

"COLUMBIA ROADS"

Written by

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Logline: An investigative
assistant discovers a
Colombian collar bomber's road
of destruction leads to the US
and the ominous truth beyond
the surface.

FADE IN:

EXT. COUNTRY ROAD - COLUMBIA, PENNSYLVANIA - TWILIGHT

THUNDER in the distance interspersed with rhythmic CLIP-CLOP OF HOOVES on the pavement. Amish horse and buggy comes into and out of view as it travels down a rolling country road. At the bottom of the hill the horse and buggy passes a weatherbeaten sign.

CLOSE ON SIGN - COLUMBIA AMUSEMENT PARK

EXT. AMUSEMENT PARK ENTRANCE - CONTINUOUS

FLASH OF LIGHTNING illuminates the park. The park is eerily deserted.

In the distance there is MUSIC - Rod Stewart's, *"Wake up, Maggie, I think I got something to say to you"* - faint - getting LOUDER.

Suddenly FIGURE ON A BIKE enters the park and comes to a SCREECHING halt. Late teens, lanky with long hair. Shirt-tails hang loose below his waist. Drops his 10-speed carelessly on the ground and heads for the sign.

THUNDERCLAP

Oblivious to the storm, FIGURE considers the front of the sign. He walks behind it. Stands there thinking. RIPS the back off the sign and shines his flashlight on the empty space.

FIGURE

Damn!

CLOSE ON RADIO

DJ

It's time for today's clue from our sponsor, Autohaus. To find the key to the VW Bug, listen closely. Don't look up, look down. The key you seek is in the ground.

On hands and knees, he begins digging. Rain begins to fall.

He lifts a box out of the ground and opens it.

CLOSE ON CAR KEY AND KEY CHAIN WITH SILVER VW MEDALLION

FLASH of LIGHTNING. BLINDING LIGHT REFLECTS OFF THE MEDALLION.

DISSOLVE TO:

INT. UNIVERSITY AUDITORIUM - BOGOTÁ, COLOMBIA - NIGHT

CLOSE ON PROJECTOR LIGHT

SUPER: BOGOTÁ, COLOMBIA SEVEN YEARS LATER

There's a film in progress. Twenty people scattered about the auditorium.

ON SCREEN: A man shoots a distinguished looking speaker and then is immediately attacked by the crowd. As the man is fatally stabbed, he YELLS in defiance:

SIERRA

By the virgin of Carmen, there are greater things at work!

The film ends.

Two seductive coeds, overdressed for the occasion, sit in the front row in rapt attention.

Sitting behind them, CINDY FISHER, 30, attractive herself in an understated way, is amused at their attention.

At the podium is the object of their attention - SCOTT ROADS. Hair styled, fashionable dressed. He's wearing a silver chain with that VW medallion.

SCOTT

According to the history books, Juan Roa Sierra acted alone in the death of Colombian presidential candidate Jorge Gaitan. Don't believe everything you read.

Door opens in the back of the room. FIGURE IN AN EXPENSIVE SUIT enters and sits in the back row.

SCOTT (CONT'D)

Gaitan had many powerful political enemies but the authorities too quickly pronounced the murder the action of a lone gunman and closed the case.

Crowd murmurs.

SCOTT (CONT'D)

Remember his last words - there are greater things at work. Gaitan's assassination ignited a reign of terror in Colombia - La Violencia. More than 200,000 people have died in this unending uncivil war. Who stood to gain from his death?

Three professors evaluate the presentation. They don't look happy.

Scott is distracted as one of the co-eds is falling out of her dress as she bends over to pick up her pen. He's forgotten what he was going to say. The words finally stumble out:

SCOTT (CONT'D)

It is my...my thesis that understanding the personality of the crime is the key to solving it. Thank you.

The professors look at each other. Two shake their heads "no".

MODERATOR approaches the lectern.

MODERATOR

Thank you, Scott Roads. The Graduate Committee will consider your thesis proposal and advise you of its decision.

Scott is stopped by the two coeds who appear to be interested in more than his autograph. Scott notices a familiar face standing behind them - his brother, FBI Agent MARK ROADS, late 30's with slick good looks.

MARK

That conspiracy BS gets 'em every time, kid.

SCOTT

Mark, when did you get in town?

MARK

Late.

SCOTT

We were just going out for a bite. Want to come?

MARK
 Sorry, kid, already made plans.

SCOTT
 Tomorrow?

MARK
 I'm booked. Country Team meeting at
 8 and I'm on the 11 o'clock flight
 back to DC.
 (eyes the two coeds)
 Besides, I never intrude in true
 love. Ladies, don't keep Valentino
 up too late.

Mark departs.

EXT. US EMBASSY BOGOTÁ - NEXT DAY

Scott passes through the security gate of US Embassy Bogota
 and around a seemingly endless line of visa
 applicants waiting for their appointments.

INT. EMBASSY CORRIDOR - CONTINUOUS

Scott walks down the busy corridor to his office. Makes eye
 contact with a pretty cleaning woman.

INT. EMBASSY SECURITY OFFICE - CONTINUOUS

Dark room. Light suddenly goes on. Cindy is asleep on the
 office couch.

SCOTT
 That help?

CINDY
 (awakening)
 Thanks.

Cindy begins to push herself up but collapses back down.

SCOTT
 What do you think, Ms. Fisher?

CINDY
 Other than why are you bothering
 me?

SCOTT
My thesis. I thought I made some
converts.

CINDY
Oh god, convert me in the morning.

SCOTT
(picks up her jacket)
Come on, get up. The cleaning crew
is down the hall.

Cindy gives up trying to sleep.

SCOTT
(sees a mark on her neck)
What happened to....?

Cindy gives him a withering look.

Scott eyes her as she walks to the executive bathroom. Cindy reaches for the shower faucet and sends a stream of hot water pounding against the shower stall. She closes the bathroom door.

INT. SCOTT'S OFFICE - SHORT TIME LATER

ON TV: Reporter MICHELE RIVERA is covering a protest march in Washington DC.

MICHELE (ON TV)
Thousand of protesters turned out
in Washington DC for Senator Avery
King, the leading Democratic
candidate for president, who spoke
today against illegal government
surveillance.

SENATOR AVERY KING, 43, African-American, slender,
charismatic, voice of a generation:

KING (ON TV)
Never before has our democracy been
so threatened by those who would
seek to destroy the basic tenets of
our Constitution. It is not the
terrorists that we should fear but
those who seek to exploit that
fear.

Scott is looking through binoculars at something in the next building.

P.O.V. BINOCULAR - Attractive woman doing her morning exercises

SCOTT
Work it, baby.

The woman notices a reflection from Scott's binoculars. She gives Scott the single finger salute and closes the curtain. Scott returns her gesture with two fingers, the peace sign.

He sits down at his desk for a few moments. His hand gropes along the desk, searching for his glasses. His hand hits a bottle and sends it crashing to the floor.

ADJACENT OFFICE

The crash distracts FRANK FURLEY, 50, bug-eyed weasel and Scott's supervisor, grooming his mustache in the adjoining office.

INT. CINDY'S OFFICE - MOMENTS LATER

CLOSE ON EMPTY FOUR HORSEMEN ALE BOTTLE

HANDLE starts to turn. Cindy exits the bathroom - hangover gone, her hair dripping wet. She slowly closes the door behind her and is startled by Scott sitting at her desk, bottle in hand.

CINDY
Do you mind?

SCOTT
(gestures to the bottle)
Did you let him breathe?

Scott senses someone is standing behind him. He hides the bottle behind him as he turns to face Furley holding an empty file.

FURLEY
Where is your summary of the Sanchez collar bomb case? The congressman is coming down to meet with the Ambassador.

SCOTT
I...was working on my thesis last night and...

FURLEY

I don't need to remind you that any chance for advancement requires you to have your degree. You will get it, won't you?

SCOTT

Absolutely, Frank.

Furley moves on.

CINDY

Why don't you go do something worthwhile?

SCOTT

Playing games with Frank, that's not worthwhile? You've got to admit it's funny. It makes me laugh.

CINDY

You haven't even started that report, have you?

SCOTT

What's to report? Another collar bomb kidnapping by the guerrillas. The only difference is some poor American's luck ran out and some self-important congressman wants to see his name in the papers. Case opened, case closed.

CINDY

If you spent half your time working as you do playing with your nymphets....

SCOTT

(offers the bottle)
Want to take a spin?

CINDY

You're incorrigible.

Scott gestures to Cindy, "naughty, naughty" and spins the bottle.

CLOSE ON SPINNING FOUR HORSEMEN ALE BOTTLE

DISSOLVE TO:

CAMERA MOVING through gray, threatening clouds, over mountains dark and dangerous. The clouds separate and far below we can FOUR FIGURES appear. They are on foot and heading towards a farmhouse in the distance.

SUPER: "JUDEA, COLOMBIA"

EXT. MORENO FARMHOUSE - TWILIGHT

CARLOS MORENO, 35, tosses shovels and picks into the back of his old pickup truck. He stops and looks out admiringly at the beautiful moss-covered fields. A distant lake shimmers despite the morning rain.

MARIA MORENO, 30, long-haired beauty, stands in the doorway.

MARIA
Forget something?

CARLOS
Beautiful as the day we were married.

MARIA
Oh, thank you.

CARLOS
(brief laugh)
I'll be at the Garay farm. I'll try to get back early.

COWS are getting restless in the barn as Carlos gets into his truck.

CARLOS
(motions to the cows)
Did you forget something?

In the distance the four figures wearing black clothes and ski masks lay hidden, watching Carlos drive off. When Maria goes back inside the house, the four sprint to the farmhouse.

MATEO MORA, 20, quickly lifts himself up on the shoulders of his brother, SEBASTIAN MORA, 18, and DIEGO CORTEZ, 18. Mateo cuts the telephone and power lines.

ANDRES CORTEZ, 20, waits outside the house. He's holding a device, a 12-LB white plastic ring.

INT. MORENO FARMHOUSE - CONTINUOUS

MATCH STRIKE. Maria lights a candle illuminating her beautiful face.

Milk bucket in hand, she opens the door. Mateo and Sebastian force their way inside and grab Maria. She SCREAMS as they force her down on a chair. Maria struggles to break loose but stops when she sees Andres approaching with the device.

ANDRES

You will be in my dreams, Maria.

MARIA

Please...NO!

Andres attaches the device around her neck. Maria struggles.

ANDRES

Maria, my Maria, I'm not going to hurt you.

MARIA

Let me go!

ANDRES

After you do something for us.

Mateo caresses her cheek. Maria frantically struggles to get free.

ANDRES

Nobody's going to rape you.

For a moment it appears Maria recognizes his voice.

MARIA

I have some jewelry!

ANDRES

LISTEN to me if you want to live.

Andres holds a gun close to her face.

ANDRES

It's not real. You're going to go into town and stick this in that fat bank manager's face...

MARIA

No...!

ANDRES

...and tell him that you'll blow his head off if he doesn't do exactly what you tell him to do. If he tries to stop you, tell him the Colombia Liberation Front will come back and kill him and his entire family.

Andres hands Maria a cell phone.

ANDRES (CONT'D)

When you get the money, call a taxi. Get back here by noon and it will all be over.

Andres inserts a key into the device. It begins TICKING.

ANDRES (CONT')

If anyone tries to remove it, you and they will die. Think about your sister's life.

Andres walks backwards to the door, burning the moment in his memory.

MARIA

(pleading)

Why are you doing this to me?

ANDRES

(gleefully)

It's our destiny.

Andres slams the door behind him.

EXT. MORENO FARMHOUSE - CONTINUOUS

Sebastian, Diego, Mateo and Andres run in a triumphant manner away from the farmhouse. They stop a hundred yards away and then turn to watch the farmhouse.

Mateo removes his ski mask. He is broad-shouldered, has long flowing hair and a smug, self-assured demeanor.

MATEO

What - a - RUSH!

Sebastian and Diego remove their ski masks. Sebastian HIGH-FIVES Diego.

Andres removes his ski mask. He has spiked hair, peroxide blond, it appears as if his head is crowned by flames.

ANDRES

Their time is coming. They will
feel His wrath.

MATEO

Keep the religious crap, Andres.
Just get me the damn money.

ANDRES

By the Virgin of Carmen, there are
bigger things at work.

The four get into Andres' car and drive off.

INT. MORENO FARMHOUSE - MOMENTS LATER

Straining from the weight of the device on her neck, Maria
stumbles and drops the cell phone. She looks for it
frantically.

EXT. MORENO FARMHOUSE - SHORT TIME LATER

Hard rain. TAXI arrives.

Maria emerges from the house. Her raincoat covers the device
on her neck.

INT. TAXI - SHORT TIME LATER

After driving a short distance, TAXI DRIVER looks in the
rear view mirror. He sees Maria has something around her
neck.

TAXI DRIVER

Did you hurt yourself, senora?

No answer. Maria is in shock.

TAXI DRIVER (CONT'D)

What is that?

Alarmed, he stops the taxi and calls the dispatcher. Taxi
driver pulls Maria out of the taxi and carries her to the
side of the road. He covers Maria with his rain coat.

TAXI DRIVER (CONT'D)

I must leave you. The police will
be here soon.

Taxi driver lights several road flares.

SHORT TIME LATER

Taxi disappears down the road.

MOMENTS LATER

Maria is alone.

INT. SCOTT'S OFFICE - DAY

Scott is writing his report with little enthusiasm.

CINDY (O.S.)

Scott, Duty Officer says there's a
collar bomb situation in Judea.
Everybody's out. Frank says you
have to cover.

Scott reluctantly grabs his coat and heads for the door.

EXT. JUDEA COUNTRY ROAD - DAY

Police block traffic and keep spectators a safe distance.

CLOSE ON MARIA'S EYES - distant, unresponsive.

HUMBERTO LOPEZ, 50, bomb squad tech, arrives. He has not
shaved and does not have any tools with him. Humberto
studies the device. He searches his pockets and takes his
wallet out. He removes his credit card.

Patrolman FELIPE MOYA crouches behind Humberto.

FELIPE

Doctor, I thought you were going
fishing today. Maybe you should
wait for the military bomb squad.

HUMBERTO

Have some faith, Felipe.

Humberto fails to open the device with the credit card.

HUMBERTO (CONT'D)

Would you have a hacksaw in your
car?

FELIPE

(disappointed)
No, doctor.

Felipe searches his pockets. Offers Humberto his pocketknife. Humberto takes the small knife and heats it with his cigarette lighter. He begins to cut the plastic ring of the device but stops as Maria suddenly comes out of her state of shock.

Maria strikes out instinctively, struggles to get up. Humberto and Felipe hold her down.

HUMBERTO

You are safe, senora.

MARIA

No one is safe!

Scott arrives. He shows his ID to the guard. The guard waves him through.

Andres, Diego, Mateo and Sebastian get out of the car and push their way to the front of the crowd.

One of those watching is Maria's older sister, CARMEN VIVES. 40. She breaks through the police tape but a policewoman restrains her.

CARMEN

Let me go!

Maria, aware of the police and the crowd of spectators, begins to gain control over her panic.

MARIA

What has happened to me?

FELIPE

Who did this to you, senora?

MARIA

(sobbing)

He said he would take this off if I got him money.

FELIPE

Who said this, senora?

MARIA

His voice...so familiar...

HUMBERTO

Please hold still, senora.

MARIA
Maria.

HUMBERTO
Pardon?

MARIA
My name is Maria.

HUMBERTO
Humberto Lopez, at your service.

They smile at each other for a moment.

MARIA
I'm sorry.

HUMBERTO
For what?

MARIA
For all of this, that you had to be here.

HUMBERTO
You have nothing to be sorry for.
Now let's have a look at this.

As Humberto begins to open the device, the key begins to move. Humberto stops just in time as Maria begins to tremble uncontrollably, her panic rising.

MARIA
What did I do?

HUMBERTO
Senora, please you must relax.

MARIA
I'm scared.

HUMBERTO
I know. I know.

Humberto removes a small section of the device. Looks inside.

HUMBERTO (CONT'D)
(to Felipe)
There is a wire connected to the key. If I can cut it, I can disarm it.

FELIPE
Senora, we're almost finished.

HUMBERTO
I'm going to need a light.

As Felipe runs to his car, Humberto removes another section of the device.

HUMBERTO (CONT'D)
Just a little.....

DEVICE EXPLODES -- instantly killing Maria and Humberto.

Felipe and another policeman nearby are injured by the blast.

DISSOLVE TO:

SHORT TIME LATER

FLASHING LIGHTS of an ambulance come into focus.

Medical personnel treat Felipe and the other injured policeman.

Standing beside Maria's covered body is CAPTAIN LUIS DELGADO, 50, but looks ten years older, worn down by the years of seeing his country ravaged by La Violencia. Delgado notices a cross in Maria's open hand. He closes her hand and covers it.

Delgado approaches Felipe, who has a heavily bandaged arm.

DELGADO
How's the arm, Felipe?

FELIPE
Not so bad, Captain Delgado.

Looks towards Humberto's body. Felipe is visibly shaken.

FELIPE (CONT'D)
It was the doctor's day off.

Medical personnel place Felipe on a stretcher and lift him into the ambulance. Delgado sees Scott standing by the side of the road.

As he approaches Scott, he notices something moving near Scott's feet. Slowly removes a knife from his belt.

DELGADO

Don't move.

Scott begins to put his arms up as if he is under arrest.

Delgado throws his knife, killing the snake.

DELGADO (CONT'D)

Pit viper. Nasty little things. You shouldn't venture off the road in Colombia. You never know what may be underneath.

(notices SCOTT'S DIPLOMATIC
SECURITY BADGE)

Don't think I've ever seen a
Diplomatic Security Special Agent
in the flesh.

SCOTT

(shaking as he shakes
Delgado's hand)

Thanks, Captain. Scott Roads. I'm
not an agent, just an investigative
assistant. All the agents were
out.

DELGADO

Well, the American Ambassador will
be happy to know no diplomats were
hurt today. Unlike the snake, the
guerrillas are very diplomatic who
they strike. Why does the American
Embassy have a special interest in
this case?

SCOTT

An American citizen was killed with
a similar device last month.
Thought there might be a
connection. Who was she?

DELGADO

Her name was Maria Moreno. Lived
with her husband in a small farm
outside Judea. They kept to
themselves.

SCOTT

Any witnesses?

DELGADO

(points to Carmen)
Her sister watched her die.

Police van arrives. Seven trainees jump out and fall into formation. Delgado addresses them.

DELGADO (CONT'D)

We're going to lose evidence in this rain. Establish a perimeter and search the area by grid.

As Delgado gives instructions, Scott notices something in the road.

CLOSE ON PIECE OF PLASTIC

Using a latex glove Scott picks it up, revealing a KEY hidden underneath. Scott considers it. Smiles as it brings back a memory.

Andres watches Scott intently.

Scott turns to give the key to Delgado but notices Carmen sitting alone. He moves towards her.

SCOTT

Senora Vives, I'm with the US Embassy. I'm very sorry about your sister.

CARMEN

My sister never said a bad word about anyone and this is how she is rewarded? When she called me, I thought it was a dream, a horrible dream.

SCOTT

You spoke with your sister?

CARMEN

I don't know...it was crazy talk.
(disbelieving)
She said he was a demon.

SCOTT

Did the guerrillas ...?

CARMEN

Not guerrillas.

SCOTT

No, no, I know another case like this.

CARMEN
The farmer in Melgar.

SCOTT
(startled)
Yeah, how'd you know?

CARMEN
That's what he said. Please, you
have to help me. I'm in
danger. She said they're going to
kill me.

SCOTT
You should tell the authorities.
I'm sure they can help.....

CARMEN
The fools won't listen.

Carmen pushes past Scott angrily.

Scott looks up to the MOUNTAINS - DARK AND OMINOUS.

INT. CORTEZ HOUSE - DAY

Andres' father, JORGE, 50, returns from work and enters the
KITCHEN

Andres' mother, MIRTA, 40, is making dinner. She glances at
the clock and looks distrustfully at Jorge.

MIRTA
You're late.

JORGE
Something terrible happened.

MIRTA
(suspicious)
What terrible thing?

JORGE
The police came for Carlos Moreno.

MIRTA
Carlos Moreno? What did he do?

JORGE
His wife was murdered...

MIRTA
No, don't say that!

JORGE
...this morning.

MIRTA
Who would do such a thing?

JORGE
The guerrillas, those DAMN
bastards!

Jorge looks out the window at a pile of junk in the yard.

JORGE (CONT'D)
I told those boys to clean up that
mess.

INT. CORTEZ GARAGE - SHORT TIME LATER

Andres covers a box of wires and electronic gear and stashes
it in the corner of the garage.

DIEGO
What went wrong?

ANDRES
It was a good plan. The bitch
didn't follow it.

Andres and Diego turn and see their father standing in the
doorway. They wonder what he overheard.

JORGE
I told you to clean that yard.

ANDRES
Diego and I had plans.

JORGE
To hell with your plans! You do
what I say, Andres! Get it done. I
have other work for you.

Jorge goes back inside the house. Diego is relieved.

ANDRES
He's such a big man.

DIEGO

One of these days he is going to
stop you but good, Andres.

ANDRES

No one can stop me.

EXT. JUDEA MARKETPLACE - DAY

Delgado makes his way through the dirty, crowded
marketplace, careful not to get his boots wet in the
puddles.

Corporal ROBERTO COLON, 25, clean cut, fit, decent, stands
next to a covered body.

DELGADO

What do we have here?

ROBERTO

Witness said two guys attacked the
woman with knives. Looks like they
were after her bag and the woman, a
Carmen...(checks his notes)

DELGADO

Vives?

ROBERTO

(surprised)

Yeah.

INT. SCOTT'S OFFICE - DAY

Cindy drops a file on Scott's desk.

SCOTT

Thanks?

CINDY

You asked me to check visa records
on a Carmen Vives. Nothing.

SCOTT

So what's this?

CINDY

Her death record. She was murdered.

CLOSE ON SCOTT'S STUNNED EXPRESSION

EXT. COUNTRY ROAD - DAY

Scott is driving down a wet, winding country road. Passes a colorful bus packed with SINGING PASSENGERS.

EXT. JUDEA COUNTRY STORE - LATER

Raining harder. Store owner ARMANDO MARTINEZ, 60, is struggling to open the door.

SCOTT

Senor, I can see the rain's not keeping you from your duties.

MARTINEZ

What's a little rain? I'm drowning in debt.

Martinez gives up trying to open the lock.

MARTINEZ (CONT'D)

Look at this. The bastard broke the lock.

As Martinez kicks the door open, a BLACK CAT HISSES and rushes outside.

MARTINEZ (CONT'D)

What's YOUR urgent business?

SCOTT

I'm looking for an item.

MARTINEZ

I was talking to the cat.

INT. JUDEA COUNTRY STORE - CONTINUOUS

Scott follows Martinez inside. Martinez wades his hands through a jumble of wires and electronics.

MARTINEZ

What kind of item?

SCOTT

A timer ...something small.

Shows Martinez the PIECE OF PLASTIC.

MARTINEZ
(re: timer)
Try this one.

Scott compares the piece to the timer. It matches.

SCOTT
Did someone buy one?

MARTINEZ
Teenagers maybe. I can't say for
sure.

Scott hands Martinez a \$20 bill along with his business
card.

SCOTT
I would appreciate if you call me
if someone buys a time device.

As Scott departs the store, Martinez kisses the \$20 bill.

MARTINEZ
What they say is true, time IS
money, my friend.

INT. CINDY'S OFFICE - DAY

Cindy is standing next to a large screen examining photos of
two similar looking men. Scott is watching quietly in the
doorway. Cindy senses his presence.

CINDY
Where have you been?

SCOTT
Out. Deciding who the lucky guy
will be this weekend?

CINDY
Miami Airport inspector caught Mr.
Lucky with a kilo of cocaine.

SCOTT
That NEVER happens.

CINDY
No record for the Colombian
passport on the left.

Scott moves closer to inspect the photos. Turns with a big
smile.

SCOTT

Page sub.

CINDY

Where?

SCOTT

On the surface it looks like the same guy. But there - see the plastic surgery around the eyes and chin to match the other photo.

Cindy feigns she is impressed, but notices Scott is too distracted to appreciate the gesture.

CINDY

Is there something else?

SCOTT

Any reports come in on the Moreno case?

CINDY

The Moreno case?

SCOTT

Maria Moreno, May 15th, remember? The victim in Judea. Could be connected to the Sanchez case. Could be useful for my thesis.

CINDY

Except for that minor detail that the FBI, the Colombian military and the whole intelligence community said Sanchez was killed by the guerrillas. Did you ever consider the small probability that your thesis could be wrong?

SCOTT

The probability of being correct increases with the intensity someone tries to prove you wrong.

CINDY

I'll try to remember that. Was there anything else?

Scott hesitates.

SCOTT

The Santo Domingo conference. Want to go?

CINDY

Somebody has to stay.

SCOTT

Come on, you have the look. That leaves a few minor details - come up with a 45-minute speech....

CINDY

Those minor details.

Scott considers - it's now or never.

SCOTT

How about my place? Saturday... about seven o'clock.

CINDY

Are you making a pass? Office romances? I don't know.

SCOTT

Is that a yes?

Silence

SCOTT

Seven it is.

Scott deliberates.

SCOTT (CONT'D)

If the cases were connected, the FBI would have to re-open the Sanchez investigation.

CINDY

What? You're investigating this?

SCOTT

(defensive)

No! Yes.

CINDY

And you're going to tell Furley?

SCOTT

About the Judea case? Nah, he would say stay out of it...let an "agent" handle it.

Furley is standing at the door.

FURLEY

Is this your idea of working on
that Sanchez report?

Scott ignores Furley's latest attempt at managing.

SCOTT

You'll get it.

FURLEY

And stay out of the Judea case.

SCOTT

Absolutely.

FURLEY

By the way, that trip to Santo
Domingo, I decided to go instead.

Furley smiles gleefully. Scott shakes his head.

FURLEY

Roads, are you happy working here?

SCOTT

When I am allowed to.

FURLEY

What's that mean?

SCOTT

You rarely tell me what to do,
Frank. You usually tell me what not
to do.

FURLEY

Can't you accept that?

SCOTT

Only one of us knows what they're
doing. You can't accept that.

Furley's smile turns into a scowl.

FURLEY

I want that report TODAY.

INT. CORTEZ GARAGE - DAY

Andres sits at the worktable alone working on a new device. He is tired but driven to complete his project. Andres straightens as he hears the door open.

MIRTA

Who's here?

Andres pulls a cover over the device.

MIRTA (CONT'D)

Andres, what are you doing?

Andres stands in front to block her view.

ANDRES

It's an art project.

Mirta peers around Andres to see what he is working on.

ANDRES (CONT'D)

I'm working on a new design.

MIRTA

Can I see it?

ANDRES

It's not finished.

MIRTA

Just a peek.

ANDRES

When it's finished!

MIRTA

Andres, what is it?

No response

MIRTA (CONT'D)

Remember to lock up.

Andres closes the LOCK on the device. It SNAPS loudly.

INT. CINDY'S OFFICE - DAY

Cindy's on the phone.

CINDY
 (to caller)
 Thank you very much.

Scott enters, reading cable traffic.

Cindy reads Scott the phone messages.

CINDY (CONT'D)
 DAS is giving a briefing tomorrow
 on the Judea collar bomb case.
 There's a million dollar reward for
 information that leads to an
 arrest. And ...

SCOTT
 A million...?

CINDY...
 ...a Luis Delgado called...

SCOTT
 Delgado...?

CINDY
 ... the detective in Judea wants to
 talk with you about the Sanchez
 collar bomb case.

SCOTT
 He wants to meet?

PHONE RINGS. Cindy answers.

CINDY
 Yes, Frank...

She gestures to Scott, "Do you want to talk to him? Scott
 gestures back, "No, I'm not in ..."

CINDY
 I'm sorry, he's not in. May I take
 a mess...I'll have him call.

Scott checks his watch.

SCOTT
 Furley will be in Santo Domingo.

CINDY
 So, what does that mean?

Scott hurries out the door. Cindy calls out to him.

CINDY
Does that mean I can get some
sleep?

Scott pokes his head back inside.

SCOTT
And I'm holding you to our date.

EXT. JUDEA CEMETERY - DAY

An elderly GROUNDSKEEPER carries two large bouquets. Places one of the bouquets in front of a statue but as he turns he walks very slowly - in shock as he gasps at what he sees.

CLOSE ON OPEN GRAVE

The groundskeeper brushes the dirt off the Gravemarker revealing the name - "MARIA MORENO".

Lifts the lid off the coffin.

GROUNDSKEEPER
(crosses himself)
Dios mio!

SHORT TIME LATER

Delgado and Roberto are inspecting the muddy grave site, watched by a PRIEST. Roberto notices something in the dirt.

CLOSE ON STICK FIGURE DOLL

ROBERTO
What is this?

DELGADO
(to the priest)
Does this mean something to you?

PRIEST
(grim)
Santeria voodoo...BRUJERIA.

DELGADO
Santeria?

PRIEST

It is something the Church does not condone. To its followers it is a pagan religion of peaceful
(MORE)

PRIEST (cont'd)
 meditation. I can tell you these
 grave robbers are paleros,
 practitioners of black
 magic. They were not after her
 jewelry. They took her skull.

ROBERTO
 Like that case in Florida. Hotel
 worker..some Santeria priest,
 killed eight people. When the cops
 arrested him, he was totally calm.
 They found eight human skulls in
 his apartment. Said the spirits
 made him do it.

DELGADO
 Have there been other grave
 desecrations, Father?

The priest looks away.

DELGADO (CONT'D)
 Father?

PRIEST
 The church is trying to keep it a
 secret.

DELGADO
 Show me.

After a pause, the priest reluctantly nods. They follow him
 to a fresh grave.

CLOSE ON TOMBSTONE OF CARMEN VIVES

ROBERTO
 Vives? Isn't that...

Delgado motions to Roberto "stop."

DELGADO
 Who may know more about these
 paleros, Father?

PRIEST
 There is a Santeria priest,
 Betancourt, lives outside La
 Palestina. Perhaps he could tell
 you.

DELGADO
I would appreciate it if you
wouldn't tell anyone, Father.

EXT. AVENTURA CLUB - DAY

Scantly dressed girls gyrating on the stage. Mateo is watching in the back of the bar. Three empty bottles on the table.

Andres enters the bar and makes his way over to Mateo.

MATEO
(intoxicated)
Hello, stranger.

ANDRES
Couldn't get away.

MATEO
We weren't too busy. You missed a
good one. This cop walks in here
and asks if anyone knows about some
poor woman who blew her mind.

ANDRES
What did you tell him?

MATEO
I told him to get lost. But
Sebastian, he's thinking it isn't
such a bad idea to leave town.

Mateo POUNDS HIS HAND on the table. Bottle CRASHES on the floor. Mateo stares past Andres and sees Diego standing outside the door.

MATEO
What about him?

ANDRES
He won't talk.

Mateo looks doubtful. Andres tenses.

ANDRES (CONT'D)
I don't like this kind of talk.

MATEO
Then why are you here?

ANDRES

You owe me for the materials.

MATEO

Should have asked for more money
from that fat farmer in Melgar.

ANDRES

I need that money.

MATEO

So, the bad revolutionary is just a
bad debt collector?

Waitress brings more beers to the table. Mateo waits for the
waitress to leave.

Andres breaks into a strained half-smile. Mateo grins
humorlessly back, mimicking Andres' forced smile.

MATEO

What are you smiling at, my friend?

Mateo grabs Andres' hand and leans forward, looking closely
into Andres' eyes.

MATEO (CONT'D)

No wonder she rejected you. You
have the eyes of a dead man.

Andres - wild fury in his expression - pulls his hand away.

ANDRES

The dead can come back to haunt
you, my friend.

Mateo's smile abruptly turns to a look of concern. Others
notice the confrontation.

Andres departs. Mateo's gaze returns to the dancers.

INT. JUDEA POLICE STATION - DAY

Scott opens a door marked "OFFICERS ONLY" in the bustling
police station. Police officer approaches him. Officer
gestures to a man sitting behind a pile of files.

SCOTT

Captain Delgado, I appreciate a man
as busy as...

DELGADO

That's perfectly all right. Say, do you mind if I go outside to smoke?

SCOTT

No, not at all.

EXT. PARKING LOT - SHORT TIME LATER

Delgado takes a leather cigar case from his jacket.

DELGADO

I read a report on that American citizen killed in the Melgar collar bomb case.... Sanchez..

SCOTT

...Roberto.

DELGADO

...Roberto Sanchez.

Lights his cigar.

DELGADO

Whoever killed Maria Moreno may have killed your Roberto Sanchez..
 (watches Scott's reaction)
 ...and Carmen Vives.

He offers a cigar to Scott. Scott nervously takes it.

DELGADO (CONT'D)

A simple woman is picked seemingly at random and killed in a most heinous manner. Then her sister is killed in a busy marketplace and now both their graves are desecrated. Very troubling coincidence, wouldn't you say?
 (musing)

You talked with her sister. What did she say?

SCOTT

She said she was afraid for her life.

DELGADO

This is Colombia. Nobody is safe.

SCOTT
Maybe the FBI should re-open the
Sanchez case.

DELGADO
You mean Mark Roads? He is your
brother, isn't he?

SCOTT
Yeah, and I guess I'm the black
sheep. What do I know? All the
experts say the guerrillas killed
Sanchez.

DELGADO
And you think that?

SCOTT
(surprised)
No.

DELGADO
You don't?

SCOTT
No.

DELGADO
Why?

SCOTT
Grave robbers.... don't seem to fit
their personality.

DELGADO
But...

SCOTT
But the FBI thinks they did it
and...

DELGADO
...and the FBI is wrong. Not
guerrillas.

SCOTT
I'm sorry, what?

DELGADO
Not guerrillas.

SCOTT
But the experts?

DELGADO
Whose side are you arguing? What's
the FBI going to do, not invite you
to their annual Christmas party?

Delgado checks his watch.

DELGADO
Say, do you like football?

SCOTT
I played QB and the bench in high
school.

DELGADO
No, no, not football. Football!
(makes kicking motion)
Come, you will be my guest.

INT. BOGOTÁ STADIUM - DAY

The Colombia-Dutch game is in progress. Delgado and Scott
take their seats as CROWD CHEERS as a COLOMBIA PLAYER
SCORES.

DELGADO
The beautiful game. You study
psychology, don't you?

SCOTT
When I have the time.

DELGADO
You can learn a lot about human
behavior out there. Every national
team shows its country's
personality. Take for example, the
Dutch team. Very smart people, the
Dutch. But they think too much.

SCOTT
That's bad?

DELGADO
Too much passing. Seems they are
afraid to score.

SCOTT

In the US our teams show the coach's personality. For example, the greatest coach I ever saw was the Granite Man, Vince Lombardi of the Green Bay Packers. The Packers were the hardest team to beat.

DELGADO

The Granite Man.....

Roberto makes his way over to Delgado and Scott.

DELGADO

Roberto Colon, Scott Roads. Mr. Roads has an interest in our - er - the military's investigation. Thinks it could be connected to the Sanchez case.

ROBERTO

There may be something. I know this guy who manages the Aventura...

DELGADO

You're hanging out at strip clubs?

ROBERTO

..who overheard some guys talking about explosives.

DELGADO

Do these banditos have names?

ROBERTO

He only knew one. Mateo Mora.

Colombian player gets a yellow card for a flagrant foul.

ROBERTO

Last month Mora and his brother got caught breaking into a store. Claimed they weren't after money, just having fun.

(considering)

What if money wasn't the only motivation in this case?

DELGADO

So you think he's moved up to the big leagues?

(pause)

Have Miguel keep an eye on him.

Another Colombian player gets red-carded for a dangerous play.

DELGADO
Colombian and the US teams very similar... very aggressive.

The Dutch team scores on a breakaway.

DELGADO
But it leaves you vulnerable to counterattack.

CROWD BOOS and begins to throw trash on the field.

DELGADO
I never understood American football.

SCOTT
What don't you understand?

DELGADO
Like the Roman gladiators... without the lions.

SEVERAL FANS rush onto the field. Police push the fans back.

DELGADO
(worried)
Violence is taking over both our countries like a disease.

EXT. US EMBASSY BOGOTÁ PARKING LOT - LATER

Delgado drops Scott off at the US Embassy parking lot.

DELGADO
I've made some notes.

Delgado hands Scott a file.

SCOTT
Why are you being so helpful?

DELGADO
I think we have much in common. Perhaps we could collaborate, kill two birds...

SCOTT

Well...

DELGADO

Good, I'll pick you up in the morning.

EXT. MORENO FARMHOUSE - DAY

DELGADO'S OLD FIAT goes down a long dirt road to the Moreno farmhouse.

As Delgado and Scott step out of the car, there is a LOUD CRACK. Delgado, gun drawn, signals Scott to go around the other side of the house.

As Delgado turns the corner, CARLOS MORENO, ax in hand, is SMASHING A GAZEBO into pieces. Carlos senses he is being watched and turns defensively.

CARLOS

What do you want?

DELGADO

A moment of your time.

Delgado shows his badge.

CARLOS

I've already talked to the police.

Carlos SMASHES THE GAZEBO with the ax again.

CARLOS (CONT'D)

(struggling to speak)

A lifetime of memories.

Swings again.

CARLOS (CONT'D)

When I catch these BASTARDS.

The GAZEBO CRASHES to the ground. Carlos drops the ax and falls to his knees sobbing.

Delgado signals to Scott, "It's okay." Puts his gun back in his holster.

Delgado inspects the cut power line. Considers the effort it took to get up to it.

DELGADO (CONT'D)

Who could plan something like this?

CARLOS

It takes a genius to kill a defenseless woman?

DELGADO

Have you had any threats from the guerrillas?

CARLOS

They wouldn't waste their time. We don't own a decent cow.

SCOTT

Senor Moreno, it could be the killers were after more than money. It could be something like a political or a religious statement.

DELGADO

Perhaps a neighbor.

CARLOS

(disbelieving)

A neighbor could do this?

DELGADO

People will surprise you. Tell me, who knew when you left the house that morning?

CARLOS

I already told them at the station. Only two, Jorge Cortez and Alejandro Ruiz.

Carlos pours gasoline on the broken pieces and STRIKES a MATCH.

CARLOS

Are you finished here?

WOOD PILE ABLAZE

Delgado nods and turns to leave but then stops.

DELGADO

The first nights are the roughest. I know.

(pause)

Don't let the hatred consume you.

INT. JERUSALEM, COLOMBIA SAVINGS AND LOAN - DAY

CLOSEUP ERNESTO RODRIGUEZ

WIDER VIEW Ernesto has a bomb strapped to his neck. He is on his knees struggling to unlock the vault.

Diego and Sebastian are the lookouts. Andres and Mateo watch Ernesto intently.

MATEO

Come on, piggy, open it up.

Ernesto is sweating profusely. His hands slip off the combination lock.

MATEO

What a disgrace!

ANDRES

Piggies can't help themselves.

Andres shoves the barrel of his shotgun under Ernesto's butt.

ANDRES

SQUEAL, PIG! There'll come a day
when you pigs will plead for your
piggy lives.

Ernesto tries the vault door. It doesn't budge.

ANDRES

Are you trying to screw with us?
Screw you!

Andres presses the shotgun to Ernesto's head.

ERNESTO

Please!

EXT. BANK - CONTINUOUS

Guard walks on the opposite side of the street.

INT. BANK - CONTINUOUS

Diego whispers to Mateo - "they are coming". Mateo relays message to Andres, gestures, "don't make a sound."

EXT. BANK - CONTINUOUS

The guard turns the corner and continues down the street.

INT. BANK - CONTINUOUS

Diego motions, "coast is clear."

Ernesto tries again to open the vault. CLICK. VAULT DOOR swings open.

Andres and Mateo quickly enter the vault and carry out four bags.

MATEO

We're rich!

ANDRES

(to Ernesto)

I thank you for your generous contribution. But now we have to go.

Andres and Mateo drag Ernesto inside the vault. Ernesto wipes the sweat from his brow.

As Andres and Mateo exit the vault, Andres stops.

ANDRES

(to Ernesto)

One more thing.

Andres flips SWITCH on the DEVICE. It begins to TICK. Andres closes the vault.

EXT. BANK - CONTINUOUS

Homeless man watches as the four walk calmly to their car and drive away.

MUFFLED EXPLOSION. Smoke seeps out the front door of the bank.

EXT. LA PALESTINA COUNTRY ROAD - DAY

Driving down a dark road. The sun is blocked by the suffocatingly thick forest. Delgado pulls off the main road onto a dirt road, the Fiat lurching up and down on worn shocks.

Off in the distance there is a decaying wood structure surrounded by overgrown weeds.

Scott and Delgado get out and and wade through the tall weeds to the house. SOUND of CHANTING in the distance.

SCOTT

Maybe we should come back.

DELGADO

Is that what your brother would say?

Scott continues through the tall weeds until something grabs his arm. He is shocked to find himself face to face with an old blind man, BETANCOURT, his mouth turning to a Cheshire cat-like grin. SOUND OF CHANTING ceases abruptly.

BETANCOURT

What road are you traveling, young man?

DELGADO

We are here to speak with the priest Betancourt.

BETANCOURT

And who seeks enlightenment from this priest?

DELGADO

Captain Luis Delgado of the Judea police. It is a grave matter.

BETANCOURT

A grave matter? Then, please come inside.

INT. BETANCOURT HOUSE - DAY

The walls of the room are adorned with drawings of Santeria icons and religious symbols. Oil lamps and burning pots of incense create a fog-like atmosphere.

DELGADO

Where is the priest?

BETANCOURT

I am he you seek.

SCOTT

Where are the others? We heard voices.

BETANCOURT

As you can see, we are alone. What has brought you down this road?

DELGADO

Two graves in the Judea cemetery were violated and the skulls of two women are missing.

BETANCOURT

(silence, then an outburst)
Grave desecration has NOTHING to do with the Santeria faith! These grave robbers desecrate Chango.

DELGADO

Chango? Who is he?

BETANCOURT

Chango is a venerated God of the Santeria faith. He controls thunder and lightning. He is known by other names - in Brazil they call him Xangô; in Trinidad as Shango, God of Thunder and in Cuba, Puerto Rico and Venezuela he is St. Barbara, to appease the fearful colonialists.

Betancourt somehow senses Scott is looking intensely at a large painting.

CLOSE ON PAINTING OF A RAM AND SOLAR ECLIPSE

BETANCOURT

You will know Chango by the double-axe on his three heads. The holy animal, the ram, and its holy colors, red and white.

SCOTT

What is the meaning of the solar eclipse?

BETANCOURT

Light and dark, good and evil, the eternal struggle. Santeria has many similarities to the Catholic tradition and just as in Christian religions there are blasphemers of

(MORE)

BETANCOURT (cont'd)
 the faith. These blasphemers
 collect the skulls of their victims
 to seek Chango's blessing and their
 patron saint, the Virgin of Carmen.

SCOTT
 (to himself)
 The assassin of Gaitan.

BETANCOURT
 (surprised to hear it)
 Yes, it is said the assassin
 belonged to the Aurora; apostates
 of darkness who await the dawn of
 the Dark One - he who rises from
 the ground to ignite a global
 conflagration and consume the
 wicked. Their symbol is similar to
 the insignia of the Nazi SS. It is
 said the little man with the
 moustache dabbled in the black
 arts.

DELGADO
 If this Aurora cult was in Judea,
 why have we not seen signs of it
 before?

BETANCOURT
 To find the truth one must look
 beyond the surface. Now do you
 have other questions seeking
 enlightenment?

DELGADO
 We've seen what we need to see. We
 will be on our way. Thank you for
 your help.

BETANCOURT
 It was my pleasure, Captain. I
 pray you both will not lose your
 way on the road back.

EXT. GARAY FARMHOUSE - DAY

THUNDERSTORM rumbles in the distance as Delgado's car pulls
 up to the Garay farmhouse. ALEJANDRO RUIZ, 60, tall with a
 long white beard, is working in the front yard.

DELGADO
Alejandro Ruiz?

Ruiz picks up his shovel and wipes his brow.

RUIZ
Do I know you?

DELGADO
Captain Luis Delgado. This is
Special Agent Roads with the
American Embassy. (winks at Scott)

RUIZ
What is this about, Captain?

DELGADO
Maria Moreno, did you know her?

RUIZ
A terrible thing.

DELGADO
Do you know how she died?

RUIZ
I heard it was an explosive device.

DELGADO
Tell me, what do you know about
explosives?

RUIZ
Oh, I know some things. Taught
ordnance...oh, what was it...
almost twenty years in the
military.

DELGADO
I know. They called you the
"Master".
(pause)
Please keep this to yourself, the
bomb had booby-traps.

RUIZ
So, it wasn't meant to be removed.

DELGADO
My superiors believe the guerrillas
did it.

RUIZ
 It's possible. They've used
 booby-traps.
 (considering)
 But you don't, do you, Captain?

DELGADO
 (watches Ruiz' expression)
 Possibly a neighbor.....

RUIZ
 (with disdain)
 ...who worked with her husband. Of
 course, that's why you're here.

DELGADO
 I'm sorry, but you do know a lot
 about explosives.

RUIZ
 I could NEVER do such a thing.

Ruiz walks away. Delgado motions to Scott to follow Ruiz.

SCOTT
 Senor Ruiz, if you knew someone...
 who was interested in explosives,
 perhaps in the military...

RUIZ
 I'm certain the person who did this
 was not in the military.

SCOTT
 How can you be so certain?

RUIZ
 The design of the device reflects
 the person who made it. In the
 military we teach you to be
 efficient.

SCOTT
 What does it tell you?

RUIZ
 From what you told me, the person
 who made the device is not
 efficient. He's unstable.....

SCOTT
like the bomb.

RUIZ

(looks at Delgado)

Ah, there is hope at least for one of you.

DELGADO

Senor Ruiz, please accept my apology, but it's my job to consider every possibility.

RUIZ

I'll be certain to give a good word to your boss.

DELGADO

You have been very helpful. Say, do you like football? I have an extra ticket. You would be my guest.

RUIZ

Never got interested in sports, Captain. I like movies...mysteries mostly. But, it's been a while.

DELGADO (CONT'D)

So you don't know anyone who could have done this?

RUIZ

I'll tell you who I think did this.

DELGADO

Who?

RUIZ

The devil.

DELGADO

(laughs)

And where am I going to find him?

RUIZ

Look around, Captain. This is Judea.

THUNDERCLAP

Ruiz smiles and goes back to work.

EXT. MILITARY CHECKPOINT - DAY

Delgado and Scott pass a military checkpoint. soldiers point their weapons at a line of passengers standing beside the colorful bus. The soldiers are dumping the contents of the passengers' bags on the ground.

EXT. CORTEZ HOUSE - DAY

Mirta opens the door cautiously. Rain is falling in solid sheets.

DELGADO

Senora Cortez, I need to speak with your husband.

INT. CORTEZ HOUSE - CONTINUOUS

Jorge enters the room. Mirta looks worried.

DELGADO

Senor Cortez, I need a minute of your time. I have just a few questions.

JORGE

Yes, Captain, of course.

DELGADO

May I sit down?

Delgado sits stiffly into the chair opposite Jorge.

DELGADO

You have a very beautiful home.

JORGE

We also have an apartment in Bogotá.

DELGADO

It's good to get away from the problems of the city.

JORGE

How can I help you, Captain?

DELGADO

It's about the murder of Maria Moreno.

JORGE

Those damn guerrillas should be hung. Instead the government placates them. It could have been my family.

DELGADO

You were working with Carlos Moreno when it happened?

JORGE

Carlos? Yes, he's an employee.

DELGADO

Who knew you were working with Senor Moreno that morning?

JORGE

Why, Captain?

DELGADO

Well, whoever attacked her knew she would be alone.

JORGE

My wife, my sons.....

DELGADO

Your sons?

JORGE

Andres and Diego.

Jorge turns to look for the boys but sees the empty garage.

JORGE

But.....they aren't here.

SCOTT

Did you notice anything unusual?

Jorge stares at the garage.

SCOTT

Senor Cortez?

JORGE

Unusual? No, nothing at all.

SCOTT

Any problems with a neighbor?

JORGE
Problems? What are you getting at?

DELGADO
Nothing, nothing at all. We're just
looking for a possible explanation.
I think that's everything.

As Delgado and Scott walk to the door, Delgado notices a
metal sculpture.

DELGADO
This is very beautiful.

JORGE
My son, Andres, made it.

DELGADO
You must be very proud.

As Delgado departs, Jorge looks towards the garage.

INT. JUDEA POLICE STATION - DAY

Police officers are watching a news bulletin on TV.

ANNOUNCER (ON TV)
There has been another collar bomb
murder. A wealthy banker was killed
by four guerrillas wearing hoods.
Colombian President
Rojas condemned the brutal
execution.

ROJAS (ON TV)
The men of violence have placed a
necklace of dynamite around the
hope of all. I have asked General
Gomez to take over the collar
bomb investigation.

GENERAL JULIO GOMEZ, 70, weighed down by his medals,
struggles to reach the podium.

GOMEZ (ON TV)
At this time I have declared
martial law in the Quinteras
district. I will not stop until I
track these murderous rebels down
in the jungle.

CLOSE ON DELGADO'S SHARP REACTION

DELGADO
Unbelievable!

EXT. JUDEA POLICE STATION - SHORT TIME LATER

LINE OF MILITARY VEHICLES ROAR past the Judea police station. TWO VEHICLES SCREECH TO A STOP in front of the police station. Six soldiers exit the vehicles and enter the station.

INT. DELGADO'S OFFICE - CONTINUOUS

Delgado hears SHOUTING and motions to Roberto.

DELGADO
Call Javier at headquarters. Ask
him what is going on.

ARMY MAJOR, FLANKED BY SEVERAL SOLDIERS WITH AUTOMATIC WEAPONS, push past the Security Gate and march into Delgado's office. As Roberto stands, the major points his gun at him.

DELGADO
By whose authority.....?

ARMY MAJOR
(reading from a declaration)
The Judea Civil Police is ordered
by General Julio Gomez to surrender
all evidence related to the collar
bomb investigation. Effective
immediately this criminal
investigation is under the
authority of the military.

Unnoticed by the soldiers, Delgado slowly pushes a box under his desk with his foot.

As the soldiers leave Delgado's office, Roberto peers out the window.

ROBERTO
Maybe they were guerrillas.

DELGADO
Why would guerrillas wear hoods?

INT. ANDRES' BEDROOM - NIGHT

CLOSE ON EIGHT SKULLS WITH BURNING CANDLES

ANGLE ON ANDRES

He's in a trance, sitting on the floor before a large painting with SS-type symbols and lightning bolts. He's holding a photo of a long-haired beauty.

The door opens and Diego enters. Gazing at Andres uneasily, he is about to say something but then reconsiders. He closes the door and leaves.

INT. SCOTT'S BEDROOM - NIGHT

Floorboard CREAKS. Scott is startled out of a deep sleep and turns on the light. Mark is standing by the door, slightly intoxicated.

SCOTT

Mark, you scared the shit out of me. What time is it?

MARK

Late.

SCOTT

Why didn't you say you were coming?

MARK

Gotta keep ya on your toes, kid.

SCOTT

Don't worry about me.

Mark tosses Scott's dirty clothes off a chair.

MARK

Don't you ever clean this dump? You're a diplomat for god's sakes.

SCOTT

It may be dirty but my conscience is clean. So how's business at the House of Hoover?

MARK

How's business? The anti-terrorism business is always good.

(pause)

I hear you've been talking to the locals about the Sanchez case.

SCOTT

Something came up. A woman was killed in Judea. The cases could be connected. And there's this weird religious aspect. Doesn't seem the personality of the guerrillas.

MARK

More BS for your PhD, kid?

Scott takes a file out of a briefcase. Offers it to Mark.

SCOTT

Read it. There's an analysis of the bomb maker.

MARK

Not interested.

SCOTT

I want you to read them.

MARK

Face facts, kid. The guerrillas kill people, rich people and poor people who can make them rich.

SCOTT

There's something strange about this.

MARK

You're wasting your life, kid. Nothing you do will change a damn thing in this godforsaken country. Come work for the FBI. I can get you a nice job in DC with a nice expense account, all the perks.

SCOTT

So I should be like you? God, your suits cost more than these people make in a year.

MARK

Haven't you heard? I'm the famous Mark Roads. Best in the business, like Armani. Hell, I'm just hanging on for as long as it lasts.

SCOTT
I worry about you.

MARK
Don't worry about me. Worry about
yourself. Get some rest, kid. You
look tired.

Mark turns the light off.

INT. AVENTURA CLUB - NIGHT

Andres enters the club with SANDRA, a long-haired beauty. He spots Mateo sitting in a booth drinking alone.

ANDRES
Where have you been?

MATEO
Here and there. Where you been
hiding?

ANDRES
Final exams. I had to pull my
grades up.

Mateo eyes Sandra.

MATEO
Who's your friend?

ANDRES
Sandra, say hello to Mateo.

SANDRA
Is he harmless?

MATEO
I don't bite.

In the corner of the club is a HIDDEN FIGURE WITH A CAMERA.

Andres notices Sandra making eyes at Mateo. Andres pulls Sandra's arm - motions her to the dance floor.

ANDRES
(to Mateo)
We need to talk.

MATEO
(looking at Sandra)
Don't be a stranger.

FIGURE CLICKS photos of Andres and Sandra.

INT. CORTEZ HOUSE - NIGHT

Diego and Andres return from their night out. They hear LOUD VOICES coming from the kitchen.

MIRTA
Tell me who she is.

JORGE
She is just a friend.

MIRTA
Where does she live?

JORGE
In Bogotá.

MIRTA
And you pay her rent?

JORGE
I help her a little.

MIRTA
With money we need.

Mirta slaps Jorge's face. Jorge slaps her back.

MIRTA
I told you I would leave you.

JORGE
Why are you getting upset?

MIRTA
You shame me in front of my family.

JORGE
Calm down!

MIRTA
The old women gossiping ...

JORGE
Screw the old women!

MIRTA
No more! I'm leaving. I'm taking
the boys.

JORGE
And where are you going to live?

MIRTA
Don't worry about us. Claudia has
offered to let us stay with her.

JORGE
Canada? Be realistic.

Mirta runs into her bedroom and slams the door.

JORGE
Damn women!

Jorge slams the front door on his way out.

INT. DELGADO'S OFFICE - DAY

Roberto is on the phone. Delgado and Scott are reviewing
case files. Delgado opens a file. Several photos fall out.

DELGADO
What are these?

ROBERTO
Photos of Mateo Mora and his
friends at a dance club.

DELGADO
Do these friends have names?

Roberto hands Delgado one of the photos.

CLOSE ON PHOTO OF SANDRA and ANDRES.

ROBERTO
His name is Andres.

DELGADO
Andres Cortez?

EXT. CORTEZ HOUSE - DAY

KNOCK ON THE DOOR. Diego opens it.

ROBERTO
I'm looking for Andres Cortez.

DIEGO
Andres? But he's not here.

ROBERTO
Well...

DIEGO
Diego.

ROBERTO
It's about the murder of Maria
Moreno.

DIEGO
I don't know anything about that.

ROBERTO
Are you sure? I mean, how do you
know?

DIEGO
No, no, I'm sure.

ROBERTO
Four men attacked her...

DIEGO
I don't know anything...

ROBERTO
So how do you...?

DIEGO
Look, I answered your question.

ROBERTO
I'm sorry, what?

DIEGO
I'm cooperating here and ...

ROBERTO
Is there a problem?

DIEGO
I'm not, uh, I'm not arguing. I
haven't heard... seen anything.

Roberto hesitates then hands Diego his business card.

ROBERTO
Have your brother give me a call.

INT. DELGADO'S OFFICE - DAY

Delgado's reading a report. He senses someone standing in the doorway. As Delgado gazes up, it's Ruiz.

RUIZ
I heard there's a murder mystery
playing in town.

DELGADO
Which one?

RUIZ
Thought I'd take a look at the
device.

Delgado lifts a BOX from under his desk.

DELGADO
I thought you would.

INT. POLICE FORENSICS LAB - LATER

Ruiz hovers over a light tray examining the pieces of the bomb.

RUIZ
Separate compartments for the
explosives...electronic control
panel. Oh, smart guy. The booby
trap used multiple triggers... acid
syringe... possibly a photocell.

SCOTT
And this.

Scott places the timer on the tray.

Delgado gives him a quizzical look.

RUIZ
I've never seen a device like this.

SCOTT
Could he get all the components out
here?

RUIZ
Probably got the sophisticated ones
in Bogotá.

DELGADO
Any connection to the guerrillas?

RUIZ
It is a sophisticated device.

DELGADO
But...?

RUIZ
There's something else. Lots of
glue. Looks homemade, like someone
starting out.

SCOTT
Maybe the guerrillas are training a
new bomb maker.

RUIZ
Whoever he is, he has talent.

DELGADO
So what's your guess?

RUIZ
My guess is the person is
relatively young.

DELGADO
Why do you say that?

RUIZ
If he was older, we would have
heard from him before now.

INT. CORTEZ HOUSE - NIGHT

Diego and Mirta sit at the dining table. Andres enters.

DIEGO
Why do we have to leave?

MIRTA
That's enough. It's decided.
Claudia is happy to have us come
and live with her.

ANDRES
When? What about my classes?

MIRTA

We will get our visas next week.

DIEGO

It doesn't matter what we want.

MIRTA

You would rather live with your father?

Andres is smiling, calm.

INT. DELGADO'S OFFICE - DAY

Roberto enters Delgado's office.

ROBERTO

There's a problem.

DELGADO

Mateo Mora?

ROBERTO

Andres Cortez. His family interviewed for immigrant visas to Canada.

DELGADO

Bring him in.

INT. INTERROGATION ROOM - DAY

Andres sits at the interrogation table and shows little interest in photos of Maria Moreno's corpse in front of him.

Roberto and Scott sit across the table.

ROBERTO

Mr. Roads is with the US Embassy. He has some questions.

ANDRES

So do I. Why are you showing these to me?

ROBERTO

Did you know her?

ANDRES

Maria Moreno, right?

ROBERTO
Where were you when she was killed?

ANDRES
Home, I guess.

ROBERTO
Would your brother remember?

ANDRES
I don't know. Why don't you ask
him.

SCOTT
I hear that you like to work with
metals and electronics.

ANDRES
So I know how to make a lamp.

SCOTT
And I hear you like to play with
explosives.

ANDRES
You hear lots of things in
Colombia, gringo. Where you born?
(notices Scott's chain with that VW
medallion) Germany?

SCOTT
Columbia...
(Andres is surprised)
...Pennsylvania. Have you ever been
to Melgar?

ANDRES
No. Ever been to Disney World?

Andres looks at the security window. He senses someone is
watching.

ROBERTO
Did you tell Mateo you were leaving
the country?

Concerned, Andres looks downward quickly then looks up at
Roberto with a calm blank expression.

ROBERTO
You didn't tell him?

ANDRES
Is that a crime?
(pause)
I don't know who killed Maria. I
used to bring her clothes my mother
gave away. If I knew anything about
this I would have told you. I liked
her.

Roberto studies Andres' face. Andres seems genuinely moved.

DELGADO (ON SPEAKER)
Let him go.

ROBERTO
(to Andres)
You're free to go.

As Andres is escorted out of the room, Delgado enters.

ROBERTO
Why did you let him go? We didn't
get anything out of him.

DELGADO
We don't have anything on him.

EXT. JUDEA MARKETPLACE - DAY

Mateo and Sebastian are sitting on the hood of their car
laughing with friends.

Three police cars suddenly arrive and block the street.

Roberto pulls Mateo off his car and forcibly pats him down
for a weapon.

ROBERTO
I hear you're a tough guy.

MATEO
(unconcerned)
What's the problem, officer?

Roberto forces Mateo into the back of the police car.

INT. INTERROGATION ROOM - DAY

Delgado and Roberto sit opposite Mateo. Scott watches behind the security window.

MATEO
(fakes calmness)
I want to call my lawyer.

DELGADO
Andres Cortez says you like older women like...

MATEO
I don't waste my time ...

DELGADO
....Maria Moreno.

MATEO
(tries to stand up)
Piss off.

Delgado knees Mateo in the groin.

MATEO
Oomph!

DELGADO
Did you know Andres is leaving Colombia?

MATEO
(hesitates)
What do I care?

DELGADO
Oh, he didn't tell you?

MATEO
I don't know him that well.

DELGADO
Apparently not.

Delgado drops the photo of Maria in front of Mateo.

MATEO
I don't know that woman.

ROBERTO
That's not what Andres said.

MATEO

He lied.

ROBERTO

He told us another story
altogether.

MATEO

Was it the one about your sister?

DELGADO

He says it was all your idea.

MATEO

This is nuts. I want a lawyer.

Mateo knocks on the table and looks under it.

MATEO

Hello? Are you deaf? Where is my
lawyer? I'm looking...

Roberto kicks Mateo's chair over. Mateo quickly gets up and
confronts Roberto.

MATEO

I'll have your badge!

ROBERTO

Tough guy, I have a witness who
says you planned the whole thing.

MATEO

What is this? I come down to visit
and you lock me up in front of my
friends.

DELGADO

Sit down!

MATEO

Are you gonna charge me, or what?

DELGADO

I'll charge you when I'm ready.

MATEO

With what?

DELGADO

You know damn well.

Mateo glares at Delgado.

MATEO
Charge me with it and I'll beat it.

ROBERTO
(to Delgado)
I'd say you've struck a nerve.

MATEO
This whole thing is a shakedown.

DELGADO
What makes you say that?

MATEO
You pigs want to cavity search me.

Roberto moves closer to Mateo.

DELGADO
Let him go.

Mateo smiles in Roberto's face and turns to leave.

DELGADO
Aren't planning to leave Colombia,
are you?

Mateo's smile disappears.

INT. JUDEA BAR & GRILL - NIGHT

Delgado, Scott, and Roberto are sitting in a corner booth of a crowded restaurant.

ROBERTO
So, Scott, you were born in
Columbia, then you lived in the
Columbian District of Washington,
and now you are here. Seems like
all your roads lead to Colombia.
Maybe your mother should have named
you Columbia Roads.

SCOTT
Yeah, something like that. Ever
been to Washington?

ROBERTO
(shakes head "no")
If I get a visa someday. I studied
your country's history at the
university. Our countries have a
(MORE)

ROBERTO (cont'd)
lot in common. For example, did you know Thomas Jefferson wanted to name your country Columbia?

SCOTT
I didn't know that.

ROBERTO
And your civil war ... similar to ours.

SCOTT
It just never ends.

ROBERTO
Tell me, what happened to a person that they can be sick enough to do something like this...kill a defenseless woman?

DELGADO
The world is full of sick people.

SCOTT
Technically, they're psychopaths. They can't feel human attachment so they seek power to fill the void. Quite frankly, we don't know much about it except that it starts with some conflict or guilt. Some cultists are psychopaths who have delusions that their body's been invaded by an alien intelligence - evil spirits.

ROBERTO
How can you spot them?

SCOTT
They're not that different in appearance. They actually care about the way they look. They just want to hurt and control people.

DELGADO
Perhaps we do think alike. That great philosopher Homer Simpson said he wanted to be a policeman because it allowed him to do what he always wanted - to help people and to hurt people.

ROBERTO
So what are these psychos thinking?

DELGADO
One may give up the other.

EXT. AVENTURA - NIGHT

Mateo and Andres stand in the garbage strewn alley behind the Aventura. Mateo peeks around the corner.

MATEO
They know something.

ANDRES
If they knew anything, they would have both our necks already.

MATEO
I'd like to wrap one around that cop's neck.

ANDRES
We're safe. Keep it that way.

MATEO
That's easy for you to say. You're leaving.

ANDRES
(considering)
I could get them off your neck...but it's going to cost you.

MATEO
What, my credit's no good?

INT. DELGADO'S OFFICE - DAY

As Delgado reaches down to pick up a file, he sees Ruiz standing in the doorway holding a metallic box.

RUIZ
Present from General Gomez. His Mass Spectrometer. Could help narrow the search.

INT. POLICE FORENSIC LAB - SHORT TIME LATER

Delgado, Scott and Ruiz huddle around the mass spectrometer.

RUIZ

It's metallic epoxy. Used in metal sculpture. I'd say this guy's a real artist.

Roberto enters, very excited.

ROBERTO

Someone called from the Aventura...

DELGADO

Strip clubs again?

ROBERTO

...says he has information about the guys who killed Maria Moreno. Wants to meet at noon.

Delgado looks at Ruiz and Scott.

DELGADO

Give us a few minutes.

EXT. AVENTURA - DAY

FIGURE IN SKI MASK hides in the alley across the street watching Ruiz, Roberto, Scott and Delgado enter the Ventura.

INT. AVENTURA MANAGER'S OFFICE - CONTINUOUS

ALVARO LAS CASAS is snoozing at his desk. Delgado pushes his chair back.

LAS CASAS

(startled)

What's the problem?

DELGADO

Someone called from here. Wanted to chat.

LAS CASAS

But there's no one here.

ROBERTO

Seen anyone hanging around?

LAS CASAS
No, the girls don't dance until 2.

EXT. AVENTURA - MOMENTS LATER

FIGURE crawls under Roberto's car and attaches the DEVICE to the gas tank.

CLOSE ON TIMER - 15 minutes and counting.

Figure crawls out from under the car and runs to the alley across the street.

INT. BOGOTÁ AIRPORT - DAY

Diego and Andres walk down the airport concourse. They pass through Immigration - Exit Controls.

CLOSE ON TERMINAL CLOCK - 11:58.

INT. AVENTURA MANAGER'S OFFICE - MOMENTS LATER

CLOSE ON DELGADO'S WATCH - 11:59

DELGADO
(to Roberto)
I think you've been stood up.

As they leave the room,

ANGLE TO TV

There's breaking news coverage of a Colombian military operation.

REPORTER (ON TV)
General Gomez has announced the military's Beta Group has located the camp outside Judea of the guerrillas responsible for the collar bomb murders.

EXT. GUERRILLA CAMP - DAY

The reporter watches as the soldiers start to close the net on the guerrilla's camp.

A SOLDIER moves forward into firing position. His boot hits a TRIP WIRE in the brush.

IN THE CAMP

The guerrillas react to the ALARM - instantly run to their assigned positions. Some grab weapons - others begin wiring their detonators. They look to their leader.

GUERRILLA LEADER
Wait for my signal!

OUTSIDE

The soldiers advance on the camp.

IN THE CAMP

GUERRILLA LEADER
Viva Colombia!

The guerrillas fire on the advancing soldiers.

DETONATORS PUSHED

OUTSIDE

The soldiers are engulfed in a WALL OF FLAMES.

CUT TO:

EXT. AVENTURA - MOMENTS LATER

CLOSE ON TIMER OF CAR BOMB - 15 seconds and counting.

Roberto and Ruiz open the car doors as Delgado and Scott exit the club.

CAR BOMB EXPLODES

Delgado and Scott rush to the burning car and pull Roberto and Ruiz's lifeless bodies into a stairwell.

GAS TANK EXPLODES

Delgado sees FIGURE IN SKI MASK across the street.

DELGADO
(to Scott)
Stay here!

FIGURE takes off down the alley.

Delgado FIRES FIVE TIMES - WALL IS SHREDDED.

Delgado takes off running -- reloading on the fly.

He rounds the corner of the alley, when he sees -- a prostitute and s customer staring at him -- he turns back and sees...

FIGURE is just vaulting over the wall.

Delgado FIRES TWICE -- BAM! BAM!

Windows are shattered to both sides of the FIGURE. The FIGURE stumbles but keeps going -- pulling a glass shard from his arm.

Delgado is RUNNING DOWN NARROW STREETS -- right -- then left -- LEAPS over a wall -- landing on a STEEP ROOF -- sliding, falling, crashing to the ground in --

SMALL COURTYARD

-- steep walls on all sides. But there's a large window -- and it's open. Delgado steps through and finds himself in a drug den.

INT. DRUG DEN - CONTINUOUS

Addicts scatter as Delgado strains to see in the dark.

DRUG PUSHER takes exception to the party crasher.

DRUG PUSHER
(gun in hand)
You looking for trouble?

Delgado shakes his head. Tucks his gun under his coat.

DELGADO
Man in black. Where did he go?

ADDICT
Nobody sees anything here. Now you
just keep moving.

Startled addicts stare as Delgado walks past and heads towards the front door. Delgado opens the door to the street and --

EXT. COMMERCIAL STREET - CONTINUOUS

SIRENS. POLICE CARS approaching. Delgado turns away and cautiously heads down a quiet side street.

EXT. SIDE STREET - CONTINUOUS

FIGURE IN SKI MASK comes running back down the street when -- BAM -- Delgado comes out of a building and tackles the FIGURE to the ground.

DELGADO'S GUN is knocked out of his hand.

FIGURE flashes a knife and shreds Delgado's sleeve. But now Delgado is moving forward --

DELGADO
Where are your friends?

Delgado is on the offensive...BAM! BAM!

Shots are fired as a GUERRILLA JEEP is ROARING towards them.

As Delgado and the Figure duck behind cars, GUERRILLAS are shredding the street -- FIRING ruthlessly.

NOW THE POLICE ARE HERE -- blocking the end of the street.

Delgado and the Figure are vulnerable on two flanks. The COPS are YELLING. And now --

THE GUERRILLAS BLAST THE COPS -- things have changed into a FIREFIGHT.

Delgado dives into a small store.

INT. SMALL STORE - CONTINUOUS

GUERRILLAS FIRE at Delgado. Shit is flying everywhere in here -- hard to see and --

EXT. STREET - CONTINUOUS

The police are no match for the guerrillas' firepower. They fall back.

POLICE COMMANDER calls in for assistance.

INT. COURTYARD - MOMENTS LATER

FIGURE crosses a small courtyard. CRASHES through a door -- and now he is in a small sweatshop.

INT. SWEATSHOP - CONTINUOUS

TWENTY CHILDREN WORKING AT SEWING MACHINES. MAN IN CHARGE -- about to say something -- but the FIGURE runs next door.

INT. DRUG PROCESSING LAB - CONTINUOUS

SMALL GROUPING OF DRUG PROCESSING WORKERS at a table with a pile of white powder in the middle stare at the FIGURE.

Delgado enters and shuts the door behind him. Guerrilla shreds the door with BULLET HOLES.

FIGURE races to the next room as -- BAM -- a GUERRILLA kicks the door open.

Delgado turns and throws his DAGGER into the neck of the guerrilla.

The guerrilla - dying - FIRES HIS WEAPON wildly, setting off SEVERAL EXPLOSIONS.

The room is now a WALL OF FLAMES.

The workers follow Delgado out of the inferno.

EXT. MAIN STREET - CONTINUOUS

There's a war zone in the street. MILITARY GUNSHIP arrives and STRAFES the street. GUERRILLAS fire back.

Delgado and the workers dive behind cars for cover.

Now there are JEEPS with PARAMILITARY SOLDIERS firing at both sides as they arrive at the scene.

Delgado crawls to the side of the building and makes his way from the firefight to side street.

EXT. SIDE STREET - CONTINUOUS

FIGURE IN SKI MASK is frantically hot-wiring a red sports car. As Delgado slowly approaches him, a MILITARY GUNSHIP fires on GUERRILLA MACHINE GUN POSITION in the building across the street.

Debris rains down on Delgado and knocks a POLICEMAN unconscious. Delgado removes the patrolman's revolver.

FIGURE gets the red car started and hits the gas. TIRES SCREAM as he flies out of the parking space -- BAM - Delgado fires, shattering the windshield.

GUNSHIP coming directly at Delgado as he aims for the RED CAR -- but the gunship forces him to dive out of the way and --

ONE QUICK MOVE around a TRUCK and the RED CAR drives away - free.

PEOPLE staring at Delgado, who is covered in dirt and bleeding -- yelling -- not yelling for long because --

A POLICE MOTORCYCLIST comes flying down the street -- going way too fast and -- CRASHES in the debris. Delgado pulls the injured cyclist off his bike and takes off.

POLICE CARS just racing to the scene follow --

HIGH SPEED CAR CHASE. And Delgado better do some fancy driving because the POLICE AND THE MILITARY GUNSHIP are after him.

INT. RED CAR (MOVING) - SHORT TIME LATER

FIGURE looks back. Delgado's gaining on him.

And -- DELGADO FIRES -- SHREDS the back of the car.

Red car swerves, up on the sidewalk back onto the street -- slaloms through the traffic -- racing towards an intersection and --

IN THE INTERSECTION

CARS - HORNS BLARING - coming the other way.

Delgado just makes it through -- the POLICE CAR tries to squeeze through -- skidding and --

CRACK! The car hits the front of a police car sideways.

EXT. VARIOUS SHOTS AROUND JUDEA - DAY

MILITARY UNITS are mobilizing -- swarming into this area and

BACK TO THE CAR CHASE --

Delgado is followed by the GUNSHIP -- FIRING WILDLY AT DELGADO.

RED CAR AND DELGADO'S MOTORCYCLE ROAR as they pass a PAINTED BUS CROWDED WITH SINGING PASSENGERS at HIGH RATE OF SPEED - and now one quick move and they are into a TUNNEL.

INT. TUNNEL - DAY

Racing against traffic in the tunnel. And now -- Delgado is pulling up along side the red car. Both swerving to avoid oncoming cars and --

Delgado FIRES -- TWICE -- hits the windshield. The RED CAR swerves at the same time.

RED CAR LEAKING GAS -- one of the rounds hit the tank.

Delgado is gaining as they near the end of the tunnel.

EXT. TUNNEL - DAY

POLICE CARS have set up a roadblock at the end of the tunnel. GUNSHIP circles overhead. Soldiers are running to their side.

INT. TUNNEL - DAY

RED CAR -- breaking too late -- running out of options and -- turns hard -- into the side of the tunnel.

INT. RED CAR - MOMENTS LATER

FIGURE removes his ski mask. It's Mateo.

INT. TUNNEL - SECONDS LATER

POLICE CAR is following close behind and Delgado can't stop -- he's skidding hard, turning the bike sideways, skidding out of the tunnel and --

EXT. TUNNEL - CONTINUOUS

-- sliding across the ground and - and he's up -- lifting up his bike and -- but he is pinned to the ground by a POLICE OFFICER as SOLDIERS come running.

Delgado looks back towards the tunnel.

Red car's tail lights fading in the distance.

CUT TO:

EXT. BOGOTÁ AIRPORT - DAY

CLOSE ON JET ENGINE as the airliner rolls down the runway and takes off.

FADE TO BLACK:

INT. EMBASSY CONFERENCE ROOM - DAY

Scott, arm in a sling, sits across the table from FURLEY AND FIVE MEMBERS OF THE EMBASSY COUNTRY TEAM.

FURLEY

Because you acted without supervision and your actions were outside the scope of your duties, your tour of duty has been curtailed. You have been re-assigned to the Colombia Desk at the State Department. Ms. Fisher has also been reassigned to the Colombia Desk. After one year of probation, Diplomatic Security will re-evaluate both your employments with the Department.

INT. DULLES AIRPORT - BAGGAGE CLAIM - DAY

Scott reaches for his bags but someone beats him to it.

CINDY

Welcome home.

INT. SCOTT'S APARTMENT - NIGHT

Cindy, sitting at the table, smoking a cigarette, wine glass in the other hand, looks around the room. The door to the bathroom, closed. Cindy sighs, takes a drag, and puts the glass down.

HANDLE starts to turn. Scott opens the door - sling is gone but his hand is bandaged. Slowly closes the door behind him, moves into the room.

CINDY

Is this a bad time?

SCOTT
(smells food burning)
Oh damn, the veal!

CINDY
Do you want me to go...?

SCOTT
No, no, I'm just...

Scott opens the oven.

CINDY
Why didn't you order out?

SCOTT
I like to cook...OUCH!

Scott burns his hand pulling the veal out of the oven.

CINDY
You can't cook if you can't think.

Cindy puts potholder glove on and removes the veal.

SCOTT
You like to cook?

CINDY
Let me see that.

She checks the burn on Scott's hand.

SCOTT
I'll put some water on it.

Cindy leads Scott to the refrigerator. Removes ice tray from the freezer. Deftly CRACKS THE ICE TRAY with one hand, wraps his hand in a towel with ice cubes.

CINDY
Isn't there something you...?

SCOTT
I'm sorry I got you involved.

CINDY
What happened?

SCOTT
If I'd...if I'd...DAMN!

CINDY
So it's finished?

SCOTT
I...do you think I should stop?

CINDY
You do what you want. Knock your
head against a brick wall.

SCOTT
Everyone thinks I'm wrong.

CINDY
The probability of being correct
increases with the intensity others
try to prove you wrong.

SCOTT
Who told you that?

CINDY
You did. You want sympathy, you've
come to the wrong place.

SCOTT
What makes you so tough?

CINDY
Maybe I'll tell you later.

SCOTT
Is there going to be a later?

He feels the answer is "no".

CINDY
Honest to god, you jump from one
conspiracy to another.

SCOTT
You don't understand.

Cindy looks away, shakes her head "NO".

CINDY
What am I doing here?

Cindy grabs her jacket hurriedly.

CINDY (CONT'D)
I can't waste my time. NO MORE!

Cindy hurries to the front door. She struggles with the lock. She can't catch her breath. Scott blocks the door.

SCOTT
Wait a minute.

CINDY
Leave me ALONE!

Cindy is still trying to catch her breath.

SCOTT
Why are you doing this?

Scott tries to stop Cindy but she walks out.

EXT. AMUSEMENT PARK - TORONTO - DAY

Andres and Diego sit on a fence next to a sign: "Ride the Midway."

ANDRES
I had that dream again.

DIEGO
Which one?

ANDRES
Where Maria is burning me.

There is the SOUND of a roller coaster. It grows LOUDER as it approaches. The ROLLER COASTER passes LOUDLY over their heads.

SUPERVISOR looks at Diego and Andres disapprovingly.

SUPERVISOR
You two, quit daydreaming.

Andres ignores him.

ANDRES
It is telling me that it's time.

DIEGO
For what?

ANDRES
REVOLUTION! The spirits demand it.

DIEGO
Andres, lower your voice.

ANDRES
As the Aurora prophecy has
foretold, the road to revolution
will lead from Colombia to destroy
the great USA. The Dark One will
lead the war and with Chango's
blessing, burn it to the ground!
It's destiny.

Andres stands up on the fence as the COASTER passes LOUDLY
overhead.

ANDRES
(shouting, but only he can
hear himself)
DESTINY!

EXT. JOHN'S PIZZA SHOP - COLUMBIA, PENNSYLVANIA - NIGHT

CLOSE ON SIGN - JOHN'S VOTED BEST PIZZA IN COLUMBIA,
PENNSYLVANIA

Line of customers waiting to enter.

INT. JOHN'S PIZZA SHOP - NIGHT

MIKE, the pizza store manager, walks over to a FIGURE with
his head buried in the USA TODAY.

MIKE
Kevin, this is Rita.

KEVIN MILLS, 40, heavysset and too trusting for his own good,
locks eyes on RITA HANSEN, 20.

MIKE
I want you to show her the ropes.

RITA
Hi, Kevin.

KEVIN
Glad to know ya, Rita.

Mike takes an order over the phone.

MIKE
(holding pizzas)
Kevin, Econolodge.

KEVIN
Let's roll, Rita.

INT. KEVIN'S CAR - CONTINUOUS

Kevin pulls out blindly into traffic. SUV SWERVES to avoid hitting them.

KEVIN
The secret to good tips is
the customer wants it fast and
hot.

Rita suppresses a nervous laugh.

KEVIN (CONT'D)
You got to take shortcuts. Avoid
Washington. It's always screwed up.

Kevin makes a quick turn, drives through a parking lot, back out again to avoid a stoplight.

RITA
Ever get stopped?

KEVIN
Once or twice. They just give me
warnings.

Kevin pulls into the hotel parking lot.

KEVIN (CONT'D)
This is the place. Wait here.

INT. ANDRES' HOTEL ROOM - CONTINUOUS

Andres opens the door.

KEVIN
Two large pepperoni. That's \$17.

Andres assesses Kevin closely.

ANDRES
Been doing this long?

KEVIN
12 years.

ANDRES
Ever been robbed?

KEVIN
Nah, Columbia's a pretty safe
place.

Andres gives Kevin a twenty dollar bill.

ANDRES
Keep the change,

KEVIN
Kevin. Okay, have a good one.

Andres closes the door.

ANDRES
(to Diego)
I found our pigeon.

EXT. TORONTO AIRPORT - DAY

Andres and Diego wait for Mateo and Sebastian to exit. Mateo spots Andres, waves his hat.

MATEO
Hey, gringos.

Mateo eyes a beautiful girl, makes SMACKING NOISES with his lips. She turns away in disgust.

ANDRES
You haven't changed.

MATEO
(smells his armpits)
Frickin' coach stinks.

ANDRES
Ready for some real money?

MATEO
It's about time.

EXT. US-CANADA BORDER CHECKPOINT - DAY

Andres' car pulls up to US IMMIGRATION INSPECTOR. Mateo and Sebastian are in the car behind them.

INSPECTOR
What is the purpose of your visit?

ANDRES
Pleasure.

Inspector looks at Andres and Diego carefully and compares their faces with their passport photos. He returns the passports and waves them on.

EXT. COLUMBIA, PA BANK - DAY

As Andres and Mateo park next to an Amish horse and buggy a police car pulls into the parking lot next to Mateo's car.

Mateo looks at Andres disapprovingly.

ANDRES
Want to back out?

MATEO
Hey, we came all this way.

They exit the parking lot.

INT. JOHN'S PIZZA SHOP - DAY

Andres looks around the pizza shop - Kevin's not there. He sits down at a table next to a sign

CLOSE ON SIGN - ELECT A KING FOR PRESIDENT

SHORT TIME LATER

Kevin enters. Mike looks at the clock - 2:00

MIKE
You're late.

Andres turns his back to Kevin and walks out.

INT. JOHN'S PIZZA SHOP - LATER

PHONE rings. Mike answers.

MIKE
(to phone)
Where? Hold on.

Mike motions for Kevin to take the call.

KEVIN
(to caller)
Yeah, I know where it is.

EXT. ABANDONED BUILDING - DAY

Kevin pulls into an empty lot and sees Diego standing by an abandoned building. Diego motions to Mills to come inside.

As Kevin enters, Mateo and Sebastian grab him. Kevin struggles. Mateo and Sebastian push him to his knees.

KEVIN
Wait, I don't have any money!

DIEGO
Hold him down!

Mateo holds a shotgun near Kevin's face.

MATEO
Move Pizza Boy and you're Swiss
Cheese.

Diego places the device around Kevin's neck.

DIEGO
Listen to me!

KEVIN
It's killing my neck.

DIEGO
It will kill you if you don't do
exactly as I say.

Diego turns a SWITCH and it begins TICKING.

DIEGO
You're going to rob a bank for
us...with this.

Diego hands Kevin a gun.

DIEGO
It's not real. After you get the
money you have to find two keys to
disarm the bomb.

Diego hands a map.

DIEGO
Follow the map to find the keys.

Diego pulls a white t-shirt over Kevin's head - REVOLUTION
NOW! - written across it.

DIEGO (CONT'D)
You only have one hour.

Kevin feels the device. It's not a nightmare.

INT. BANK - SHORT TIME LATER

Kevin quietly enters the bank and waits in line behind
ELDERLY WOMAN.

TELLER
Yes, ma'am, we do have the new \$20
bills.

ELDERLY WOMAN
Could I exchange these old bills?

TELLER
Of course, how many do you want?

ELDERLY WOMAN
Let me see.

Kevin looks nervously at the clock: 2:35.

ELDERLY WOMAN
I have three here.

They exchange bills.

TELLER
Is that all today?

ELDERLY WOMAN
Thank you, dear.

Kevin hands the teller the robbery note. The teller gives a
questioning look to Kevin.

TELLER
(amused)
Is this some kind of prank?

Kevin shows her the gun by his side.

TELLER (CONT'D)
There isn't that much here. They
keep the money in the vault.

KEVIN
Just get it!

TELLER
It won't open until 3.

KEVIN
Give me what you have!

The teller collects two bundles of cash, hands it to Kevin.
Kevin runs out the door.

EXT. BANK PARKING LOT - CONTINUOUS

BANK ALARM RINGS. Kevin crawls under the bank sign. Sees a
YELLOW BAG hanging under it. Kevin opens the bag and a KEY
falls on the ground.

Gets into his green Metro and heads for the street.

INT. BANK - MOMENTS LATER

BANK MANAGER is on the phone to the police.

BANK MANAGER
He's driving a green...

CUT TO:

INT. PATROL CAR - MOMENTS LATER

PATROL CAR winds around traffic and pulls into the
intersection of the bank.

INT. KEVIN'S CAR - CONTINUOUS

The exit is blocked by the PATROL CAR.

Kevin puts the car into reverse and escapes out the side street. He drives through a red light, narrowly misses pedestrians. Kevin turns into parking lot and out the back.

INT. PATROL CAR - MOMENTS LATER

Patrol car gets stuck in traffic.

INT. KEVIN'S CAR - MOMENTS LATER

Kevin is driving wildly down a busy highway. Narrowly misses hitting a car while he looks at the map.

Kevin crosses two lanes of traffic and SLAMS THE BRAKES as he enters Starbucks parking lot.

EXT. STARBUCKS PARKING LOT - CONTINUOUS

CLOSE ON A YELLOW BAG DANGLING FROM A LIGHT POLE

As Kevin tears the bag open, a KEY falls to the ground. He tries to insert the key into the lock but it doesn't fit.

ANDRES

Having trouble?

Andres in disguise - a wig and hat - lifts the money bag out of the car. Notices how light it is.

ANDRES

Where's the rest of it?

KEVIN

Please, get it off me!

ANDRES

You didn't get the money?

KEVIN

I tried but there wasn't time.

POLICE SIRENS coming closer.

KEVIN

Give me the key!

ANDRES
There is no key!

Andres bolts cross the busy highway. SEVERAL CARS BRAKE and Andres has to avoid a car that almost hits him.

Runs to his car -- and he's off.

POLICE CAR pulls into Starbucks parking lot.

Kevin stands motionless. Davis approaches him and quickly places Kevin's hands behind his back and cuffs him.

DAVIS
Central, suspect has been
apprehended.

Davis notices a bulge under Kevin's shirt.

DAVIS
What is that?

KEVIN
Get it off me!

INT. POLICE STATION - MOMENTS LATER

DAVIS (SPEAKER)
Suspect has a device on his neck.
It's ticking.

DUTY OFFICER
Stand down. Wait for assistance.
(to Assistant)
Call the FBI!

INT. FBI OFFICE - SHORT TIME LATER

Assistant opens the door of the office of FBI AGENT JOHN RIDGEWAY, mid-40s.

ASSISTANT
There's a bank robbery in Columbia.
Suspect has a bomb.

RIDGEWAY
Have they called the bomb squad?

Ridgeway grabs his coat and runs out the door.

EXT. STARBUCKS PARKING LOT - DAY

DAVIS crouching behind his car. Kevin struggles to support the device with his knees.

KEVIN
I didn't do this.

DAVIS
Who else is there?

KEVIN
There was a group of guys.

DAVIS
Can you describe them?

KEVIN
I don't know. They had dark skin.

The device begins to PING faster.

KEVIN (CONT'D)
(resigned)
Did you call my boss?

DEVICE EXPLODES - more powerful than the first.

INT. ANDRES' CAR - DAY

Andres drives slowly in the congested traffic past the bank. The area is blanketed with police.

Policeman motions to Andres to drive on.

EXT. GAS STATION - DAY

Andres arrives at the gas station. Diego notices Andres is not happy.

DIEGO
What happened?

ANDRES
Get in.

DIEGO
What happened?

ANDRES
We got to get out!

EXT. CORTEZ GARAGE - NIGHT

Andres gets out of the car and throws the moneybag on the floor. Diego walks out of the garage.

Mateo picks up the bag.

MATEO
What's this?

ANDRES
That's all of it.

Mateo starts pushing Andres backwards, poking his finger in Andres' chest. He pushes Andres against the workbench.

MATEO
How do I know that you didn't keep
the money for yourself?

Andres reaches out for something on the workbench. His hand touches a wrench. Andres knees Mateo in the groin.

Mateo drops to his knees. Andres cracks Mateo on the side of his head with the wrench. Mateo is stunned.

Andres turns and opens the drawer of the workbench and takes out a metal toolbox. Inside the toolbox is another DEVICE. It is smaller than the device used on Mills.

Andres takes the device and straps it around Mateo's neck. He turns a key and the bomb begins ticking. Mateo slowly realizes what has happened.

Mateo struggles to take the device off.

MATEO
What are you doing? Get it off me!

Diego hears the commotion, runs inside the garage.

DIEGO
What happened?

MATEO
Your brother's lost his freaking
mind.

Diego grabs Andres by the shoulders. Andres is gleeful.

DIEGO
Andres, please!

The device stops ticking. Mateo closes his eyes, expecting it to be his last second on earth. Nothing.

MATEO
You sick mother.

Andres throws Mateo KEY to unlock the device.

ANDRES
They'll never find us.

INT. SCOTT'S OFFICE - DAY

Cindy's watching Michele Rivera interview presidential candidates VICE PRESIDENT RICHARD KILLIAN AND SENATOR AVERY KING.

MICHELE (TV)
Vice President Killian, you are in favor of increased surveillance of US citizens. Your opponent, Senator King, objects.

Scott enters carrying two bottles on a platter.

SCOTT
So this is how you spend...

CINDY
Shhhh!

KILLIAN (TV)
I believe that the American people are willing to accept more controls to keep our country safe from terrorists who hate our freedom.
(looks at King)
You have to wonder whose side they are on.

KING (TV)
The side of justice for one.

MICHELE (TV)
Senator King, you plan to campaign extensively in Pennsylvania.

KING (TV)

Yes, Pennsylvania has played a pivotal role in American politics.

MICHELE (TV)

What do you make of the bizarre collar bomb bank robbery that occurred today in Columbia, Pennsylvania?

PLATTER CRASHES on the floor.

CLOSE ON SCOTT'S SHOCKED EXPRESSION

Scott moves to the TV and turns up the volume.

KING (TV)

It's symptomatic of our culture of violence, a spiritual sickness fed by the media, particularly the cable news.

MICHELE (TV)

But this country is facing foreign terrorism.

KING (TV)

We need to attack the roots of this sickness, this great distrust we have in the world.

SCOTT

What did she say...Columbia?

MICHELE (TV)

Thank you, gentlemen.

CINDY

That's weird. Someone sending a message?

SCOTT

(stunned)

Couldn't be.

CINDY

What if they are the same guys?

Cindy walks over to WALL MAP OF NORTH AMERICA. Drags her finger from COLUMBIA, PA TO NEW YORK CITY.

CINDY (CONT'D)
 (considering the map)
 They could have immigrated to the
 US. There's a large community in
 New York City. It's only 200 miles
 away.

SCOTT
 Three hundred thousand suspects.
 It'd be easier finding a hooker in
 Times Square with a heart.

Cindy drags her finger on the map from COLUMBIA TO TORONTO.

CINDY
 What about Canada? There's a small
 Colombian community in Toronto.

SCOTT
 (sarcastically)
 Much smaller. Fifty thousand, give
 or take.

CINDY

 IF they immigrated to Canada they
 would need a US visa.
 (considering)
 We could search the visa records of
 Colombian males issued in Toronto
 in the past year and...

SCOTT
 Ten thousand, give or take.

CINDY
 ... run the names against the
 Colombian criminal records
 database. Maybe they left to escape
 the Colombian heat.

SCOTT
 Good hunting.

Cindy returns to her office.

SCOTT
 (shakes head)
 Couldn't be.

Scott gazes at a POSTER on the wall.
MOST WANTED PERSONS - COLOMBIA

\$2,000,000 for information that leads to arrest of persons involved in the collar bomb murders in Judea and Jerusalem, Colombia. Contact the Colombian Nation Police Headquarters in Bogota, Colombia.

Almost grudgingly, Scott turns to his computer.

ON COMPUTER SCREEN: TORONTO CONSULATE VISA RECORD DATABASE.
Types: CORTEZ, ANDRES

Insert - ANDRES' VISA PHOTO

It sends a chill down Scott's spine.

CINDY

Hey!

Scott is startled.

CINDY

Found one. Mateo Mora. Got a visa less than a month ago in Toronto. and he's in the Colombian police database for burglary.

Cindy notices Andres' photo on Scott's computer screen.

CINDY

Andres Cortez? Who's that?

SCOTT

A hunch.

INT. INTERCUT SCOTT'S OFFICE/ LA GILL'S OFFICE - DAY

PHONE RINGS. CHRISTIAN LA GILL, 40, RCMP LIAISON AT THE CANADIAN EMBASSY ANSWERS.

LA GILL

La Gill.

SCOTT

(fractured French)
Christian, I need your help.

LA GILL

Scott, your French needs help.

SCOTT

I need your help with immigration records for Andres and Diego Cortez. They're Colombians.

CHRISTIAN
 Official? Oh, why do I ask?

Scott's eyes closed, silently praying.

CHRISTIAN (CONT'D)
 They're Landed immigrants. They
 just moved outside Toronto ...

Scott mouths Andres' address.

SCOTT
 Christian, what can I do for you?

CHRISTIAN
 Well, you could bring Cindy with
 you to the embassy holiday party.

Scott turns around and has a very satisfied look on his face. Opens his eyes and sees Cindy looking at him.

CINDY
 Well?

SCOTT
 I think I found a key.

EXT. WASHINGTON DC STREETS - DAY

Scott is riding his Vespa down Pennsylvania Avenue. TWO HELLS ANGELS ON MASSIVE HARLEYS REV ENGINES next to Scott at a red light. They're amused at Scott.

GREEN LIGHT. Bikers rip off the starting line. Scott moves slowly away.

EXT. WASHINGTON MONUMENT PARK - CONTINUOUS

Scott turns onto Constitution Avenue and stops at a park. WASHINGTON MONUMENT in the distance.

Scott takes his helmet off and walks over to FIGURE sunning himself on a park bench. It's Mark, wearing an Armani suit.

SCOTT
 How was Vegas?

MARK
 Hot.

SCOTT
Where's your tan?

MARK
Lost it at the tables.

Scott hands file to Mark.

SCOTT
I'm working on my private-eye
license.

MARK
I'm thinking of going legit too.

SCOTT
Could be the collar bomber.

CLOSE ON ANDRES' PHOTO

MARK
A little young for a terrorist.

SCOTT
You said it's a growth industry.

MARK
There's a briefing next week on
this case at Quantico. I'll pass
these around.

Mark walks quickly to a waiting limo. Scott calls to him:

SCOTT
Who really did kill Kennedy?

Mark does his Ronald Reagan impression, feigns that he can't
hear Scott over the traffic as he gets in the limo.

INT. FBI LAB - QUANTICO - DAY

Mark, Ridgeway and ten members of the Collar Bomb Task Force
sit around a conference table.

Gruff FBI forensics director DAMON DOUGLAS, 60, enters the
room.

DOUGLAS
Gentlemen, in front of each of you
is a report summarizing the
FBI's forensic analysis of the
device. I would like to stress that
(MORE)

DOUGLAS (cont'd)
 nothing indicates any outside
 entity.

Mark looks around the table, obviously uncomfortable with
 the conclusions.

DOUGLAS
 Agent Roads, is there something you
 have to add?

MARK
 If they're locals, there would have
 been some credible tips by now.

DOUGLAS
 (condescending)
 Most tips are a waste of time.

RIDGEWAY
 That's a revelation?

MARK
 What about the Colombia cases?

DOUGLAS
 There is no Colombian connection to
 those cases. The Sanchez bomb was
 fundamentally different...different
 structure and triggers.

MARK
 They could change their techniques.
 It just seems to match the profile.

DOUGLAS
 (angrily)
 It is my experience that profiles
 are also a waste of time. Let the
 forensic evidence drive the
 investigation.

INT. SCOTT'S APARTMENT - NIGHT

CLOSE ON TV - SCENE FROM "MAD, MAD, MAD, MAD WORLD"

WINTERS (ON TV)
 Now, what is this Big W anyway?

ANGLE TO SCOTT shaving in the bathroom.

DOOR BELL. Scott opens the door, shaving cream on his chin.

MARK
Big date?

SCOTT
I'll let you know.

MARK
Sorry to ruin your big night but
the Quantico pros won't listen.

SCOTT
(disappointed)
Amateurs.

MARK
Maybe.
(pause)
If you really feel that strong
about the case, go see Ridgeway.
He'll hear you out.

Scott watches thoughtfully as Mark walks to his car - a
BEAUTIFUL WOMAN is waiting.

INT. ANDRES' BEDROOM - NIGHT

CHANTING MUSIC.

Andres is sitting bare-chested before a large painting of
Chango. He is surrounded by eight skulls, each lit with a
candle. His eyes are half-closed, saliva dripping from his
half-closed mouth. A vicious growl coming from deep in his
chest.

CLOSE ON DEVICE ON THE BED - it's twice as big as the other
devices. A cell phone is attached to it.

INT. RIDGEWAY'S OFFICE - DAY

Ridgeway is reading a file. He puts the file down and
considers the source across the table - SCOTT.

RIDGEWAY
What's your involvement, counselor?

SCOTT
That's Colombian Affairs.

RIDGEWAY
Well, counselor, the Quantico pros
say they see no Colombian
connection.

SCOTT
I'm certain these brothers are the
ones.

RIDGEWAY
What makes you so certain?

SCOTT
They were there....and the
evidence.

RIDGEWAY
Circumstantial. Can you prove it?

SCOTT
No.

RIDGEWAY
(looks at his watch)
I'll see what I can find out.

SCOTT
That's all I can ask.

Ridgeway quickly escorts Scott to the door. Scott senses he
is getting the bum's rush.

RIDGEWAY
Headed back to DC?

SCOTT
That's the plan.

Ridgeway watches Scott drive away. He hesitates for a
moment, then dumps the file in a cabinet and closes it.

INT. SCOTT'S CAR - LATER

Scott driving a VW Bug on his way to the airport. He passes
a sign - AIRPORT NEXT EXIT.

Scott turns on EMERGENCY FLASHERS and pulls to the side of
the road. He sits for a few moments - thinking.

Sees a sign on the other side of the road - CANADA 300m.

Scott comes to a decision. The VW burns rubber and heads for
Canada.

EXT. NIAGARA FALLS BRIDGE - DAY - SAME

WIDE VIEW NIAGARA FALLS

VW passes sign - Welcome to Canada - and crosses over to the Canadian side.

EXT. CORTEZ HOUSE - NIGHT

BRIGHT LIGHTS. Andres' car turns into the driveway.

As Andres and Diego get out of the car, Andres stops and turns around. He senses he is being watched.

ANGLE TO FIGURE watching in the dark across the street.

FIGURE steps underneath a streetlight. IT'S SCOTT.

DIEGO

Who is that?

Andres starts to cross the street but stops when a POLICE CAR turns the corner and drives slowly by the house. Andres and Diego head back to the house.

As Scott turns to leave he comes face to face with Delgado.

INT. STARBUCKS - NIGHT

Delgado and Scott are sharing a booth.

DELGADO

So I took some personal time. May have underestimated Andres Cortez.

(pause)

May have got my partner killed.

SCOTT

Well, what are you waiting for?

Delgado is surprised by Scott's bold suggestion.

DELGADO

Colombia has its problems but we are a country that follows the rule of law.

SCOTT

Rules? We play by the rules and here we are, on the sidelines.

Delgado gets up to leave.

DELGADO

This game is not over for me but it
is for you. You're out of your
league, aren't you?

Scott hesitates but the answer is obvious.

INT. CORTEZ HOUSE - NIGHT

FIGURE sits at a computer.

ON COMPUTER SCREEN: "INTERNET IMAGE SEARCH"
He types - Scott Roads + US STATE DEPARTMENT

SCOTT'S PHOTO appears.

He accesses "INTERNET ADDRESS SEARCH".

He types: WASHINGTON DC + Scott Roads

SCOTT'S ADDRESS appears - 2525 LINCOLN PLACE

REVERSE ANGLE TO REVEAL ANDRES with a satisfied expression.

INT. FBI CONFERENCE ROOM - DAY

Press conference is underway at the FBI office. Michele and
her camera crew enter.

RIDGEWAY

Today we are releasing photos of a
steel collar used in the collar
bomb.

NEWS REPORTER

Could the device be used for
another purpose?

RIDGEWAY

We feel this device was made
uniquely for this purpose.

MICHELE

Why haven't you ruled out Mills as
a willing participant?

RIDGEWAY

Federal, state and local
investigators are still looking
into whether Mills was a hostage.

MICHELE

Why haven't you arrested anyone yet?

That comment was not appreciated by Ridgeway.

INT. SCOTT'S OFFICE - DAY

ON TV - Michele's news report on the Web.

MICHELE

The FBI has not provided additional information or named any new suspects. This is Michele Rivera reporting.

ANGLE TO SCOTT

Scott is drafting an e-mail message.

INT. FBI CONFERENCE ROOM - SHORT TIME LATER

As Michele and crew pack up their equipment, her LAPTOP begins PINGING.

Michele reads the e-mail message:

Collar Bomb - The story of the young killers should read, how I spent my summer vacation in Canada.

INT. RIDGEWAY'S OFFICE - DAY

Ridgeway is reading the same e-mail message. Michele is pacing the room.

RIDGEWAY

You're not going to tell me who sent this to you, are you?

MICHELE

Sorry. Confidential.

RIDGEWAY

I can guess who.

MICHELE

And?

RIDGEWAY
And there's nothing to it.

MICHELE
It seems he knows something.

RIDGEWAY
Look, these "tips" are a waste of
time.

Ridgeway returns the e-mail to Michele.

MICHELE
Thanks for your time.

RIDGEWAY
Always make time for our
friends in the press.

INT. SCOTT'S OFFICE - DAY

ON TV - coverage of Senator King's election campaign

REPORTER
The crowds are growing daily as
Senator Avery King's lead over his
opponent grows. He will stop in
Lancaster tonight before the big
rally in Bethlehem.

SCOTT'S LAPTOP PINGS. He eagerly opens Michele's e-mail:
Thanks for the tip but FBI not
interested.

Dejected, Scott sinks back in his chair. Notices a
letter sitting in his IN-BOX. He opens it:

Mr. Scott Roads, After careful consideration, the Master
Thesis Committee has denied your thesis proposal. As a
result...

SCOTT
(mutters to himself)
It never ends.

Scott crumples the letter and tosses it against the wall.
Grabs his binoculars and looks out the window.

--P.O.V. BINOCULAR - Attractive woman doing her exercises.

--MILITARY HELICOPTERS roar past his building.

--KENNEDY CENTER

--CLOSE HOLD ON JFK QUOTATION ON WALL OF THE KENNEDY CENTER

"There is a connection, difficult to explain..."

Scott stands there thinking. Then moves to his computer and accesses "Internet Search."

Types: Colombia + Judea

ON COMPUTER SCREEN: "NPR NEWS ARCHIVE: CROSS ROADS IN TERROR
- COLOMBIA AND JUDEA-PALESTINE"

VIDEO begins. Narrator speaks strained, agitated:

NARRATOR (ON TV)

Colombia and Judea-Palestine. These regions have been connected since 1948. They have suffered an endless curse of wars and assassinations.

-- NEWS FOOTAGE OF ISRAELI TANKS SMASHING THROUGH GAZA STRIP

NARRATOR

May 15 of that year, the start of the Palestine War. Israel's prime minister declared the independence of a Jewish state. That same year, Colombia, plagued by social and economic problems, was embroiled in a political feud between the country's two traditional parties, when a popular left-wing Liberal leader, Jorge Gaitan, was assassinated.

-- Familiar NEWS FOOTAGE OF ASSASSIN firing three shots at JORGE GAITAN and crowd beating the assassin to death:

NARRATOR

Colombia was thrown into a state of insurrection...La Violencia. 200,000 persons have lost their lives. The Colombian government, aided by the US military, struggles to counter the guerrilla insurrection.

-- NEWS FOOTAGE OF COLOMBIAN GUNSHIPS ATTACKING GUERRILLAS

NARRATOR

The violence spreads like a virus. Mankind can only hope the peacemakers will reign over the

(MORE)

NARRATOR (cont'd)
bomb makers and end the curse of
violence in Colombia and in Judea
since the birth of Christ in
Bethlehem.

CLOSE ON SCOTT'S ALARMED EXPRESSION

NARRATOR
This is Roger Vanover reporting.

PHONE RINGS. Scott is out of his chair as if the phone's ring was a gunshot. He reaches for the phone but cannot touch it. There is a single thought that screams through his brain. It is an almost visible thing, filling the room, blackly. Every normal sound seems grotesquely AMPLIFIED, the traffic outside, his breathing. As Scott pulls himself up, he looks up sharply at the SOUND of a knock on his door.

Cindy enters.

CINDY
What's wrong?

Scott grabs his jacket and rushes past her to the elevator.

EXT. CORTEZ HOUSE - NIGHT (DREAM)

Scott is crouching behind the same tree watching Andres' house. He senses someone standing behind him. He turns and sees Andres is standing over him.

Andres places a bomb around Scott's neck. Andres laughs demoniacally.

Scott struggles frantically to pull the bomb off his neck.

INT. SCOTT'S APARTMENT - NIGHT

Scott awakens from his nightmare. He realizes where he is.

Scott checks his watch: 8:30.

Grabs his coat and is out the door.

EXT. SCOTT'S APARTMENT - CONTINUOUS

CLOSE ON STREET SIGN - LINCOLN PLACE

FIGURE IN A CAR watches Scott's building.

Scott exits the building and hails a taxi. Car follows.

EXT. CANADIAN EMBASSY - NIGHT

Scott enters the CANADIAN EMBASSY, flanked by other party goers.

INT. CANADIAN EMBASSY BALLROOM - NIGHT

A mixture of BUSINESSMEN AND DIPLOMATS creates a sense of activity and forced excitement.

Into the lobby from the street comes Cindy. It's hard to tell how much Cindy has had to drink. She is dressed in a tight skirt and matching jacket. Heads turn as she passes a group of diplomats and they miraculously stop talking - clearly they find her very sexy. She stops a waiter and gets a champagne cocktail. She sips it, looking around the room. Sees Scott looking right at her.

Scott begins to walk after her but is interrupted by a HAND on his shoulder.

LA GILL

Look who finally graced us with his presence. Where is Cindy? You promised!

La Gill has his other hand on the shoulder of an inebriated Russian guest, NICOLAI KAPUSKIN.

LA GILL (CONT'D)

Scott, I want you to meet Nicolai Kaspuskin of the Russian Embassy.

RUSSIAN

It's nice to meet you at last, Mr. State Department. So glad we can meet under friendly conditions.

SCOTT

Excuse me, Nicolai. Christian, can we talk?

Scott leads Christian to a private room.

INT. PRIVATE ROOM - CONTINUOUS

La Gill is perplexed by Scott's secrecy.

LA GILL

Make it quick. I think I saw Cindy out there.

SCOTT (CONT'D)

We may have a problem. There is someone in your country who may be into some dangerous activities.

LA GILL

You are, of course, referring to the Colombian brothers.

SCOTT

I need your help.

LA GILL

Well, our border agreement allows us to improve cooperation in cases of threats to our mutual security.

SCOTT

I was hoping it would open some doors.

LA GILL

Depending how serious the threat is.

SCOTT

Bombs.

Suddenly sober, Christian closes the door.

INT. EMBASSY BALLROOM - LATER

Scott returns to the ballroom and scans the crowd for Cindy. Cindy is heading for the exit.

EXT. CANADIAN EMBASSY STEPS - CONTINUOUS

FIGURE IN THE DARK watches Scott as he catches up to Cindy.

SCOTT

Are you here alone?

CINDY

If I was into conspiracies I would be wondering why you disappeared.

SCOTT

Been drinking without me?

CINDY

I am predictable, aren't I?

SCOTT

Can't we just talk?

CINDY

This is where a real man would say, I'm really good in bed and I really wish that you'd come home with me.

SCOTT

Is that it? All men are conspiring against you? We were going to just talk.

CINDY

I've never done so much talking in my life. I have to go now. Thanks anyway.

Cindy turns to walk away. Scott catches up with her.

SCOTT

Slow down!

CINDY

Leave me alone.

SCOTT

I'm sorry. You shouldn't be lonely.

CINDY

Go back to your conspiracies and I'll go back to my predictable life.

SCOTT

You're going to break my heart.

CINDY

What is this, Valentines Day?

They stand in silence for a few moments.

SCOTT

I have to go away for a few days...

CINDY

Oh, your coeds, of course.

SCOTT

...and when I get back...

CINDY

When YOU get back? What... I'm supposed to wait? My god, you're just like your brother.

Scott is stunned.

As Cindy walks to the Metro the FIGURE follows her. They pass under a streetlight. It's ANDRES.

INT. METRO PLATFORM - MOMENTS LATER

Cindy reaches the subway platform. Not many people around. OLD HOMELESS MAN is dozing on the bench. TRAIN pulls into station. Three people get on, no one gets off.

Andres moves closer to Cindy.

ANDRES

Looks like we're the only ones here. Hi, I'm new in town.

Cindy ignores him.

ANDRES (CONT"D)

And I was hoping you could tell me how I can find the State Department.

Cindy turns around. Alarmed, she recognizes Andres. She slowly begins to walk towards the old man.

ANDRES (CONT"D)

I wouldn't do that.

Andres moves between Cindy and the old man. He removes a six-inch knife from underneath his coat.

The old man begins to stir. Andres quickly cuts his throat before the man knows what has happened.

Cindy puts her hand to her mouth and MUFFLES A SCREAM. Andres grabs her and places a gun inches to her head.

ANDRES

You don't want to do that either.

He pulls Cindy underneath the escalator - out of sight.

CINDY

What do you want?

ANDRES

I want you to shut up and listen.

Cindy begins to cry.

ANDRES (CONT"D)

Oh, did your valentine break your heart? Don't you believe in destiny? You two just weren't meant for each other.

TRAIN approaches the station.

ANDRES (CONT"D)

Darn, our time together is almost up. You have a choice to make. You can jump or I shoot you right here.

CINDY

Please....!

Andres pushes Cindy backwards.

ANDRES

Go on.

Train is nearing the platform. Cindy trips and falls to the floor.

Andres shoots - BAM - BAM - BAM. Bullets rip into Cindy's shoulder. SHE SCREAMS in agony.

Andres turns and runs up the escalator.

Train comes to a stop. The doors open and a COUPLE exit. They see Cindy and run to assist her.

DISSOLVE TO:

INT. SCOTT'S APARTMENT - NIGHT

DARK SCREEN

PHONE RINGS.

SCOTT (O.S.)
(groggy)
Yeah?

MARK (ON PHONE)
Scott!

Scott turns the light on.

SCOTT
Mark? What time is it?

MARK (ON PHONE)
Cindy's been hurt.

SCOTT
What? Where is she?

MARK (ON PHONE)
They took her to DC General. I'll
meet you there.

EXT. SCOTT'S APARTMENT - MOMENTS LATER

Doorman hails a taxi. Scott quickly gets in.

INT. HOSPITAL CORRIDOR - NIGHT

Mark meets Scott outside the ICU.

MARK
Trauma surgeon says she's stable.
Three shots but missed vital
organs.

Shamed, averting Mark's eyes.

SCOTT
Dammit, I should have stayed with
her.

MARK
Hey, don't beat yourself up. This
crap happens every night in this
city. The Metro attendant said he
saw the little creep run.

SCOTT
Little...?

Scott's mind is racing. Was Andres there?

Mark notices Scott's stricken expression.

MARK
You okay?

INT. HOSPITAL PRIVATE ROOM - NIGHT

Cindy is transferred to a private room. Scott sits by her bed and closes his eyes.

SHORT TIME LATER

DOCTOR'S VOICE
It's time.

BRIGHT LIGHT

Scott is startled out of a deep sleep. Shields his eyes from the sunlight. Doctor and Mark coming into focus.

SCOTT
Cindy, is she.....?

DOCTOR
She's stable. It's time you go home. She's resting. Get some yourself.

INT. HOSPITAL CORRIDOR - LATER

Mark and Scott sit in the corridor. Scott, grief-stricken, holds his head in his hands.

SCOTT
I don't know what to do.

MARK
We do what we have to do.

Scott meets Mark's gaze; then, hard.

SCOTT
I have to go out of town for a few days. Could you stay with her?

MARK

What do you think I am? I care
about her too.

As Scott turns to leave, Mark grabs his arm.

MARK (CONT'D)

Watch your back.

EXT. HIGH SCHOOL PARKING LOT - BETHLEHEM, PA - DAY

POV BINOCULAR - SENATOR KING'S MOTORCADE arrives with SIRENS
BLARING.

-- CROWD with wild enthusiasm.

-- MICHELE'S TV CREW filming the scene.

-- BLURRED IMAGE OF ANDRES in the crowd.

INT. SCHOOL GYMNASIUM - LATER

SECRET SERVICE AGENTS struggle to keep the crowd from
pressing against the stage.

Andres makes his way to the front of the crowd.

ANNOUNCER

Here he is, Bethlehem, your next
president of these UNITED STATES!

As Senator King arrives on the stage, Andres is jostled as
the crowd moves forward. He struggles to remove his BACKPACK
but his arms are pinned against him.

SECURITY GUARD

Back up! Back up!

As the crowd moves back from the stage, Andres's arms are
freed. Andres takes his backpack off and places it between
his feet. He looks around to see if anyone noticed. As
Andres takes his cell phone out of his jacket there is a
LOUD NOISE coming from the back of the gym.

MICHELE

Bursts of gunfire apparently from
automatic weapons from a would-be
assassin. Three bursts of gunfire..

Crowd runs in terror. Andres grabs his backpack and heads
for the exit.

Standing on the top of the gym bleachers is Scott. He's holding a CIGARETTE LIGHTER AND A FIRECRACKER.

Police attempt to control the frantic crowd. Andres slips through the police perimeter.

INT. CORTEZ HOUSE - NIGHT

ON TV - Video of Michele's report of the incident.

MICHELE (ON TV)

A burst of gunfire! Bursts of gunfire, apparently from automatic weapons from a would-be assassin. Three bursts of gunfire...

DOORBELL. Andres looks out the window. FIGURE WITH PAPA JOHN'S JACKET holding two pizzas and a newspaper, his back to Andres.

Andres picks up his GUN and opens the door cautiously.

SNOWING. FIGURE turns around slowly. It's Scott. He is wearing a disguise, a blond wig, sunglasses and a hat.

They stare at each other. Finally, Scott speaks.

SCOTT

Two sausage pizzas. That's \$17.

ANDRES

I didn't order any pizzas.

SCOTT

Someone else here?

ANDRES

Only my brother.

SCOTT

Damn kids got nothing better to do.

Scott hands Andres a newspaper.

ANDRES

I didn't order a paper either.

SCOTT

Take it. They're free. I got a carload full of 'em.

Andres takes the newspaper and tosses it on the couch.

As Scott turns to leave, Andres notices Scott is wearing a silver chain and a VW medallion.

As Scott drives away, Andres runs to car and follows.

INT. ANDRES' CAR (MOVING)- NIGHT

Andres following Scott. Sees Scott drive past the PAPA JOHN'S PIZZA SHOP.

Scott parks next to a Starbucks and goes inside.

EXT. ANDRES' CAR - CONTINUOUS

Andres gets out of his car and waits across the street in the shadows. Takes his gun out of his jacket.

SHORT TIME LATER

Scott exits and, as he walks to his car, he stops and stares across the street into the darkness.

As Andres takes aim, HEADLIGHTS FROM A PARKED CAR illuminate Andres. Andres ducks down.

Scott gets into his car and drives away.

INT. CORTEZ HOUSE - NIGHT

Diego's reading the newspaper. Andres enters the house and he is not happy.

DIEGO

Listen to this. Police arrested a pizza deliveryman for having a fake bomb in the trunk of his car. Mateo would get a rush out of this.

Andres takes notice of the headline on the front page. He grabs the paper from Diego:

INSERT - USA TODAY

Huge headline: KING ASSASSINATION ATTEMPT SPARKS VIOLENCE

INT. INTERCUT AVENTURA CLUB/CORTEZ HOUSE - NIGHT

Mateo is sitting in a booth with a group of friends. His CELL PHONE rings.

MATEO
(to phone)
It's your time.

ANDRES
Mateo, how's it hanging?

MATEO
I'm not the one freezing my balls.

ANDRES
Yeah, it's a bitch.

MATEO
So come down and live the hot life.

ANDRES
Soon. I have some news.

MATEO
The pigs?

ANDRES
Still chasing their tails.

MATEO
So what's new?

ANDRES
It's begun.

MATEO
What's begun?

ANDRES
Revolution! I was there...
Bethlehem.

MATEO
Bethlehem?

Mateo gestures to friends the guy on the phone is nuts. A pretty girl plops down on Mateo's lap.

MATEO
Yeah, here too. But this revolution costs money. So don't forget to bring some with you. Ciao!

Andres hears POLICE SIRENS faint, getting LOUDER.

CELL PHONE RINGS. Andres answers it cautiously.

ANDRES

Mateo?

CELLPHONE (ANDRES RECORDED VOICE)

Revolution! I was there...
Bethlehem.

DIEGO

Andres, what's wrong?

Andres peers out the window. He sees Scott - without his disguise - holding a tape recorder next to a cell phone.

Panicked, Andres runs to the closet and removes the backpack.

ANDRES

Go! Out the back!

DIEGO

Why?

ANDRES

GO NOW!

As Andres opens the back door, a police car blocks their escape.

EXT. CORTEZ HOUSE - MOMENTS LATER

SIRENS BLARING. TWO POLICE VANS arrive. SWAT Teams exit the vans.

SWAT COMMANDER VICTOR GABRIEL hands his radio to another cop. He approaches Scott, who is standing by a snow pile.

GABRIEL

Roads? Victor Gabriel.

Gabriel assesses Scott.

GABRIEL (CONT'D)

La Gill better be right.

SCOTT

Yes, he...er, we are.

Gabriel motions to the teams - "go"

INT. CORTEZ HOUSE - CONTINUOUS

TEAR GAS CANNISTERS CRASH through the windows. Gas begins to fill the room.

DIEGO
What do we do?

ANDRES
(coughing)
Go, give yourself up.

DIEGO
What are you going to do?

ANDRES
Just go.

EXT. CORTEZ HOUSE - CONTINUOUS

Diego walks slowly out the front door.

GABRIEL
Hands behind your head. On your
knees!

Diego kneels.

INT. CORTEZ HOUSE - CONTINUOUS

Andres removes the DEVICE from the backpack and places it around his neck. He takes a cell phone from his pocket. Gazes at the Chango painting - transfixed.

INT. MORENO HOUSE - DAY (FLASHBACK)

Maria stares in horror as Andres walks backwards to the door.

MARIA
Why is this happening?

INT. CORTEZ HOUSE - BACK TO PRESENT

Andres raises the cellphone and squeezes it.

ANDRES
(shouts)
Chango!

DEVICE EXPLODES

EXT. CORTEZ HOUSE - CONTINUOUS

FIGURE knocks Scott into a snow pile as GLASS AND DEBRIS fly past them.

Diego does not move. Shattered glass fatally strikes Diego.

FIGURE helps Scott to his feet. Scott turns to see who saved him. He's not surprised to see Delgado's smiling face.

DELGADO

I thought our agreement was you wouldn't start without me.

SCOTT

Didn't expect they'd go out with a bang.

They walk away from the BURNING HOUSE.

DELGADO

Tell me about the page substitution.

SCOTT

The press is a valuable institution if you know how to use it.

Suddenly a FIRE ENGINE turns the corner. Scott pushes Delgado out of the way. They disappear into a snow pile.

Scott lifts Delgado to his feet and brushes the snow off.

DELGADO

Good reflexes. You'd make a good goalie.

SCOTT

Just happy to return the favor.

DELGADO

I heard you got suspended. If they fire you then you legally could collect the two million dollar reward. I can make a witness statement.

SCOTT

Could you fix it so Roberto gets the credit....see that his

(MORE)

SCOTT (cont'd)
family gets some of the reward?
Maybe see that Carlos Moreno gets
some of it too?

DELGADO
That's very generous. Why don't you
come back to Colombia and work for
me?

SCOTT
(shakes head "no")
I've already gone down that road.
Guess I wasn't meant to be a field
agent.

DELGADO
But that is your passion. Or do you
have another? A lady perhaps?

SCOTT
Besides, I've worked for the
Department too long. I'd miss the
misery.

DELGADO
You see, we DO have much in common.

DISSOLVE TO:

EXT. MORENO FARM - DAY

OLD FIAT goes down the long road to the Moreno farmhouse.

FIGURE steps out of the car and into a PUDDLE. In the
reflection we see DELGADO'S SMILING FACE.

As Delgado walks towards the Moreno farmhouse, we are
pulling away, flying up and over MOUNTAINS, moving through
clouds, puffy white. BEAUTIFUL SUNSET

THE END
