all the feelings of the set.

134 MED. SHOT - MAKEUP MAN - DAY
He touches up one of the actors for the scene. They are laughing together.

135 MED. SHOT - ALICE - DAY
ALICE, the actress running her lines with an assistant director.

136 CLOSE SHOT - JACK

136 CONTINUED:

His eyes are wide behind the sunglasses.

137 FULL SHOT - CAMERAMAN

The camera crew rehearse their move for the scene to be shot.

138 MED. SHOT - BILL BOYD

The star of the film prepares alone in a corner. He is focusing himself.

CLOSE SHOT - JACK - DAY

He watches Bill Boyd as if watching himself.

139 MED. SHOT - ASSISTANT DIRECTOR

She scurries across the set.

A.D.

Places, everybody... rehearsal.

140 MED. SHOT - MENACHEM FEIN AND EDGAR LOW

The producer talks to his director.

MENACHEM

Schmooze the guy a little... he's the fucking El Supremo of Parador ...He could be a big help or... shut us down.

(to Jack)

Your Excellency... my director... Edgar Low.

EDGAR

It's a pleasure to meet you, sir. I read a very flattering article about you in the New York Times.

JACK

What's the scene you're working on? Tell me about it. I love show business.

141 FULL SHOT - SET

As the actors rehearse both line and movement, we see Clint, the special effects man, checking his charges on the set.

EDGAR
(to actor)
Don't look up, Bill... at first...
just wait.

BILL
Should I lift my glasses?

EDGAR
That's a little too much.

Bill gives him the look.

EDGAR
That's perfect.

ALICE
Am I nervous or scared?

EDGAR
You're not scared yet... just
nervous... No sleep... two extra
cups of the local coffee.

142 MED. SHOT - JACK

He is enjoying this immensely. At the same time, the camaraderie of the actors and the seriousness of their purpose wounds him.

MED. SHOT - RAUL

He studies the set and Jack. He feels uneasy but he doesn't know the reason.

MENACHEM
Your guys know there's gonna be
a machine gun in this scene. I
don't want anybody getting jumpy.

RAUL
They know, Menachem. Just don't
aim it at His Excellency.

MENACHEM
No way. No way, Raul, my friend.

143 ANGLE - SET - DAY

One of the villains, a short, dark man, reads Variety. As they get ready for a take, he slips the Variety in the pocket of his chair._

144 FULL SHOT - SET

It will be a take. The crew scurries to position with a serious purpose. Jack moves behind the actor's chair.

CLOSE SHOT - JACK

He swipes the copy of Variety from the chair. He leans forward. He is riveted.

FULL SHOT - SCENE - DAY

The crowd is held back as Alice walks into the cafe where Bill is being served a whiskey. He reads the local paper. The CAMERA TRACKS with her.

Alice is adequately nervous as she approaches Bill.

ALICE
Are you Geoff?

BILL
That's right.

ALICE
Well, I'm Liz.

BILL
Can I buy you a drink?

ALICE
Do they have something dietetic?

BILL
Yeah. Water.

A SQUEAL OF TIRES and a dark sedan speeds in front of the cafe. A gun appears and Bill knocks Alice down just as a spray of MACHINE GUN FIRE hits the front windows of the cafe. The car speeds off.

BILL
(brushing off)
Some friends of yours?

ALICE
I was just going to ask you the same thing.

144 CONTINUED:

EDGAR

Cut. That was fine.

The crowd applauds the action. The director goes to the actors.

BILL

I'd really like to do that again,
Edgar. It felt very flat.

Jack smiles with the shock of recognition.

145 FULL SHOT - CAST - DAY

Later, the Dictator walks down the line greeting the members of the cast.

MENACHEM

And this is Clint Adler... he does
all our gunshots and explosions...
our special effects.

JACK

Congratulations... it was very
realistic. Enjoying your stay?

CLINT

Yes, sir. You may not remember
-- but I was here with another
film -- about a year ago... and
you came to the set.

JACK

Oh yes. I do remember. Glad to
see you have returned.

CLINT

I like it here. This time, I hope
to stay for the Carnival.

JACK

You must... you must. It's
spectacular.

He sees the actress and kisses her hand.

ALICE

I'm honored.

JACK

You are a marvelous actress.
Simply marvelous.

146 NEW ANGLE
Jack and Madonna walk toward the limo. Jack has purloined the copy Variety.

JACK
I couldn't resist.

MADONNA
You stole it!

JACK
Did you see Clint... he looked...
right in my eyes and I waited on
purpose... for the slightest
glimmer of recognition... and
there was nothing. "Yes, sir...
Your Excellency." I must be
pretty good.

147 INT. LIMO
They get into the limousine. Jack starts reading the trades.

MADONNA
Feel better?

JACK
They're doing a revival of
"Streetcar" at the Lincoln
Center... look. I'd love to read
for that. Shit! I can't stand
it anymore ...damn it!

She kisses him as the car speeds toward the Palace.

148 EXT. PLAZA - FULL SHOT - NIGHT
Spotlights play on the Paradorian flag as Julio Iglesias sings
Jack's new National Anthem, the first romantic anthem in
history. He stands on a stage in the Plaza.

149 EXT. REVIEWING STAND - NIGHT
Jack, Madonna, Raul, Carlo, the Generals and the NEW MISS
PARADOR all stand at attention as Julio sings.

149 CONTINUED:

CROWD

The dancers fill the street, getting ready for another carnival.

ANGLE - POCHOOTO CART

Ralph is devouring a pochooto.

MIDGE

You know those pochootos give you
gas, honey.

RALPH

(chuckles)
I'll just wash it down with a
poona.

CLOSEUP - JULIO IGLESIAS

As he finishes the anthem.

CROWD

Cheers and shouts.

REVIEWING STAND

Jack and Madonna step toward the microphone, waving to the crowd. HUGE CHEERS. The crowd is in love with this couple. Suddenly we hear GUNFIRE. Jack is hit three times. Blood bursts from his wounds. Madonna screams. The crowd is in sudden panic. Bodyguards draw their weapons. Jack pulls himself to his feet and, looking up at Raul, he points.

JACK

Raul... assassin! Murderer...

He collapses in Madonna's arms and the crowd surges around Raul.

RAUL

(terrified)
He's an actor... just an actor!

JACK

(his death scene)
Assassin...

CLOSE SHOT - RAUL

He realizes he's been had.

149 CONTINUED: (2)

FULL SHOT

The crowd pounces on Raul. The Grey Man escapes over the barrier. Madonna kneels and holds the dying Jack in her arms.

JACK
Goodbye, my Madonna... goodbye,
my Parador... goodbye, my beloved
people...

Jack gurgles and dies.

MADONNA
(weeping)
Goodbye, My President.

RAUL
(dying)
I hate actors.

150 INT. AMBULANCE - FULL SHOT - NIGHT
An ambulance arrives and the attendant helps a bodyguard load the bleeding body into the back. Madonna joins Jack in the back of the machine just as it ROARS away, SIRENS wailing.

Madonna, covered in blood, takes a deep breath and Jack jumps up, ripping out the wires that fired the charges attached to his body.

JACK
Some reading, darling. You're
a natural.

CLOSE SHOT - CLINT

Clint is driving quickly. He strips a disguise mask off his face.

MED. SHOT - MADONNA AND JACK

Under a cover we find the frozen body of the Dictator.

JACK
He's still frozen.

MADONNA
In a couple of hours... he will
be lying in state at the Palace.

150 CONTINUED:

Jack takes off the Dictator's wig. He begins to shave his mustache.

151 FULL SHOT - PLAZA - NIGHT

A frazzled REPORTER wearing a safari jacket holds a microphone as he stands in front of the palace.

REPORTER

This is Dan Simpson reporting from Parador City... Let me tell you what I know at the moment... advising you that the situation is very confused. First we know that the President was shot as he came to the reviewing stand. Our latest report is that the wounds were fatal. We also know that Raul Strausmann, Secretary of Interior and head of the National Police, was killed by the crowd. Dante Guzman, head of the Revolutionary Front, has denied any involvement. We have heard rumors that elements of the armed forces are in revolt... refusing to leave their barracks. There's also an announcement from labor leaders declaring a general strike for tomorrow. Parador City is a city in chaos and mourning.

Julio Iglesias steps in next to Simpson.

REPORTER

Here is a first-hand witness. The famed singer, Julio Iglesias. Mr. Iglesias, did you see it happen?

JULIO

Yes, Dan. I was about to go into "I've Got You Under My Skin" when the President was shot. It was horrible. I would like to express my sympathy to the people of...

151 CONTINUED:

REPORTER
(interrupting Julio)
And now back to New York. This
is Dan Simpson reporting from
Parador.

152 FULL SHOT - DESERTED FIELD

The field is illuminated only by the lights of a small plane whose engine is running waiting for take off as the ambulance pulls up.

ANGLE - AMBULANCE

Jack, Clint and Madonna get out. Jack is dressed like Jack again. The mustache is gone and the hair is normal.

JACK
That took a lot of balls, Clint.

CLINT
Now you know for sure that stunt
men are crazy.

MADONNA
You better hurry.

CLINT
Let's roll.

Clint heads for the plane.

ANGLE - JACK AND MADONNA

A whirling propeller and the stark headlights heighten the moment.

JACK
Madonna... please come.

MADONNA
How can I?

JACK
Oh, I'm going to miss you... I'm
going to miss this moon... The
perfume in the air... I can even
hear the music... I don't want
to go.

152 CONTINUED:

MADONNA

Go!... There's no time.

JACK

Why do these feelings come as you leave? I love you... I love this place. This was the greatest time.

MADONNA

Goodbye. Jack. I love you, too.

JACK

You have my number in New York?
I also have an answering machine
and a service.

She nods and they kiss with tears streaming down her face.

CLINT

Let's go.

Jack goes to the plane and climbs up.

JACK

(his art takes over)

What a moment... what a goddamn
moment.

He sees Madonna wave goodbye.

153 INT. OFFICE - NEW YORK - FULL SHOT - DAY

Toby is incredulous but Desmond is almost in tears.

DESMOND

Fantastic. It's right out of
Tennessee Williams.

TOBY

A bit more like Gilbert and
Sullivan if you ask me.

Jack looking melancholy.

JACK

It's always tough to end a run.
It was the hardest thing I've ever
done. It just proved how much
I loved acting...

(more)

153 CONTINUED:

JACK (Cont'd)
I mean, no matter how bad things
get, I will never have that
doubt... that feeling I should
have done something else with my
life.

DESMOND
Bravo.

SECRETARY
Mr. Allen... Mr. Papp can see you
now.

Toby rises and prepares himself for his audition.

TOBY
I'm sorry. I don't buy it, Jack.
But it's a great story.

JACK
Break a leg, Toby.

Toby exits.

DESMOND
A great story, Jack.

JACK
(turning)
"And nothing can we call our own but
death
And that small model of the barren
earth
Which serves as paste and cover to
our bones.
For God's sake, let us sit upon the
ground
And tell sad stories of the death
of kings:
How some have been deposed, some slain
in war,
Some haunted by the ghosts they have
deposed,
Some poisoned by their wives, some
sleeping killed;
All murdered; for within the hollow
crown
that rounds the mortal temples of
a king
Keeps Death his court."

The Secretary claps.

153 CONTINUED: (2)

DESMOND
You'll probably get the part, you
bastard.

JACK
I hope so.

ANGLE - JACK

Jack walks to the Secretary to borrow a cigarette.

JACK
May I?

SECRETARY
Sure.

He sees her small black-and-white television. He does a double-take. On the screen is the Presidential Palace in Parador. Jack leans over and turns up the sound.

REPORTER (V.O.)
The two days of strikes and
protests... have ended with
members of the presiding council
fleeing the country and a new
President being chosen by the
Revolutionary Council.
(more)

REPORTER (Cont'd)
It's been a revolution but a
fairly bloodless one. The
President's body lay in state all
of yesterday ...thousands paid
their respects...

FILE FOOTAGE

154 SCREEN

The casket draped in the Paradorian flag while "Besame Mucho" softly wafts in the air. Madonna, elegant in black, receives condolences from various people. Ralph comes to her and gives her a hug and a whisper.

155 MED. SHOT - REPORTER

He is squinting against the light.

155 CONTINUED:

REPORTER

All the ceremony has led to this remarkable moment. Parador has a new leader. A woman with a chance to change the course of history.

156 FULL SHOT - PALACE BALCONY

General Sinaldo is there and Guzman applauding as Madonna Mendez comes to the lectern.

157 INT. CLOSE SHOT - JACK

He squints at the TV set with amazement, curiosity and a tear in his eye.

158 CLOSE SHOT - MADONNA

She is radiant. She is a leader.

MADONNA

(voice echoing)

My Fellow Paradorians... I come here to dedicate myself to memory of our beloved leader... whose dreams we must keep alive... My first act is to declare amnesty for all political prisoners...

159 CROWD IN PLAZA

Waving banners and placards of Madonna.

CROWD

Madonna! Madonna! Madonna!

160 CLOSE SHOT - JACK

A shrug of pure admiration.

CROWD IN PARADOR (V.O.)

Madonna! Madonna! Madonna!
Madonna!

161 EXT. THE PUBLIC THEATRE - FULL SHOT

Shakespeare flags waving in the slight wind.

CROWD IN PARADOR (V.O.)
Madonna! Madonna! Madonna!
Madonna! Madonna! Madonna!

We see Jack emerge from the Public and walk down the street. The MUSIC of Parador is HEARD again. There is an occasional Latin lilt to Jack's walk as he disappears from view.

FADE TO BLACK.