

MY WILDEST DREAMS

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FADE IN:

EXT. CENTRAL AMERICA - CITY STREET - DAY

THE YEAR IS 1984.

The Revolution has begun. Explosions. Gunfire. Chaos abounds. Burros, carts and people with their belongings dive for safety as an old Ford careens through the streets.

INT. OLD FORD

An elderly Latin couple, the husband at the wheel, are trying to escape. He can't take his eyes off the road, she can't keep her eyes off the jeep that's pursuing them.

INT. MILITARY JEEP

Three soldiers, with heavy firearms, strain to keep an eye on the Ford as it turns toward the waterfront. In the front seat, CAPT. HECTOR DE LA VEGA, 28, mean featured and agitated, pounds on the dash.

CAPT. DE LA VEGA

It is Professor Montejo! Stay with them!

DRIVER

They're heading for the Embarcadero.

CAPT. DE LA VEGA

No shit you fool. We must stop them or the General will bury us instead.

THIRD SOLDIER

No es possible. El General would not harm you, Captain, his only son.

CAPT. DE LA VEGA

Don't be so sure... I'm not.

ANGLE - OLD FORD

The Ford veers suddenly onto a crowded pier. The crowd scatters for safety. EL PROFESSOR and LA DONA MONTEJO leap out, and aboard a cigarette boat that awaits them, engines running.

PROF. MONTEJO
Muy rapido! They're right behind
us!

The Throttleman guns its twin engines. They surge forward as the jeep speeds onto the pier. The SOLDIERS jump out, one firing a machine gun at the escapees. The other hoists a bazooka to his shoulder, fires and misses. He looks to the Capt., who glares back at him. The soldier quickly reloads, takes careful aim, and fires again.

ON CIGARETTE BOAT

As the getaway craft gains speed and distance, the Montejos turn around for a last look at their homeland under siege. Suddenly, KA-BOOM! A huge fireball erupts, and the boat is in pieces, raining down on the water.

DISSOLVE TO:

EXT. NIGHTCLUB - SAN DIEGO, CALIFORNIA - NIGHT

CLOSE ON ENTRY CURTAINS

They open to the foyer of a crowded, noisy club. New Wave dance music pulsates from within.

INT. CLUB - NIGHT - A PATRON'S POV

The camera moves through the nightclub, witnessing bits and pieces of bar interactions and the band performing on stage. SHOTS OF THE BAND begin to favor SPENCER BOWEN, 33, guitar player, sold build, and handsome. Also the band leader, FRANKIE, 35, dressed for a Vegas billing, crooning a Top Forty tune.

CLOSE ON SPENCER

Who looks very bored. He checks his watch while playing his guitar, and rolls his eyes toward the ceiling. As the song comes to an end, Spencer steps quickly forward to his mic, and announces flatly:

SPENCER
Thank you very much, we're takin' a
break.

CLOSE ON FRANKIE

Obviously peeved that his authority has been usurped. He starts to ad to the announcement, but realizes his moment has passed. He manages a plastic smile, and retreats.

INT. GREEN ROOM - NIGHT

Close quarters. Everyone is lounging except Frankie, who is pacing a tight circle. Cigarette smoke billows, and the Band is silent with tension.

FRANKIE

Spencer, what the hell do you think you're doing? I call the shots in this band, and that include calling the breaks!

Spencer, in a James Dean slouch, smirks.

SPENCER

This band is nearly shot, and I'm about to break.

FRANKIE

You can take a permanent break any time you like!

SPENCER

Come on Frankie. Aren't you sick of playing this candy-ass New Wave shit? Let's play some real music, rock n roll!

FRANKIE

New Wave is what's happening right now. Look at Madonna, she's the hottest thing going.

SPENCER

Ah, bullshit. She's the flavor of the month. She'll be gone in two.

FRANKIE

No, you'll be gone by tomorrow, got it! This is my band. You knew it when you signed on. So don't give me any of your artistic martyr crap.

(beat)

And get rid of those stupid sideburns. Elvis is dead, remember?

Spencer glares at Frankie.

FRANKIE (CONT'D)
Hey, it's my way or take a fuckin'
hike.

Frankie sits down regally, his eyes riveted on Spencer. Spencer's eyes search the room for an ally, but the other members all look away.

SPENCER
(mutters)
The roosters sure crow when the
cat's not around.

Spencer glances at his watch, then looks Frankie in the eye.

SPENCER (CONT'D)
Time to play...
(beat)
Your way.

Spencer abruptly stands, and crosses to the exit door. The band follows, filing past Frankie, preventing him from rising with each passing.

INT. CLUB - STAGE - NIGHT

The band members climb the steps of the stage and pick up their instruments. Frankie reaches his mic stand as the spotlight comes on.

FRANKIE
Hey! How ya doin' out there? We'd
like to begin the last set of the
evening with one of your favorite
songs, I know...

ON SCENE - FAVORING SPENCER AND FRANKIE

Spencer launches into a guitar riff that is, from Frankie's expression, obviously a song not on the play list. He wheels from his mic and dashes for Spencer's amplifier. Spencer blocks his advance, and while still playing his guitar, engages Frankie in a mock duel. Frustrated that he can't reach the amp, Frankie stomps on Spencer's cord, ripping it from his guitar. FEEDBACK pierces the air.

Spencer is pissed. Wielding his guitar like a club, he feigns a swing at Frankie, who cowers and ducks. He then takes a full swing and bashes Frankie's mic from its stand, sending it to the ceiling. Home Run. The crowd is stunned.

Spencer jumps down from the stage, guitar in hand. The crowd parts as he stomps across the dance floor, on out past the bouncer, through the curtains, to the street.

EXT. MOVING TRAIN - SUNSET

A pensive Spencer stares out the window as the train speeds North.

INT. LOS ANGELES TRAIN STATION - NIGHT

Suitcase and guitar in hand, Spencer exits the train with the other passengers. He stops at the newsstand and buys a copy of the LA Times. The headline reads: "MILITARY COUP IN COSTA NUEVA". He continues out onto the sidewalk, and disappears into the crowd.

INT. DINGY HOTEL ROOM - NIGHT

Spencer sits on the bed strumming his guitar. Out the window is the pink and green neon sign of his new residence, the "Oasis Motel". An X rated movie marquee is across the street.

MONTAGE - VARIOUS LOCATIONS - DAY AND NIGHT

Spencer is playing in parks, on street corners, the Venice boardwalk, and dive bars. In the final scene, he is playing a Biker Bar. A fight breaks out and Spencer has to dodge flying bottles and bodies. He quickly packs up his guitar and has to use the case for a shield against a flying bottle just as he makes the door.

EXT. PARK - WEEKEND DAY

Spencer finishes a song to warm applause from a good size crowd. A middle-aged lady drops a dollar into his open guitar case.

SPENCER

Thank you, ma'am. I love to be appreciated. Just for that, here's a real pretty one, on the house.

Spencer begins his tune. A few bars into the song, he is joined by the sweet sound of a flute. The notes weave beautifully with the guitar's. Spencer searches the crowd for the origin of this unexpected harmony. The crowd looks among themselves, then parts as a young man emerges.

DWAYNE PERKINS, tall and slender, continues to play as he moves forward, then pauses. Spencer gives him the OK to join him, center stage. At the end of the song, the audience bursts into applause. Bills and coins rain into the open guitar case. Spencer extends his hand.

SPENCER (CONT'D)
Spencer Bowen.

DWAYNE
Dwayne Perkins.

SPENCER
You know, that sounded pretty good.
We should try this again.

DWAYNE
Yea, let's do that. I live with my
mom over in North Hollywood. We can
practice there. She's cool.

INT. DWAYNE'S MUSIC ROOM.

Over a period of several days, Spencer and Dwayne rehearse their music. Dwayne displays his remarkable versatility on a variety of instruments. Spencer plays guitar, tinkers on the piano. They both sing.

EXT. PARK - DAY

Spencer and Dwayne finish their last song. A large crowd disperses.

DWAYNE
'Bout time for lunch?

SPENCER
My stomach agrees wholeheartedly.
My turn to buy. Back in a flash.

Spencer jogs away to the hamburger stand. Dwayne transfers their sizable take from the guitar case into a paper bag.

EXT. PARK, HAMBURGER STAND - DAY

Spencer is standing next in line, eyeing a long-legged beauty in a short skirt. She receives her order at the counter, then leaves. He watches her walk by. She holds his gaze for a couple of seconds. The man behind the counter interrupts.

VENDOR

What can I get ya, Bub?

Spencer, peeling his eyes off the girl, turns around.

SPENCER

Aaah, yeah. A couple of
cheeseburgers, hold the skirt and
panties.

VENDOR

(chuckling)

I'd like to hold what's in 'em.

SPENCER

Oh, baby! Anyway, one with the
works, the other's no pickles.

In the b.g., at some distance, two men approach Dwayne.

ON DWAYNE

Dwayne is being hassled by two punks.

1ST PUNK

What's in the bag, fag?

Dwayne draws his breath in, looks around and finds himself
alone. He must reply.

DWAYNE

Nothing that concerns you.

The second punk grabs his flute.

2ND PUNK

Oh, lookie here, he plays the
flute. Talented lipth, huh, fella?

1ST PUNK

I bet he likes the taste.

The first punk mocks a limp wrist motion. Dwayne is nervous
and growing scared. He snatches his flute back.

DWAYNE

I'll hold on to that.

At that moment, the first punk grabs the bag of money from
Dwayne's other hand and knocks him to the ground.

ON SPENCER

As he leaves the hamburger stand, he sees Dwayne's predicament, drops the food and breaks into a full run.

THE SCENE

Spencer approaches as Dwayne pulls himself up off the ground.

DWAYNE

Spencer! He's got our money!

The first punk spins around to meet Spencer's attack. He takes one step and Spencer plants solid kick to his groin. As he doubles over, Spencer lands a round-house to his chin that leaves him sprawled on the ground. The bag of money goes flying.

The second punk makes a move toward Spencer, but is met with a lightening quick left-right combination that staggers him.

SPENCER

You want some, too?!

2ND PUNK

No, no, man! Hey, I didn't know he was gonna take your money!

SPENCER

Then get your ass outta here, and take numbnuts with ya!

The second punk helps the first one to his feet, who is moaning and clutching his family jewels. He rubs his own jaw as they stagger away. Spencer and Dwayne pick up money.

SPENCER (CONT'D)

How ya doin', pal?

DWAYNE

OK, I guess. I held them off until the cavalry got here. Where did you learn to fight like that?

SPENCER

Two years in the Marines.

DWAYNE

I never been much of a fighter.

SPENCER

Not everyone has to be. It's
alright to be a pacifist.

DWAYNE

More like a momma's boy.

SPENCER

You get anything hurt?

DWAYNE

Just my pride. Anyway, thanks.

SPENCER

No problem. Why don't we take the
afternoon off.

INT. DWAYNE'S MUSIC ROOM -NIGHT

Spencer and Dwayne are sitting side by side on a piano bench.
Dwayne is teaching Spencer musical notation. He points to
the sheet music.

DWAYNE

See, it's just the three steps down
or six steps up that make it the
relative minor of the major.

Spencer's puzzled look turns to illumination.

DWAYNE (CONT'D)

And that works for all keys.

SPENCER

The key to the city.

Dwayne pulls a joint from his pocket.

DWAYNE

Let's celebrate your illumination.

Dwayne lights the joint, takes a hit, and passes it to
Spencer, who inhales too deeply, and coughs it out.

SPENCER

Smoooth...

ON SCENE, LATER

Spencer is staring at the sheet music, while working it out
on the piano. Dwayne stares dreamy-eyed at Spencer's
profile. Their arms are touching.

Dwayne is aware of this, Spencer is not, but soon takes note of the situation, and eases his arm out of contact.

SPENCER

And if we move from F to G, it
would be E minor, right?

Dwayne continues to stare wistfully.

DWAYNE

Yeah, sure, right... and if it was
C, it would be A minor, and D is B
minor.

Then Dwayne makes his move. He purposefully slides his arm alongside Spencer's, who launches to his feet.

SPENCER

Whoa! Time out!
(makes a "T" with his
hands)
Dwayne, what the hell are you
doing?!

DWAYNE

I'm just a... I'm attracted to you.
What can I say? I had to find out.

SPENCER

Well, you found out, and so did I!
(a long beat)
Look, I've had a suspicion that you
might be gay. But if you don't lay
it on me, I don't care.

DWAYNE

Ohh, I don't know that I'm exactly
gay. Hell, I don't know what I am.
I mean, sometimes I find women
attractive. I'm just not the kind
of guy women are attracted to.

SPENCER

Seriously, dude, I want to keep
thing this going. We gotta lotta
potential, and we can really go
places, but bed's not one of them.
We gotta keep this partnership, uh,
platonic. You know what I mean?

Dwayne smiles in agreement.

SPENCER (CONT'D)

Now, gimme that joint.

EXT. PARK - DAY

Various shots of Spencer and Dwayne, playing to an increasing crowd. Scattered throughout these scenes is an immaculately dressed Hispanic gentleman, VICTOR MONTEJO, 58, Los Angeles business mogul. He obviously enjoys the duo.

ON SPENCER AND DWAYNE

They finish their song and announce a break. An appreciative crowd drops bills and coins into the open guitar case. Victor approaches last and drops in a crisp twenty. Spencer and Dwayne are flabbergasted.

SPENCER

Thank you, sir!

VICTOR

My pleasure. I enjoyed the music very much. You two have a lot of talent. Keep it up.

(he looks at his watch)

Well, I must go.

They watch Victor walk away toward the outdoor men's room.

DWAYNE

That's what I call gratitude.

SPENCER

I'm sure grateful as hell.

EXT. REST ROOMS - DAY

Two Hispanic thugs appear, and follow Victor into the men's room. Spencer catches sight of a knife in the thug's hand.

SPENCER

Hey, Dwayne, c'mon, one of those guys has a knife.

DWAYNE

Ah, Spencer... I don't know.

SPENCER

Come on!

He grabs Dwayne's arm and jerks him into a run.

EXT. REST ROOMS

A young mother and her Little League son in uniform with bat and glove, approach the restrooms.

MOTHER

Stevie, you stay here while I go
into the ladies room.

STEVIE

Okay, mom.

The mother exits. Spencer and Dwayne arrive just as Stevie raises his bat to take a practice swing.

SPENCER

Here kid, let me borrow that.

Spencer grabs the bat and charges into the men's room.

INT. MEN'S ROOM

Spencer dashes around the corner as the two thugs push a resisting Victor to the rear stall. The first thug raises his knife.

SPENCER

(yells)

Hey!

The thug turns as Spencer lets fly with the bat. It hits the thug across the head, knocking him out, and sending the knife flying. Dwayne stands at the entrance, unsure what to do.

The second thug goes for the knife and Spencer tackles him. They wrestle and roll toward the knife. The thug grabs it, and has Spencer pinned to the floor, the knife poised above him. Dwayne breaks his previous paralysis, snatches up the bat, and cracks the thug over the head, knocking him cold. Spencer gets up and vigorously shakes his hand.

SPENCER (CONT'D)

Thanks, pal. I really thought that
was it.

DWAYNE

Now we're even, I'd say.

SPENCER

More than even. I owe you.

Victor picks himself up. Spencer and Dwayne turn to him.

DWAYNE
Sir, are you hurt?

VICTOR
No, I'll be fine, thanks to your
valiant friend here. Thank you
both. Why don't we get away from
these two.

They turn to leave and step over the unconscious thugs.

EXT. RESTROOM

Victor extends his hand--

VICTOR
I am Victor Montejo.

SPENCER
Spencer Bowen, and this is my
partner, Dwayne Perkins.

VICTOR
I am indebted to you both. We
should leave this area. These two
scoundrels will awaken soon. How
about lunch at my house.

SPENCER
Great. We'll grab our instruments
and be right with you.

As they hurry off, he turns to Dwayne.

SPENCER (CONT'D)
This is wild.

DWAYNE
This is weird.

EXT. PATIO, VICTOR'S MANSION - DAY

Victor, Spencer and Dwayne are seated at a table sharing
lunch. Scattered about the compound are a few large men in
dark suits and sunglasses.

VICTOR
Tell me my friends, how long have
you been playing together?

SPENCER
'Bout three months.

VICTOR

Three months? I would have guessed three years! You two are quite accomplished.

SPENCER

Thanks. The first time we played, we knew we had something.

VICTOR

What do you want to do with your music? What is your ultimate goal?

SPENCER

I want to sell a hundred million records.

DWAYNE

Yes, but first we're trying to raise enough money to make a demo tape to shop around.

VICTOR

I may be able to help you with that. I'm having a party this evening. Among my guests will be some industry folks. If you'll join us, I'll introduce you.

SPENCER

That's an invite we can't pass up.

DWAYNE

Sure is.

VICTOR

Bien, bien. My driver will take you home and be back to pick you up at eight-thirty.

INT. DWAYNE'S ROOM, LATER

Spencer is excited. Dwayne is pensive.

SPENCER

Can you believe what's happening? This is too cool!

DWAYNE

I don't know, Spence. Something just doesn't seem right.

SPENCER
Whadda ya mean?

DWAYNE
Those guys hanging around Victor's place while we were eating. They looked like Mafioso or something.

SPENCER
C'mon, the guy's Spanish.

DWAYNE
I'm sure they have them too. I think Victor is some sort of a Latin Godfather.

SPENCER
Relax, will ya, the guy's just rich, that's all. Those kind of guys need security. Don't worry so much. I'm gonna take a shower.

INT. PRESIDENTIAL PALACE, BEDROOM, COSTA NUEVA - NIGHT

GENERAL ANASTACIO DE LA VEGA, 58, top General in the junta that seized Victor's homeland in the opening revolution, is asleep in his bed. He is awakened by the phone ringing.

GENERAL DE LA VEGA
Hola? What?! They missed him?!
What do you mean, they missed him?
You told me your men in Los Angeles were pros!... Never mind, I'll take care of it myself!

He slams down the receiver.

INT. VICTOR'S MANSION, FOYER - EVENING

Victor's party is packed with luminaries and beautiful women. Spencer And Dwayne are greeted by Victor's right hand man.

AUGUSTO
Hola, Spencer, Dwayne, I am Augusto Mendoza. Let me show you to the bar. I'll tell Victor you're here.

After showing them to the bar, Augusto disappears into the sizable crowd.

ON SCENE - AT THE BAR

SPENCER

Whoa, check out the babes!

DWAYNE

Yea, right, Spence, they're driving me wild.

SPENCER

Hey, maybe you'll find something you like.

(beat)

I think I like this redhead.

(turns to girl)

Hi darlin', what's your name?

GIRL

And for what good reason should I give it to you?

SPENCER

'Cause I can make your dreams come true.

GIRL

More like my nightmares.

An elderly gentleman walks by and takes her arm. As they turn to leave --

SPENCER

Who's that princess, your dad?

The gentleman stares at Spencer and escorts the girl away.

DWAYNE

Your charm is in high gear tonight.
Did you get her number?

SPENCER

The night is still young.

Victor walks up.

VICTOR

Buenos noches mi amigos, you fellas look rather dashing for a couple of street fighters.

SPENCER

Thanks Victor. And you're looking pretty dapper for someone who just got mugged.

DWAYNE

This is some soiree you have here.

VICTOR

Bien, bien. I'm glad you're having a good time. Dinner will be served on the patio. You will be seated at my table. In the meantime, have fun. I have other guests to meet.

(waves to someone)

If you'll excuse me.

He departs.

SPENCER

C'mon, let's check out the action.

As Spencer and Dwayne move through the party, their less than formal attire attracts attention.

EXT. - PATIO

Spencer and Dwayne enjoy a sumptuous dinner in high-class surroundings. They chat and joke with Victor and his guests. A four-piece combo provides the music for the affair.

The diners finish their deserts. Victor stands and taps on his glass--

VICTOR

Ladies and gentlemen, I hope you're all having a wonderful evening. I'd like to introduce a couple of old friends... that I just met today. I've invited them to join us and help with the entertainment. Give a warm hand to Spencer and Dwayne.

ON SPENCER AND DWAYNE

They are surprised.

DWAYNE

Are we ready for this?

SPENCER

Do we have a choice? Let's go.

ON SCENE - BANDSTAND

Dwayne sits at the piano. Spencer takes over the guitar, and shows a quick arrangement to the bassist and drummer. They launch into a song, holding the party's rapt attention.

ON VICTOR

He rises and walks over to another table. He engages a gentleman in conversation, whose face we do not see. Their dialogue is not heard, but their body language indicates they are both impressed with the music.

ON SPENCER AND DWAYNE

They finish their song to a rousing applause. Victor motions for them to join him. As Spencer approaches the table, he is surprised to see that the man with Victor is the same man he saw earlier with the redhead at the bar.

VICTOR

Spencer, Dwayne, I would like you
to meet a very good friend of mine,
Sid Bernstein.

SID

(extending his hand)
We've met, after a fashion.

SPENCER

Uh, yes, yes we did. At the bar.

DWAYNE

Please to meet you, Mr. Bernstein.

SID

(to Spencer)
I believe you've also met my
secretary, Ginger.

Spencer looks sheepishly at Ginger. She smiles warmly. The band strikes up a mellow tune.

SPENCER

Ginger, would you allow me to
apologize for my big mouth and
share a dance with me?

GINGER

(teasing)

Sure, as long as your feet don't
get in the way, like they do your
talking.

SPENCER

Might be a tough call, but I think
I can manage.

Spencer escorts Ginger on to the dance floor where they get
friendlier by the minute.

ON VICTOR'S TABLE - LATER

Victor, Sid, Ginger, Spencer, Dwayne, and a couple of other
ladies are talking. Most of the other guests have left.

SID

I liked what I heard this evening.
Why don't you boys come by my
studio tomorrow. We'll cut some
tracks and see what happens.

DWAYNE

You bet! We'll be there by nine.

SID

I'll be there at eleven.

(beat)

Well, time to get back to the wife.
Should have left already. Victor,
thank you for another marvelous
evening. Spencer, will you look
after Ginger?

SPENCER

(coughs)

Uh, yeah, I can do that.

SID

(to Ginger)

Is that okay with you?

GINGER

That will be fine, Sid. Tell Connie
hi for me.

SID

I will. G'night all.

VICTOR

I think it's time I turned in as well. Goodnight everyone. Enjoy yourselves as late as you like. You all know where your rooms are.

Victor excuses himself. Spencer with Ginger, and Dwayne remain, along with the other two ladies. Dwayne looks uncomfortable with the scene. He forces a yawn.

DWAYNE

Aah, I've had a full evening. I'm gonna call it a night.

SPENCER

Ah, c'mon, Dwayne. Hang out awhile. Have some fun.

DWAYNE

No, that's okay. I've had enough fun for one night. G'night all.

The other two young ladies notice Spencer and Ginger's closeness. They excuse themselves as well.

SPENCER

(in a Bogart accent)
Looks like it's just you and me shweetheart.

GINGER

(teasing)
Ooh, I love James Cagney.

SPENCER

Cagney?! That was Bumphrey Gofart! That's my best impersonation.

GINGER

You better stick to music.

Spencer playfully tickles her. She tickles him back. This playfulness turns to petting and kissing. They pause, looking deep into each other's eyes. Spencer stands, extends his hand. Ginger rises, takes his hand, and he leads her away.

INT. SPENCER'S ROOM - EVENING

Spencer and Ginger follow their animal attraction to each other, and enjoy passionate sex.

INT. RECORDING STUDIO - DAY

Spencer, Dwayne, and other musicians are recording.

CONTROL BOOTH

Sid and the producer, Peter Strohm, are listening to playback.

SID

What do you think, Pete? How's the demo going?

PETER

Demo, nothing, we got the real thing here. Buff it up a little and we can put this right out.

SID

I'm not surprised. Do a good job. I think I hear a Grammy.

INT. SEEDY HOTEL ROOM, COSTA NUEVA - NIGHT

Major Rudolfo Sanchez, 34, in civilian clothes, and Capt. De La Vega(from the opening scene), are arguing.

SANCHEZ

De la Vega, what are you doing putting a hit on Victor Montejo? Are you crazy?! You'll kill our whole operation!

CAPT. DE LA VEGA

Careful how you talk to me! The concerns of my government are more important than your gun running. My father pays you well enough for your information. Be satisfied with what you get, Sanchez!

SANCHEZ

Don't give me your phony patriotic bullshit! There's nothing more profitable to you than your guns for cocaine trade with the Colombians. Without my guns you have nothing to bargain with. And without Victor's money, no guns!

CAPT. DE LA VEGA
I have no control over my father's
decisions. He baffles even me.

INT. RESTAURANT, LOS ANGELES - DAY

Spencer, Dwayne, Sid, and Ginger are all seated at a posh
restaurant. Spencer and Dwayne are signing contracts.

SID
Let me express my gratitude to the
both of you, by presenting you with
your first checks.

Sid, beaming, hands each of them a check.

DWAYNE
Check it out! I never thought I'd
see a number like this next to my
name.

SPENCER
They do look good together.

GINGER
Gee, Sid, my paychecks don't look
anything like those.

SID
You're a helluva secretary, Ginger,
but if I wrote you checks like
these, Connie would wonder.

Victor arrives on the scene. He looks over Spencer's
shoulder at the check and smiles.

VICTOR
I can see who's buying lunch today.

SPENCER
Champagne and caviar for everyone!

VICTOR
Tell me, Sid, can you part with
your budding stars for a week? I'd
like to take them down to my ranch
for a little vacation. How 'bout
it boys, you like horses?

SPENCER
Yeah! Sure do.

DWAYNE
Where is this ranch?

VICTOR
Puerto Mayar.

DWAYNE
Uh, yea, we'll talk about it.

SPENCER
What's to talk about?

VICTOR
You boys discuss it, but let me
know by tomorrow night.

SID
Go and have a good time. There's
plenty to do when you get back.

EXT. PERKIN'S HOUSE - DAY

Spencer and Dwayne sit on the front porch steps.

DWAYNE
Spencer, there is something to talk
about with this trip down to God-
knows-where.

SPENCER
Puerto Mayar.

DWAYNE
Whatever. What do we know about
this ranch in Central America?
It's not some kindergarten
playground down there. Somebody's
always overthrowing somebody. I
don't know, Spence, Victor's a nice
guy, but there is definitely
something wrong with this picture.

Spencer stares at Dwayne a few seconds.

SPENCER
Boy, you're a sure cure for
euphoria. Talk about paranoid. I
think you're letting it run away
with you.

DWAYNE
That's exactly what I don't want-
this thing to run away with me, us.
(MORE)

DWAYNE (CONT'D)

I'm just trying to look ahead, see where it's going.

SPENCER

It's going to be a lot of fun. We got the whole world right in front of us, and I'm gonna take advantage of every bit of it. And if that includes a trip to the tropics, great! Frankly, bro', you need to get out more. Live life.

DWAYNE

You're right about that. But going out to a revolution is not my idea of a good time.

SPENCER

Dwayne, Victor's not gonna put us in any danger.

DWAYNE

It's not him I'm worried about.

SPENCER

Will you relax, or get laid or something. You're way too uptight. How old are you? Twenty two, twenty three? Got all the time in the world, huh? Not. You need to get the fuck out of Dodge, son. Mommy will let you go.

DWAYNE

Knock it off. I'm just not as desperate for recreation. I want to get on with the music.

SPENCER

So do I. But I'm not gonna pass up golden opportunities like this. They're not gonna keep coming by. I'm almost thirty-fuckin-four years old, and I've got too many wish-I-would'ves to admit. You gotta grab life by the balls, or it will do it to you.

DWAYNE

Is that literally, or figuratively?

SPENCER

Both. Besides, what's that old saying? "Don't look a Trojan Horse in the mouth."

DWAYNE

That's "Gift Horse". I hope it's not Trojan.

EXT. PUERTO MAYAR - POLO RANCH - DAY

A large helicopter approaches the ranch. From the outside we can see the excited faces of Spencer and Dwayne, looking out the window. The helicopter pulls away, revealing a panoramic view of a large villa on a polo ranch carved out of a jungle plateau. Tall mountains on one side, and steep valleys fall away to the seacoast on the other.

MONTAGE

Paradise. Spencer and Dwayne enjoy themselves. Tennis, horseback riding. They lounge on the veranda, playing their instruments. Ranch hands and other service people gather around, enjoying the music.

INT. VILLA - HALLWAY - LATE NIGHT

Spencer makes his way down a dimly lit hallway.

INT. KITCHEN

Spencer is enjoying a midnight snack. He hears faint voices speaking in low tones on the patio. He investigates.

EXT. PATIO - NIGHT

Spencer stands in the shadows outside the kitchen. He overhears a hushed conversation between Victor and two other men, seated at a table on the far side of the patio. They are GEN. LEON JOAQUIM, 55, and his aide, Major Rudolfo Sanchez, who we met earlier.

GEN. JOAQUIM

When can we expect the rest of the weapons?

VICTOR

Tomorrow night.

SANCHEZ
The usual place?

VICTOR
No. De La Vega may be on to that.
A new one he will never suspect.

A night-bird begins its call. Spencer decides not to hang around. He ducks back into the kitchen.

EXT. JUNGLE - CLEARING HIGH ABOVE THE VILLA - MORNING

Victor and Spencer, on horseback, ride up to the viewpoint and reign their horses to a halt. They dismount.

VICTOR
A view from the gods. Mt. Olympus.

SPENCER
It's beautiful, no doubt.
(long beat)
I need to talk about something.

VICTOR
Oh? What is that?

SPENCER
Last night I was in the kitchen and I overheard you and some friends talking about guns an' stuff. What's going on down here? Are we in another revolution?

VICTOR
(surprised)
What did you hear?

SPENCER
Just that, basically. I didn't want to get caught eavesdropping, so I thought I'd ask you today.

VICTOR
We were discussing some local border problems.

SPENCER
And you're gonna fix them with guns? C'mon, Victor, I'm not stupid. Are we in any danger?

VICTOR

Well, I wasn't going to say anything, but to put an end to this inquisition... yes, I am involved in preparations for a revolution. For my country and my heart.

Victor points up the coast.

VICTOR (CONT'D)

North of that river lies the land of my youth, Costa Nueva. Now, it's not the same country. It is being ruined by a fascist bastard, Gen. Luis De La Vega. My parents were killed by his soldiers as they tried to escape the takeover.

SPENCER

If this guy's so bad, why doesn't our government do something?

VICTOR

De La Vega got in tight with a rogue element of your CIA, labeled our president a communist, and that's about all it took. He's such a conceited fool, he has no idea what a puppet he is. His stupid, blind ego is ruining my beautiful country.

SPENCER

I'm sorry to hear that. But can you postpone this revolution 'til we get outta here?

VICTOR

We are still very much in the planning stage. It takes time, training, and lots of money.

SPENCER

Recipe for a revolution, huh? I wish you the best, and I'm sure God's on your side, but I don't wanna get close to that action.

VICTOR

Spencer, my friend, you are in no danger. Tonight, you will forget all your concerns, I promise.

INT. DWAYNE'S ROOM, LATER

Spencer barges in on Dwayne, lying on his bed, staring at a point way beyond the ceiling.

SPENCER

Hey bud, what's up?

DWAYNE

Ooh, I've just been thinking about my life, with music mostly. You know what my mom used to do? When I was ten, she'd trot me out in this Little Lord Fauntleroy outfit, and make me play piano for her bridge club.

SPENCER

You poor bastard.

DWAYNE

Can you believe it? The worst thing, though, was one day a bunch of kids from school were watching me through the window. They all started laughing and yelling, and threw dirt clods at the house. My mom had to chase them away.

SPENCER

I was probably one of those kids.

DWAYNE

They teased the hell out of me at school. From then on I didn't want to play in front of anyone. But you, Spence, you can look the public in the eye.

SPENCER

Mr. Perkins, you humble yourself. I've been playing a long time, and you're the best musician I've ever played with. And the people respond to you.

DWAYNE

Well, you can be a great musician, but if no-one ever hears you, what's the point? You taught me to have confidence in myself.

Spencer pulls his switchblade from his pocket, and flips out the blade.

SPENCER
(mischievous)
Your nose is gettin' kinda brown.
I'm gonna have to amputate.

INT. VILLA - MAIN ROOM - LATE EVENING

A large party is going full tilt. The tropically attired revelers are dancing and laughing, mingling around the gaming tables, and cheering on the betters. A piano player provides the music. Dwayne approaches the piano.

DWAYNE
Pardon senor, if you'd like to take
a break, I'd love to sit in.

PIANO PLAYER
Si, bueno. I've needed to relieve
myself for an hour! Play as long
as you like.

Dwayne seats himself, and begins to play. Suddenly, Spencer slides onto the bench beside him.

SPENCER
Hey, bud, how 'bout a duet.

DWAYNE
Alright, but try to stay in the
same key.

SPENCER
Just play all the white ones.

They are having a good time when Victor approaches.

VICTOR
Hola, gentlemen. Dwayne, may I
borrow your partner for a moment?

DWAYNE
Please, before he kills my act.

Dwayne gives Spencer a shove with his butt in Victor's direction. Spencer gets up with a laugh, and Victor escorts him over to the bar, and orders two drinks.

VICTOR
So, Dwayne, there. I noticed he
doesn't take after the ladies,
much. Is he just shy, or, uh...

SPENCER

Aahh, yes.

VICTOR

I wasn't sure, so I planned a
little surprise.

(gestures toward the
piano)

I hope she is to his liking.

ANGLE ON DWAYNE

FLORA, 22, pretty Latin Bird of Paradise, seats herself on the piano bench next to Dwayne. She places two glasses and a bottle of champagne on the piano board.

FLORA

Hi, I'm Flora.

Dwayne, taken aback, pauses over the piano keys.

FLORA (CONT'D)

Don't stop, Dwayne. You play
beautifully.

She gently places his hands back on the piano keys.

DWAYNE

You know my name?

FLORA

I've been watching you, so I asked
Victor.

DWAYNE

So, Flora, do you play?

FLORA

No, but I love to sing, and we'll
need a free hand to pour the
champagne.

DWAYNE

You pour and I'll play.

Flora pours, they clink glasses. Spencer and Victor watch with amusement from across the room.

The party continues on into the late hours. Dwayne and Flora become friendlier by the song. Spencer gets cozy with Rosie, another of Victor's imported Latin beauties.

ON SCENE, LATER

The party is winding down. Spencer heads upstairs with Rosie. He looks back and smiles at Dwayne and Flora still at the piano.

Flora kisses Dwayne on the cheek, gently removes his hands from the keyboard, closes the lid, and whispers in his ear.

FLORA
It's late. Let's go to bed.

DWAYNE
Flora...
(beat)
You want to sleep with me?

FLORA
Sleep? That comes later.

She stands, takes his hand, and leads him from the piano.

INT. SPENCER'S ROOM - NIGHT

A half-dressed Spencer chases nearly naked Rosie around the room. He dives to tackle her, and just catches her panties, pulling them to her knees. They fall, laughing to the floor.

INT. DWAYNE'S ROOM - NIGHT

Flora sashays up to a muted Dwayne.

FLORA
Can you help me with this zipper?
It gets stuck sometimes.

DWAYNE
Okay, but I haven't had a lot of
practice at this.

FLORA
I'm sure you'll do fine.

Dwayne unzips her dress, one shoulder strap falls, she lowers the other. They slowly undress one another, and lay back on the bed.

INT. SPENCER'S ROOM

Rosie rides atop a prone Spencer, pouring champagne into his mouth.

INT. DWAYNE'S ROOM

Dwayne and Flora lie side by side on the bed, kissing and caressing. Dwayne rolls over on top of her. They are slow and tender.

INT. SPENCER'S ROOM - MORNING

Spencer awakes among the debris from last night's romp. Rosie is asleep by his side. He gets up, puts on a robe, and slips out the door.

INT. HALLWAY

As Spencer walks down the hall, he notices a maid leaving a breakfast tray outside Dwayne's door. She knocks and leaves.

INT. DWAYNE'S ROOM - MORNING

Flora is sitting up in bed, combing her hair. Dwayne rises to fetch their breakfast. He reaches for the door latch.

INT. HALLWAY

The door opens on Dwayne's surprised face. Spencer stands before him, holding the breakfast tray.

SPENCER
(beaming)
Your breakfast, sir.

DWAYNE
Oh, the new maid, are you?

SPENCER
Just bein' neighborly.

DWAYNE
Just bein' nosey.

Spencer is trying to look over Dwayne's shoulder, who moves to block his view. Spencer hands him the tray.

SPENCER
(whispers)
Good job, buddy, I knew you had it
in ya.

DWAYNE
I had it pretty good.

EXT. VILLA - HELIPAD - AFTERNOON.

The ladies are leaving on the helicopter. Spencer and Dwayne kiss Rosie and Flora goodbye. The ladies board and the chopper takes flight. The boys wave, then turn back to the villa.

SPENCER

Flora must be quite a lady.

DWAYNE

That was really something, being seduced like that. Mmm, she was some kind of lover.

SPENCER

A fitting end to an amazing vacation. Just think, this time tomorrow, we'll be back in La-La land. I almost hate to see this come to an end.

DWAYNE

I've had a good time, but I'm anxious to get back, and get on with our music.

SPENCER

The best is yet to come, right?

DWAYNE

Amen, brother.

EXT. VILLA - PATIO - LATE AFTERNOON

Victor, Gen. Joaquim, and Maj. Sanchez, are seated at a table. The Gen. leans forward.

GEN. JOAQUIM

I believe we have an informant in our ranks.

SANCHEZ

Informant? Are you sure? You haven't spoken of this before.

GEN. JOAQUIM

I'm speaking of it, now.

VICTOR

What information do you have?

GEN. JOAQUIM

It is vague, but I know someone is feeding information to De La Vega. They are also dealing with the Colombians, trading guns for cocaine.

VICTOR

Cocaine? De La Vega? That doesn't sound like his style.

GEN. JOAQUIM

Not the general, his son, that little cockroach. I'd wager his father knows nothing about it.

(beat)

And I believe we have a cockroach in our house, too.

VICTOR

When he is found, we will find out about our missing guns.

SANCHEZ

Then again, maybe we were short changed on delivery.

VICTOR

Short changed? Heinrich does not short change. The guns are being stolen down here.

GEN. JOAQUIM

I guarantee you, we will find this traitor, and he will regret the day he crossed us. Major, you will handle the investigation. I want him found.

SANCHEZ

Si, General. I will get on it right away.

The Major looks uneasy.

EXT. VILLA - HELIPAD - DUSK

Victor watches the helicopter take off, carrying the Gen. and his aide. They fly off into a full moon rising, and disappear into a speck.

A TIME-LAPSE SEQUENCE

Follows the rise and fall of the moon. As soon as it sets into the dawn, from out of nowhere, two large military helicopters fly overhead.

INT. HELICOPTERS - DAWN

The helicopters are filled with silent and well-armed commandos from across the border, Costa Nueva.

EXT. HELICOPTERS

A mile from the villa, the two choppers hover above the jungle treetops. The side doors open and ropes are flung out. Commandos reel down to the jungle floor.

EXT. JUNGLE FLOOR

The commandos move rapidly through the foliage.

EXT. VILLA GROUNDS

A guard patrolling the perimeter is suddenly garroted from behind. Another is pulled into the bushes and stabbed.

INT. SPENCER'S ROOM - DAWN, CLOSE ON SPENCER'S FACE

As the sound of gunfire erupts, shattering his sleep. He bolts from the bed and throws on his clothes as he heads for the balcony.

SPENCER

Holy shit! What the hell's going on?!... I know what's going on!

Spencer looks out the balcony door. The stable hands are running from the bunkhouse with their weapons. Commandos come into view, and engage them in battle.

SPENCER (CONT'D)

Oh God! Oh no! Shit! Dwayne must be freakin'!

He dashes for the door. A knock on the outside freezes him in his tracks. A guard yells from the other side.

GUARD (O.S.)

Everyone, stay in your room!

Spencer paces his room briefly. Gunfire now sounds from within the house.

SPENCER

Fuck this!

Spencer jerks his door open to see Dwayne, already in the hall, running toward him. Further down the hall, a commando appears behind Dwayne. He opens fire, hitting Dwayne in the back, knocking him into Spencer's arms. They both fall back into the room.

A villa guard engages the commando in gunfire, as Spencer kicks the door closed.

SPENCER (CONT'D)

Dwayne! Oh my God, talk to me,
buddy, talk to me!

DWAYNE

(groaning)
Ohhh, Spence.

SPENCER

Hold on buddy, you're gonna be OK.

DWAYNE

No, Spence...
(he coughs blood)
I don't think so.

SPENCER

Oh man, I don't believe this.
(yells)
We need help here!

DWAYNE

(choking)
You -- get the hell outta here --
you know -- one of us has to --

SPENCER

Don't talk like that, I'm not going
anywhere without you. We're gonna
make it, you hear me? Dwayne?
Dwayne? Oh God, no!!

Spencer screams the last word and breaks down. Dwayne is dead. His mourning is interrupted by a battering on his door. He dives into the closet just as the door is blown open. A commando enters the room.

The commando kicks Dwayne's body, steps over him, and searches the room.

He goes to the double-door closet and opens one door. He pokes inside with the barrel of his machine gun.

As he reaches for the other door, it flies open, striking him in the face. Spencer lunges out and tackles him. The machine gun is pinned between them, as they wrestle about, spraying the room with gunfire. Spencer gets the upper hand, and knees the commando in the groin. He snatches a pistol from the enemy's belt, and shoots him repeatedly in the side. The commando goes limp. Spencer jumps to his feet, the pistol trained on the dead man.

SPENCER (CONT'D)

(shaking)

God damn you -- Fuck you!

Spencer stands, stunned, staring at the pistol in his hand, the man he just killed, and Dwayne's dead body.

Spencer collects himself. He jams the pistol in his belt, grabs the machine gun and the cartridge belt. He grabs his knife off the bureau. He starts out the door, then turns and kneels over Dwayne's body.

SPENCER (CONT'D)

God, I hate to leave you here.

Spencer kisses Dwayne on the forehead.

SPENCER (CONT'D)

(choked up)

'Bye, buddy.

INT. SERIES OF HALLWAYS

Spencer slinks down the corridor. Gunfire continues downstairs. As he descends the stairway, a commando surprises him from below. Spencer shoots him and continues warily. In a low crouch, he crosses the foyer and peeks into the living room.

INT. LIVING ROOM

Victor is pinned down by two commandos. He sees Spencer, and in that distracted moment, is shot and falls. Enraged, Spencer opens fire, killing one of the commandos. The other returns fire, driving Spencer back into the foyer. He dashes down an adjacent hallway, and the commando gives chase.

INT. HALLWAY

Volleying fire back and forth, Spencer eventually loses the commando in a maze of hallways and rooms. He escapes out a back window and sprints the fifty yards to the stables. Gunfire and mayhem continue at the villa. Fallen bodies are strewn across the grounds.

INT. STABLES

Spencer searches cautiously through the stalls, his machine gun poised. Finding himself alone, he bridles a horse.

EXT. STABLES

Spencer, on horseback, flies out of the stables at a full gallop. Two commandos open fire as he bolts across the grounds toward the jungle. They run to a nearby jeep and give chase.

Spencer rides hard as bullets whiz overhead. He returns their fire with his machine gun until his ammo is spent. He tosses the gun.

Just before Spencer makes the jungle's edge, his horse is shot out from under him. He rolls over behind the fallen animal. With his pistol, he continues to return fire until it is also empty.

He hits the driver, the jeep skids out of control, and flips over. Spencer disappears into the jungle. The other commando, dazed but unhurt, briefly pokes around the edge, but decides not to follow.

COMMANDO

The jungle will get him.

INT. JUNGLE

Spencer moves cautiously but steadily through the jungle. He is surrounded by a cacophony of bird and animal calls. He tries to locate the sun through the dense ceiling of trees to get his bearing. Suddenly, he bursts through a thicket and tumbles down a hill. He rolls to a halt at the bottom. He lies there, listening for his pursuer. Hearing no sign of the commando, he rises to his feet, and looks around.

SPENCER

I guess I'm headed in the right direction... down.

He pushes on down a ravine at a less hurried pace. He comes upon a clearing, and sits beneath a large tree to rest. Fatigue overtakes him. He falls asleep and...

BEGINS TO DREAM

He is back in the states and on top of the music world. Everything is shown in extreme fashion, caricature-like. Sold out arenas, cigar-chomping managers, talking a mile a minute through Satanic smiles, piles of money and cocaine, fast cars and blatantly erotic women with huge breasts and garish makeup. Spencer revels in a picture of Bacchanalian gluttony. The dream closes with Spencer surrounded by beautiful women, their arms all over him. As he strokes the arms caressing him, the...

DREAM ENDS

REALITY SPIRALS IN

And Spencer is stroking a giant Boa that has come out of the tree, and coiled itself around him.

Eyes bulged in shock and terror, Spencer tries to pull the snake off, but it only winds up tighter. Barely able to breathe, he pulls the switchblade from his pocket, and frantically cuts on the snake until he is loose from its grasp.

He extricates himself from the writhing carcass and runs panicked through the jungle, trips over a root, and falls flat on his face. Too tired to get up, he rolls over on his back and stares up at the sunlight flashing through the trees. The screech and hum and howls of the place thunder in his ears. He can't stop the nightmare, and one by one the morning's travails crash in on him, particularly the death of Dwayne. It's just too much. He rolls over, sobbing.

SPENCER

What is going on, here?! It wasn't supposed to be like this! Aww, Dwayne!

After a short time, he regains his composure. He stands up and looks around, defiantly.

SPENCER (CONT'D)

I'm not gonna die here, not in this jungle hell!

(now shouting)

Ya hear me, I'm not gonna die here!

Spencer picks up his knife and stares at it.

SPENCER (CONT'D)
I'm gonna need more than this.

He searches out a sturdy sapling and cuts himself a crude spear. He picks his way through the jungle until it opens on a slow moving river. He rushes to the water and kneels on the bank. He looks around before he submerges his head, and drinks heartily. He rinses his tattered shirt and bathes his cuts and scratches.

While still bent over the water, the ripples begin to calm, mirroring a jaguar poised on a tree limb above him. He focuses on the picture revealed. He grabs his spear and spins around with the point up, just as the big cat lunges. The jaguar impales itself upon the spear, Spencer vaulting it over his head and into the river. The cat and his spear float away, trailing a wake of blood.

SPENCER (CONT'D)
Holy shit! I can't continue in
this jungle. I'll be lunch! The
river, yea, that's my ticket.

Spencer wrestle a suitable log into the river, climbs aboard, and drifts downstream.

EXT. RIVER - DAY

The current quickens, and soon Spencer is in the midst of some rapids. He clings to the log for dear life.

The current finally slows, but he soon hears the sound of a waterfall. He rounds a bend, and the valley drops away ahead of him. Too late to reach the shore in time, he stays on top of the log until it reaches the edge of the cascade. He leaps out into space and lands in the deep pool, clear of the falls' main impact.

He surfaces after a long beat, spies his log, but is sucked under. He surfaces again, struggles after it downstream, and finally clambers aboard in smoother water.

EXT. JUNGLE RIVER - MOONLIT NIGHT

Spencer, on his log, glides down river, past sleeping crocodiles. Moonlight reflects off the eyes of an occasional hunter, inspecting his presence in the slow current.

EXT. BEACH AT RIVER MOUTH - SUNRISE - CLOSE ON SPENCER

Face down in the sand, in an exhausted sleep. A bold seagull pecks at his leg and awakens him. Spencer drags himself to his feet as other gulls and carrion birds take flight around him. Beat-up and feverish, he staggers along the beach in search of help.

EXT. BEACH - COTTAGE - MORNING

After a mile or so, Spencer turns into a small lagoon with a fisherman's cottage at the far end. As he approaches, he hears a young female voice singing from behind the house. He follows the voice to find a beautiful young lady, ANGELIQUE BERTRAND, 20, of French-Latin mix, tending the garden. Spencer can barely get his words out.

SPENCER

Can you help me?

The girl whirls around and screams at the sight of the tattered stranger. Her father, JEAN-CLAUDE, 58, French ex-patriot fisherman, rushes from the house to her aide.

JEAN-CLAUDE

Angelique! What's wrong?!

She points to Spencer.

ANGELIQUE

Papa, look!

Jean-Claude turns to find Spencer slumped against a gate post. Spencer tries to speak, takes a step toward the older man, but dizziness overtakes him, and he falls, unconscious. Jean-Claude approaches him cautiously.

JEAN-CLAUDE

Cherie, help me carry him inside.

INT. COTTAGE - MORNING - TWO DAYS LATER

Spencer begins to come to. Angelique is leaning over him, wiping his brow. He slowly focuses on her lovely face. She pulls back, a little wary. They are alone in the house.

ANGELIQUE

You must be thirsty. Here, drink some water.

SPENCER

Where... where am I?

ANGELIQUE

You are safe now. Where did you come from?

SPENCER

(hesitant)

A hacienda... up in the hills.

ANGELIQUE

And you came through the jungle?

SPENCER

Yeah, uh, the jungle, and down the river. How long have I been out?

ANGELIQUE

You've been sleeping for two days.

SPENCER

You've been taking care of me?

ANGELIQUE

I've been looking in on you.

SPENCER

I'm lucky to have such a lovely nurse. What's your name?

ANGELIQUE

Angelique.

SPENCER

Angel of the lake?

ANGELIQUE

An-gel-ique.

SPENCER

Ah, Angelique. That's a perfect name for you. Thank you, Angelique.

ANGELIQUE

You're welcome. What is your name?

SPENCER

Spencer. Spencer Bowen.

ANGELIQUE

You are American?

SPENCER

Yeah, from California. What country is this?

ANGELIQUE
Costa Nueva. What is an American
doing in the jungle? Why are you
not at the hacienda?

SPENCER
I got lost... uh, hunting.

ANGELIQUE
You are fortunate not to have been
the hunted.

SPENCER
Sometimes I was.

ANGELIQUE
I'm glad that you made it.
(beat)
Can I get you something to eat?

SPENCER
Yes, thank you. But first can I
have some more water?

ANGELIQUE
Of course, you had quite a fever.
The doctor was here and gave you a
shot. You're going to be fine.

Spencer winces as he tries to sit up.

SPENCER
I'll take your word for it.

INT. BACK ROOM - COSTA NUEVA - DAY

In the back room of a local business, Jean-Claude with two of
his counter-revolutionary cohorts.

JEAN-CLAUDE
How could De La Vega have known
Victor was at the villa? He must
have an inside man.

1ST MAN
We must find this snake and flush
him out.

JEAN-CLAUDE
Our cause is in jeopardy til we do.

2ND MAN

We also know that three my have
escaped the slaughter.

JEAN-CLAUDE

I'm sure that's where my new house
guest came from.

1ST MAN

Jean-Claude, his presence here is
very dangerous.

JEAN-CLAUDE

I'm well aware of that. He is too
weak to travel right now. Soon.

INT. JEAN-CLAUDE'S COTTAGE - EVENING

Jean-Claude enters the cottage. He is met with a kiss on the
cheek from his beautiful daughter.

ANGELIQUE

Hi, papa.

JEAN-CLAUDE

How is our visitor doing?

ANGELIQUE

Better. He woke up earlier and I
gave him some water, and something
to eat. He's asleep now.

JEAN-CLAUDE

Did you speak with him?

ANGELIQUE

Oui, he's an American who came down
through the jungle. From the villa.

JEAN-CLAUDE

I know. Bad news. De La Vega's
men attacked there a few days ago.
Three escaped. He must be one of
them.

ANGELIQUE

The hell he must have endured.

JEAN-CLAUDE

Cherie, he is a great liability to
us. As soon as he can travel, he
must leave. No-one else can know
he is here.

ANGELIQUE

Oui, papa. Who are the other survivors?

JEAN-CLAUDE

We're not sure.

(beat)

He must never know we are involved in this revolution. And we don't know Victor or anyone from the hacienda. Tu comprende, Cherie?

ANGELIQUE

Mais oui, Papa.

EXT. LAGOON DOCK - DAY

Spencer and Angelique sit at the end of the dock.

ANGELIQUE

I know you weren't out hunting. We heard in town how the hacienda was attacked. That must have been a horrible experience.

(a beat)

Would you like to talk about it?

Spencer is caught off-guard. He stares out at the horizon.

SPENCER

It was supposed to be a vacation.

(a beat)

Instead, it was the worst thing that ever happened in my life. Bodies everywhere. My best friend killed. So many dead.

ANGELIQUE

How did you escape?

SPENCER

I was able to get to the barn and grab a horse. I rode it to the jungle, and took the river down...

Spencer chokes up. He turns away.

SPENCER (CONT'D)

Ahh, got something in my eye.

Angelique places a gentle hand on his shoulder.

ANGELIQUE
You have much pain in your heart.

INT. COUNTRY SHACK - COSTA NUEVA - NIGHT

Maj. Sanchez and Capt. De La Vega are in a heated conversation.

SANCHEZ
Are you ever satisfied, De La Vega?

CAPT. DE LA VEGA
Well, our reports have it that some people did get away.

SANCHEZ
It's not my fault your commandos couldn't finish their job. I did my part, now where's my money?

De La Vega reaches into his pocket and pulls out a large stuffed envelope. As Sanchez reaches for it, he drops it on the table. Sanchez glares at him, picks up the envelope, and counts the money.

SANCHEZ (CONT'D)
It's five hundred short!

CAPT. DE LA VEGA
Oh, really? I don't know how that could have happened.

SANCHEZ
We both know how that happened.

CAPT. DE LA VEGA
I can always report to my father that you are not happy with the arrangements.

SANCHEZ
Look, you little snake. Just make sure you have all my money when the guns arrive.

CAPT. DE LA VEGA
Don't you trust me, compadre?

SANCHEZ
I'm not your compadre. And no, I don't trust you at all.

CAPT. DE LA VEGA
Don't get nasty with me. You're a
traitor to your own people, and my
father is paying you well for it.

Beaten, Sanchez turns and stomps from the room.

EXT. COTTAGE - MORNING

Spencer is helping Angelique tend her garden.

SPENCER
So Angelique, how is it that a
Latin girl has a French father?

ANGELIQUE
Papa was a merchant sailor. Came
here twenty five years ago. He and
my mother met at Carnival, fell in
love, got married, and he stayed
and became a fisherman.

SPENCER
Your mother must have been quite a
woman for him to leave his country.

ANGELIQUE
She was, according to papa and
others. I didn't know her well.
She died when I was young. I still
have her pictures, though. She was
very pretty.

SPENCER
I'll bet she was. It certainly
runs in the family.

ANGELIQUE
Thank you. Your father must be
quite handsome.

Spencer smiles, stumped for a reply. As they both reach for the basket of vegetables, his hand accidentally covers hers. They stare eye-to-eye, and remain so for a long beat, then Spencer moves his hand away. They walk to the cottage, and Spencer holds the door open for her.

INT. COTTAGE - KITCHEN

When they set the basket on the table, their hands touch again. This time, Spencer makes no attempt to move his hand. Neither does Angelique.

They stare into each other's eyes, looking as if they are about to kiss, when they hear Jean-Claude's truck pull up outside. They regain their composure and hurriedly begin to wash the vegetables. Jean-Claude enters the kitchen.

ANGELIQUE
(innocently)
Hi, papa.

Jean-claude casts a wary eye over the scene.

JEAN-CLAUDE
Well, you two seem to work well together.

SPENCER
(nervous)
Oh, yea, just tending the garden.

ANGELIQUE
Spencer has been a great help now that he is feeling better.

JEAN-CLAUDE
I can see that. He's made a remarkable recovery.

ANGELIQUE
Papa, are we still going to Carnival, tonight?

JEAN-CLAUDE
Oui, but what to do with our guest. It would be a shame for him to miss such a celebration, but an Anglo, aye! If any of De La vega's men see him, there will be trouble.

ANGELIQUE
Oui, papa, but only if he goes as an Anglo.

EXT. TOWN SQUARE - CARNIVAL - NIGHT

Jean-Claude, Angelique, and Spencer-in-Latin-disguise watch a parade filled with party revelers in brightly colored costumes, dancing and singing through the streets, carrying torches and banners. A band of musicians play. An occasional local eyes Spencer curiously.

JEAN-CLAUDE
Spencer, let us treat you to our favorite restaurant.

SPENCER
Lead the way.

INT. RESTAURANT

Spencer, Jean-Claude, and Angelique are seated in a booth.

SPENCER
Jean-Claude, why don't you go ahead
and order for me. I need to use
the men' room.

JEAN-CLAUDE
The chicken and black beans are
very good.

SPENCER
And a cerveza, por favor.

As Spencer moves out of sight, Capt. De La Vega and a guard enter the restaurant. He saunters through the patrons, then notices Angelique. He motions for his guard to follow him.

JEAN-CLAUDE'S TABLE

Jean-Claude and Angelique notice the captain's approach. He is the last person they want to see.

CAPT. DE LA VEGA
And here is the pretty flower,
Angelique. Why have I not seen you
in town for so long?

JEAN-CLAUDE
Nor have we seen you, Captain. Can
I help you with something?

CAPT. DE LA VEGA
No. I help myself.

He seats himself next to Angelique.

JEAN-CLAUDE
Uno momento, por favor! I did not
invite you to our table.

CAPT. DE LA VEGA
Your daughter is much too pretty to
be stuck in the back of a
restaurant with you, old man. She
should be outside in the Carnival,
dancing... with me.

He grabs Angelique's arm to pull her from the booth. Jean-Claude moves to protest, but the guard lowers his weapon toward him.

ANGELIQUE

It's alright Papa, I will dance
with him.

At that moment, Spencer approaches the table, unnoticed. He sees De La Vega with his hands on Angelique, and the guard with his gun poised over Jean-Claude.

Spencer grabs a chair and breaks it over the guard's head and shoulders, who collapses.

A startled De La Vega looks up as Spencer yanks him out of his seat, holds him by the collar, and punches him four times in the face, rapido. De La Vega drops in a heap.

SPENCER

Angelique, are you okay? What's
going on here? Who are these guys?

JEAN-CLAUDE

We must leave immediately! That is
Gen. De La Vega's son!

Angelique springs from the booth, pulling on Spencer's arm.

ANGELIQUE

Quickly, this is serious. More
guards will be looking for us.

JEAN-CLAUDE

Let's go! Out the back!

They all make a hasty exit.

INT. PICK-UP TRUCK - NIGHT

Spencer, Angelique, and Jean-Claude bounce along a dirt road in Jean-Claude's truck.

JEAN-CLAUDE

Gen. De La Vega rules this country
with an iron hand. His son takes
full advantage of his father's
power. I'm sure he has never been
humiliated in public before. He
will not rest until he has found
and questioned everyone.

ANGELIQUE

(teases Spencer)

We will tell them you were some
drunken fool we'd never seen
before.

SPENCER

Maybe it was foolish to react like
that. But when I saw that gun
pointed at Jean-Claude, and his
hands on you, I had to do
something.

Angelique smiles and squeezes his hand. Jean-Claude
continues to look nervous.

JEAN-CLAUDE

I must return to town tonight. I
have to know what the Capt. is up
to. Also, we need to get you out
of here, pronto. If you're found,
we're dead. I know of a freighter
that is coming by tomorrow. We'll
have to make sure you're on it.

Spencer and Angelique look at each other with sadness.

EXT. COTTAGE - FRONT PORCH - LATER THAT EVENING

Spencer and Angelique are seated on a bench.

ANGELIQUE

You were, ah, quite gallant back in
town.

SPENCER

Lucky I didn't get us all killed.

ANGELIQUE

You know, you didn't have to save
me. I was going to dance with him.

SPENCER

Dance with him?! Why would you
wanna do that?

ANGELIQUE

I had to get him out of there
before you came back. We would
have been in a lot of trouble if he
had seen you.

SPENCER

I don't think he's gonna remember me too well.

ANGELIQUE

Probably not. Anyway, I'm glad you did what you did. He is a most disgusting man. I am honored you would come to my aid like that.

SPENCER

I'm honored to be the one.

ANGELIQUE

Maybe your heroics were the only way out. That disguise was bad.

They share a good laugh, but the mood soon turns somber as Spencer's departure hangs in the air. He holds her hand.

SPENCER

God, I'm going to miss you.

ANGELIQUE

And I will miss you. I've never met anyone like you before.

SPENCER

I know this sounds crazy, but I wish I could take you with me.

ANGELIQUE

You're right. It is. Our worlds are... worlds apart. Our future could never come together.

SPENCER

Don't say that. The only thing certain about the future is that anything can happen.

ANGELIQUE

Yes, but some things are less likely to happen than others. Please, let's not dwell on that... play me a song.

Spencer reaches for an old guitar leaning against the wall.

SPENCER

Okay. Here we go.

He strums a few chords. Pretty soon a pleasing progression comes to him. He hums a melody, then words come to him.

Angelique rises and begins to sway. Spencer is up, and dancing with her while still playing. He sings to her and she responds.

SPENCER (CONT'D)
(singing)
WHEN OUR EYES MET, IT HELD SUCH
MAGIC. YOU CAN'T SAY YOU DIDN'T
FEEL IT.

ANGELIQUE
(teasing)
Magic? You scared me half to
death.

SPENCER
(singing)
THIS KIND OF THING DOESN'T HAPPEN
EVERY DAY.

ANGELIQUE
Thank God, I don't think my heart
could take it.

SPENCER
(singing)
YOU CAN STAND THERE, AND BE THE
COOL ONE
OR YOU CAN OPEN UP YOUR HEART
WE'LL DANCE ALL NIGHT UNTIL THE DAY
BREAKS
ALONE WITH THE STARS, YOU AND I
MADE
'CAUSE I'M THE ONE FOR YOU.

As he finishes the verse, looking into her eyes, he leans over the guitar and kisses her gently. Angelique throws her arms around him and kisses him passionately.

Spencer pulls the guitar from between them, and deftly drops it behind him, hooking the guitar neck with his heel, and gently lowers it to the floor. In embrace, they surrender to the moment. Spencer literally sweeps her off her feet and carries her into the cottage.

INT. COTTAGE - ANGELIQUE'S BEDROOM - NIGHT

This time, instead of just having sex, Spencer learns to make love.

EXT. ISOLATED AIRSTRIP - COSTA NUEVA - NIGHT

Capt. De La Vega, bruised face and ornery, watches the Colombians unload a cargo plane full of cocaine. His men check out the cocaine while the Colombians inventory two truckloads of arms to be swapped.

COLOMBIAN

Well, Captain, looks like you
successfully blocked some
punches... with your face. Ah,
ha,ha.

CAPT. DE LA VEGA

Shut up, puto. And get that plane
unloaded.

Others in the vicinity snicker; the Capt. glowers at all.

INT. COTTAGE - MORNING

Spencer, Angelique, and Jean-Claude are seated silently at the breakfast table. Angelique pokes at her food. Spencer shifts about in his chair. Jean-Claude breaks the silence.

JEAN-CLAUDE

Spencer, you must be excited. You
are about to see your home again.

SPENCER

Yes I am, but I'll definitely be
leaving a piece of my heart behind.
And I certainly owe you for taking
care of me.

Angelique smiles demurely, and averts her eyes. Jean-Claude notices this.

JEAN-CLAUDE

You will be missed here also my
friend. Repay us with a safe trip,
and a happy life.

EXT. LAGOON DOCK - MORNING

Jean-claude leads the way down the dock to his fishing boat. Spencer and Angelique, walk behind him, secretly holding hands. The boat is readied, and they head out to sea.

EXT. OPEN SEA

Jean-Claude maneuvers his boat along side a large freighter, and hooks up to the gangway.

SPENCER
Well, looks like goodbye. Thanks
again, Jean-Claude.

They shake hands.

JEAN-CLAUDE
Au revoir, mon ami.

SPENCER
Goodbye, Angelique.

Spencer gives her a reserved hug. He turns away to step up the gangway.

ANGELIQUE
Spencer, wait!

She rushes to him and embraces him tearfully. Jean-Claude looks on with a raised eyebrow. Spencer and Angelique cling to each other until Spencer pulls away and steps up onto the gangway.

ON SCENE - FREIGHTER

Spencer looks out from the ship's railing. As Jean-Claude's boat motor's away, Angelique is in the stern, waving goodbye. Spencer rushes to the rear of the ship, still waiving as they disappear from view.

INT. SID'S STUDY - LOS ANGELES - EVENING

Spencer walks in and Sid gives him a big hug.

SID
Good to see you, son. I mean it,
business aside.

SPENCER
You too, Sid.

They laugh, pat each other on the back. Sid turns serious.

SID
Are you going to be up to this...
without Dwayne? "Cause I'll tell
ya, now comes the hard part.

SPENCER

Doin' this gig solo wasn't exactly
how I planned it. I won't lie,
it's gonna be tough without him.

SID

We gotta get out there and sell it.
Tours, publicity, promotion, photo
sessions, interviews, get you on
"MTV", "Tonight show".

SPENCER

I know. Just like corn flakes,
gotta sell the product... me.

SID

Okay, good enough. Rest up a few
days. Then gird your loins, 'cause
we got a lot of work to do.

EXT. GRAVEYARD - DUSK

Guitar in hand, Spencer stands before Dwayne's grave.

SPENCER

Hey bud. Here we are, back in
LA... only not quite the way we
planned it.

Spencer begins to choke up.

SPENCER (CONT'D)

Whaddya say to a duet?

Spencer sits on Dwayne's grave, facing the headstone, and
begins to play. It doesn't last long, and he breaks down. He
lays the guitar on the grass and sprawls across the grave,
sobbing.

SPENCER (CONT'D)

Ahh, Dwayne... I'm sorry. It's all
my fault. You didn't want to go,
and I pushed you.

INT. VARIOUS CLUBS - LA - NIGHT

Spencer and his band are rockin' a sold-out crowd at "The
Whiskey", The Roxy", and "The Troubadour".

INT. SID'S OFFICE - DAY

Spencer lounges in a large chair, and an excited Sid paces a hole in the carpet

SID

Big guy, you've been selling out these clubs faster than a hot dog on Coney Island. "Tower" can't keep enough of your records in stock. It's time we booked you in some larger venues. "Forum"?

SPENCER

Bring on the lions.

INT. L.A. FORUM - NIGHT

Spencer rocks a sold-out house. After his last song, he leaves the stage while the crowd chants "Spencer"!!

INT. L.A. FORUM - BACKSTAGE - NIGHT

Spencer descends the stage steps and pandemonium ensues. A crowd of fans, mostly girls, overwhelms Security, and mobs Spencer. He eats it up. Paparazzi cameras are poppin'.

INT. CAR - DAY

Spencer and Ginger are driving along PCH in his new black Jaguar. Ginger punches three different radio preset numbers. On each one is his new hit song.

GINGER

(joking)

What is this, payola?

SPENCER

No, darlin', this is pay-day!

He lets out a howl.

INT. COUNTRY SHACK - PUERTO MAYAR - NIGHT

Maj. Sanchez is stuffing a suitcase with a large amount of cash, when his door busts open. Gen. Joaquim strides in accompanied by four armed soldiers.

GEN. JOAQUIM

Major Sanchez, you are under arrest for treason! We have irrefutable evidence of your collaboration with the De La Vegas; stealing our guns and selling them to the enemy.

SANCHEZ

I demand a fair trial!

GEN. JOAQUIM

You will get a fair trial... at dawn. Do you have anything else to say for yourself?

SANCHEZ

Yes. Tell that little shit I'll save him a hot spot in hell!

EXT. MILITARY COMPOUND - DAY

A hand with a sword is raised.

CLOSE ON GEN. JOAQUIM.

Six soldiers in a line raise and aim their rifles at an unseen target.

CLOSE ON SANCHEZ

A horrified look on his face.

BACK TO THE GENERAL.

Who drops his arm. The soldiers fire.

INT. UNIVERSAL AMPHITHEATER - NIGHT

ANNOUNCER

And the Grammy for "Best New Artist" goes to... Spencer Bowen!

Applause erupts in the house. Spencer gets a big hug from Ginger, and heads up to the podium. He holds up his prize and admires it.

SPENCER

Thank you, thank you, wow! This is amazing! Anyone who says awards don't mean anything never got one, 'cause this feels great!

More applause, cheers, whistles from the audience. Spencer chokes up, then composes himself.

SPENCER (CONT'D)

First off, I need to dedicate this to my friend and partner, Dwayne Perkins. He really helped me grow, as a musician and a human being.

(long beat)

Like to thank my manager, Sid Bernstein, producer Peter Strohm, and all the other people who helped out on this record. But most of all, I want to thank you, the fans!

He raises the statue to wild applause.

SPENCER (CONT'D)

This one's for you!

INT. SPENCER'S CAR - NIGHT

Spencer and Ginger are driving through the Hollywood Hills.

GINGER

Where are we going?

SPENCER

How 'bout our favorite little spot?

Ginger sits in silence, soon a tear runs down her cheek.

SPENCER (CONT'D)

What's wrong, babe?

GINGER

I'm happy for you Spencer. But I don't feel a part of you, anymore.

SPENCER

Sweetheart, you run the office. You know how busy I am.

GINGER

I know it's not always business. I know all about the girls.

SPENCER

Ah, baby, c'mon. You know you're my number one gal.

GINGER

Out of how many?

Spencer pulls up to their isolated spot and parks.

SPENCER

Can we not get into this? C'mon,
let's go sit on the grass.

EXT. ISOLATED SPOT - HOLLYWOOD HILLS - NIGHT

Spencer grabs a blanket from the back seat. They sit on a small grassy spot, overlooking the lights of L.A.

SPENCER

Quite a sight, isn't it?

GINGER

(trying)

Yes, a city never looks as pretty
as it does at night.

Spencer snuggles closer and coos in her ear. He gently pushes her back on the blanket. Ginger's face shows her dichotomy of feelings -- love and frustration. She decides to take the lead.

GINGER (CONT'D)

What is "Angel of the Lake"?

Spencer is really caught off guard.

SPENCER

What?! Where did that come from?

GINGER

You say it sometimes at night in
your sleep. Must mean something.

Spencer thinks fast.

SPENCER

It's an old fairy tale in Costa
Nueva. The place I was in down
there. Story about some lovelorn
girl drowned in the ocean.

GINGER

Nobody real?

SPENCER

No, but there was a young girl and
her father, who helped me get
better. They're good people.

Spencer tries to put the move back on Ginger. She resists.

GINGER
I'm sorry Spencer, but I think I
would just like to go home, now.

EXT. GINGER'S APT. - NIGHT

Spencer and Ginger pull up out front. He starts to get out.

GINGER
That's okay Spencer, I'll let
myself in.

She gives him a nominal kiss on the cheek.

SPENCER
Will I see you before Peter's
party, next week?

GINGER
(a long beat)
I'm sure I'll see you there?

INT. PETER STROHM'S PARTY - NIGHT

Spencer arrives fashionably late, and is an immediate celebrity at Peter's posh party. Everyone vies for his attention. Ginger watches from a distance, while fending off an obnoxious party guest. Spencer waves to her.

LATER AT PARTY

Spencer steals away to a coat room with a pretty blond party girl, TAMMY, to do some coke. They are in the middle of tooting when Ginger walks in on them

GINGER
Oh, excuse me. I was just getting
my coat. Don't let me interrupt.

SPENCER
Oh, uh, hi Ginger. Um, Tammy here,
uh, offered me a bump, so I thought
what the hell.

TAMMY
Oh, no, Spencer, this is yours,
remember? It's good, too.
(to Ginger)
Hi, I'm Tammy. Want some?

Ginger gives Spencer a disgusted look.

GINGER

No, thank you. I think I've had about enough.

MONTAGE OF TOURING

In repetitious rotation, Spencer goes from concert stage to hotel, tour bus, concert stage, etc... He's partying hard and drinking heavily, a different girl every night.

END OF MONTAGE

INT. GREEN ROOM - THREE MONTHS LATER

After a gig, and the last of the partyers are leaving. Spencer sits alone with his bottle of Tequila. Exhausted, he stares into space. Suddenly his tour manager busts in.

TOUR MANAGER

Spencer! Why are you still here?
C'mon. Busy schedule tomorrow.
Seven A.M. flight, photo shoot at noon, Tower records at three, for autographs, and a sound-check at five. Let's get outta here!

Spencer stares at him with the same blank expression.

INT. SID'S FRONT OFFICE - DAY

Spencer strolls up to Ginger's desk. She looks up, but avoids his gaze. She puts down the phone.

GINGER

(coolly)
Go right in, Mr. Bowen, Sid is expecting you.

Spencer pulls up his collar.

SPENCER

Whoa, kinda chilly in here.

He enters Sid's office.

INT. SID'S OFFICE

Sid is behind his desk. He motions for Spencer to have a seat.

SID

I'm gonna skip the song and dance, here son... you're blowing it, "Big Time"! You played your last two gigs drunk, missed your studio session. Tabloids are all over your trips to Vegas, gambling and whoring. What the fuck?! I don't need a problem child.

SPENCER

Ah, Sid, I'm just lettin' off some steam, that's all. I gotta find some fun in all this, besides the stage. I'll tell ya, this stardom thing is a bigger pain in the ass than needed.

SID

Don't give me that crap. You wanted this. I think you're just plain out of control. I see you drinking, and I know you're doing that white shit. You want to stay on top? Knock it off. You're not the only one affected by your behavior. And I believe in putting my time and money in smart places.

SPENCER

Aw, c'mon, Sid, it's not that bad.

SID

Save it Spencer. Excuses don't cut it. Now, go think about this. I've got some other business here.

Sid pushes a button on his desk which summons Ginger to show Spencer out. As he walks by her, he shakes his head.

SPENCER

I feel like I've just been to the principal's office.

GINGER

You have.

EXT. MALIBU BEACH HOUSE - SUNSET

Spencer roars up in his Jaguar, and screeches to a halt in the driveway. He leaps out and slams the door.

INT. BEACH HOUSE - SUNSET.

Spencer sits in front of a roaring fire. He drinks whiskey from a crystal decanter, and stares out at the ocean.

He opens the end table drawer, and pulls out a mirror with a sizable mound of cocaine on it. He chops two long lines. One swoop of the straw, and his first one is gone. He bends over for the second line, but focuses on the weary face staring back at him. He is revulsed by what he sees. He hears Sid's words ringing true in his head.

SID (V.O.)

I see you drinking and I know
you're doing that white shit.

Spencer picks up the mirror and hurls it into the fireplace. He grabs the decanter, and throws it in after. The fire flares wildly.

SPENCER

Sid's right. I am losing it...
Big Time.

EXT. PARK - NIGHT

Spencer pulls his Jaguar into an empty parking lot. He retrieves his acoustic guitar from the trunk and strolls into the park. He passes the restroom where he and Dwayne saved Victor's life, and continues on to the spot where he and Dwayne would set up. A single lamp-post lights the area.

Spencer slings the guitar over his shoulder and plays the song he and Dwayne first played together. After a few bars, he imagines that he hears Dwayne's flute accompany him.

MONTAGE

This triggers a series of pleasant images of he and Dwayne playing for pocket change, and having fun.

With the appearance of Victor's face, events fly by faster and faster; Victor's rescue, the hacienda, the big party, commando raid, Dwayne and Victor's deaths, his ordeal in the jungle.

Abruptly, Spencer stops playing and leans his guitar against the lamp post.

INT. SPENCER'S CAR - NIGHT

Spencer is on his car phone.

SPENCER

Hey Sid. I know it's late, sorry to bother you, but I need to talk to you tonight.

SID

(on phone)

If it's that important, I guess you better come on over.

INT. SID' STUDY - NIGHT

Spencer fidgets in his chair while Sid paces the room.

SID

You want to do what?!

SPENCER

I want to stop for a while. I need a vacation.

SID

You got both feet in the door most people get slammed in their faces.

SPENCER

I'm not happy.

SID

What's this "not happy" crap? I seem to remember a conversation we had right in this room...

SPENCER

I remember that conversation.

SID

You told me you could handle this.

SPENCER

Sounded like a good idea, then.

SID

You've been at it barely a year. Three Grammys including best new artist aren't enough to make you happy? I'd be ecstatic. Drugs?

SPENCER

That's part of it. I just don't feel the dream, anymore. And it should have been with Dwayne.

(MORE)

SPENCER (CONT'D)

When I play some of those songs we wrote together, I feel like I'm stealing from him.

SID

His mom is getting his royalties. You know he would have wanted you to keep going. And you would, him. We can't bring him back, Spencer.

SPENCER

I know, but I wanted that buddy. Someone to share the ride, split the bill. Two thirds of a threesome. Lennon and McCartney, Jagger and Richards.

(beat)

We used to talk about how on tour, we'd get to see all the places we wanted to see. But touring? I never get to see those places. All I ever see are hotel rooms, concert halls, and the inside of a bus. I can't live for the moment. I live by the deadline. And everybody wants a piece of me.

SID

Where do you want to go on this vacation?

SPENCER

I don't know. I hear Fiji's nice this time of year.

SID

Fiji's nice any time of year... But if this is what you need.

Sid shakes his head and sighs.

SPENCER

Thanks Sid. I know what I'm asking, but I need to get away for awhile.

Spencer rises from his chair and they give each other a hug.

SID

Stay in touch. Let me know how you're doing.

SPENCER

I will. And thanks for everything.

EXT. TROPICAL BEACH - AFTERNOON

Spencer walks along the beach. As he turns into a small lagoon, he pauses, a lump in his throat. The scene becomes recognizable as Costa Nueva. He sees Jean-Claude's cottage at the far end, and proceeds.

EXT. COTTAGE

When Spencer approaches the house, he can hear Angelique's singing from the garden. He goes around to the gate, and stops. There she is. He admires her for a moment.

SPENCER

Can you help me?

Angelique whirls around, only this time there is no fright.

ANGELIQUE

Oh, Spencer!

She drops her hoe and rushes through the gate. They embrace and kiss passionately.

FROM INSIDE THE COTTAGE

Jean-Claude watches the scene outside, then anger. He storms out of the house and marches right up to Spencer.

EXT. GARDEN

Spencer extends his hand. Jean-Claude ignores it and punches Spencer right in the jaw, knocking him down. Spencer launches to his feet.

SPENCER

Whoa! Jean-Claude, what the hell is your problem?!

JEAN-CLAUDE

You! You're the problem! You disgrace my daughter as if she was one of your groupies!

ANGELIQUE

Papa, I told you, it was not like that.

JEAN-CLAUDE

Quiet! You have dishonored yourself enough. And this house.

SPENCER

Somebody wanna tell me what's goin' on, here. What do you mean, dishonor?

ANGELIQUE

Spencer, I had a baby.

Spencer is stunned. Jean-Claude could spit nails. He turns and storms back into the house.

ANGELIQUE (CONT'D)

Come, Spencer, let's go for walk.

EXT. BEACH - SUNSET

Spencer and Angelique stroll along the sand, hand in hand.

ANGELIQUE

Papa said that without a father, the baby would be labeled a bastard and we would be shunned. So before I started to show, I went to stay with my cousin in Miami. And had the baby there. Papa told everyone I went away to school.

SPENCER

Where's the baby now?

ANGELIQUE

St. Mary's Orphanage. I had to give him up for adoption.

SPENCER

Him? It's a boy?

ANGELIQUE

A beautiful little boy. And I could see you in him. I wasn't supposed to see him, but one of the nurses felt sorry for me, and snuck him into my room.

Angelique begins to cry softly. Spencer puts his arm around her, and she breaks down, sobbing.

ANGELIQUE (CONT'D)

I want my baby.

SPENCER

We're gonna get your baby. Our baby.

Spencer seats Angelique on a log, then gets down on one knee before her, and holds her hand.

SPENCER (CONT'D)

Angelique, will you marry me. I'm
sorry I don't have a ring right
now, but, will you marry me.

Angelique falls down on her knees beside him, and throws her arms around his neck.

ANGELIQUE

I'll marry you, with or without a
ring.

They kiss passionately.

ANGELIQUE (CONT'D)

But I think it would look better if
I had a ring.

SPENCER

My wife wouldn't be without one.
And St. Mary's won't deny us when
we show up married.

ANGELIQUE

You think so?

SPENCER

I know so. And after that, we'll
move back to Los Angeles, and take
you away from all this revolution
and killing.

ANGELIQUE

Revolution? And what do you mean,
take me away?

SPENCER

Well, yeah. I thought maybe you
might like to leave. Be safe,
especially with a baby. I mean I
know all about you and Jean-Claude.
You don't have to be involved in
all this danger. I can take you
away. Jean-Claude can come too. I
want us to be together, and I want
us to be safe.

ANGELIQUE

But this is my home. I can't just
leave. And papa would never.

SPENCER

Don't you want to live in the states? I thought everybody did. And you won't have the De La Vegas.

ANGELIQUE

Hopefully, we won't have them here much longer. Things are about to change, Spencer. The De La Vegas are losing their grip.

SPENCER

Can't someone else do it? Don't you want to get your baby back?

ANGELIQUE

Of course I do, but Spencer, you don't seem to understand. I'm a part of this movement, a very important part. Papa likes to keep it small, but I want to see those bastards gone.

(beat)

In America, you can do whatever you want, but life here is much different. Nobody dreams of stardom. Survival is what we dream of. Not to be pulled from our beds in the middle of the night to be raped or tortured. Able to bring our crops and fish to market, without going broke having to bribe them. That is what getting rid of the De La Vegas means to us.`

SPENCER

Okay, I get it. But the orphanage is not going to release our baby to a war zone.

(beat)

I came here to get you out.

ANGELIQUE

But I'm not ready to leave.

SPENCER

Well, I don't really want to stay.

Angelique is stung by Spencer's last words.

ANGELIQUE

Fine. We'll call you when the war's over. I have to go now. I have to get papa's supper.

Angelique turns abruptly and leaves. Spencer is in a quandary.

SPENCER

Shit.

INT. ARMY HEADQUARTERS - COSTA NUEVA - DUSK

Captain De La Vega, now Colonel, is on the phone in his plush office.

COL. DE LA VEGA

(into phone)

You're kidding! Spencer Bowen, the American rock star is here? What would he be doing here? Call the hotel, arrange for dinner. We'll show him our hospitality, and that we're not some backwards country.

Col. De La Vega hangs up and leans back in his chair. He is genuinely excited about getting a chance to impress the American Rock Star.

INT. HOTEL COSTA NUEVA - LATER

Spencer enters the front doors and strides through the lobby. He's not in a good mood. The hotel manager interrupts him. Spencer impatiently halts.

MANAGER

Excuse me Senor Bowen, a word please?

SPENCER

Yes?

MANAGER

Do you know who Col. De La Vega is?

SPENCER

I sure do.

MANAGER

Good, he has invited you to have dinner at his table, tonight.

SPENCER

I'm not hungry.

Spencer turns to leave.

MANAGER

Senor, please, I don't think you quite understand. It is an honor to be invited to the Col.'s table. It would be a huge insult were you to decline.

SPENCER

It would, huh?

MANAGER

It would, senor. And if you were planning on spending any time here, I'm sure it would make the stay, shall we say, more pleasant.

SPENCER

I get ya. What time?

MANAGER

Eight-thirty. I must say, I've never seen the Col. so eager to impress someone.

SPENCER

See ya then.

MANAGER

Gracias, senor.

Spencer walks up the stairs to his room. He thinks back to the time he punched out De La Vega and smiles.

INT. HOTEL DINING ROOM - EVENING

Col. De La Vega, MAYOR DOMINGUEZ, TOM STAHL, the American rancher, and three Latin Beauties sit at a table. All are silent. De La Vega checks his watch, it's 8:40. He is not pleased.

INT. SPENCER'S HOTEL ROOM

Spencer is lying on the bed, watching Spanish TV. He looks at the clock, it's 8:40. He casually gets up, turns off the TV, and finishes dressing.

DINING ROOM

Col. De La Vega is livid. He checks his watch again, 8:50. He's about to storm out when Spencer comes waltzing in.

He surveys the room, his eyes purposely dancing right above De La Vega and his party. De La Vega is craning his neck to get Spencer's attention, without looking obvious. Spencer finally acknowledges him, and walks over to his table.

SPENCER

Hey! How's it goin'? Capt. De La Vega, right?

De La Vega stands and extends his hand.

COL. DE LA VEGA

That's COLONEL De La Vega. Pleased to meet you, Senor Bowen.

Spencer shakes hands, but grabs a little more of the fingers and squeezes. De La Vega nearly winces. Spencer gives him a big smile.

SPENCER

Oh, sorry --COLONEL. Got a promotion, huh?

De La Vega is about to motion for Spencer to sit at the empty seat to his right, when Spencer goes around to the other side of the table, grabs an empty chair, and pulls up between two of the ladies.

SPENCER (CONT'D)

I think I found the best seat in the house, eh Col.? You don't mind?

De La Vega tries to eschew the snub. He manages a smile. The table is slightly tense. But Spencer's charm soon disarms them, especially the ladies.

SPENCER (CONT'D)

Buenos noches, senoritas, muy bonitas.

De La Vega is about to make the introductions when Spencer blurts out --

SPENCER (CONT'D)

Okay, so who is everybody? You're an American, I can tell`

He points to an obvious American.

COL. DE LA VEGA

As I was about to say, this is Tom Stahl, one of your countrymen, as you so brilliantly surmised.

TOM

Hello.

SPENCER

What do you do here?

TOM

Oh, this and that.

SPENCER

Sounds illegal.

(laughs)

Just kidding. Sorry.

TOM

I run a ranch.

SPENCER

Cool.

COL. DE LA VEGA

And this is our mayor, Juan Dominguez.

MAYOR

May I welcome you on behalf of our beautiful city.

SPENCER

Thank you very much mayor, and a beautiful city it is. And if I'm lucky, these lovely ladies are tour guides as well. I wouldn't want to get lost.

COL. DE LA VEGA

And you've met Carmen, Isabel, and Marina.

They all giggle greetings to Spencer.

SPENCER

What are we drinking here?

CARMEN

Champagne.

SPENCER

Oooh, you know about champagne, don't ya? Makes you want to get all silly and stuff.

De La Vega interrupts.

COL. DE LA VEGA
So Senor Bowen, what brings you to
our quaint little country?

SPENCER
A couple reasons. One is to get
away from civilization for awhile.
I love the pace here. If it was
any slower we'd all be going
backwards, you know what I mean?

COL. DE LA VEGA
I'm not sure I know what you mean.
Are you saying we are backward?

SPENCER
No, no. I mean, here I can relax.
You have no idea what it's like
being a famous rock star.

De La Vega is losing his fascination for Spencer's celebrity.

COL. DE LA VEGA
I'm sure I don't. And what was the
other reason you felt to honor us
with your presence?

SPENCER
I wanted to drop in on someone I
met on tour a few months back. You
probably don't know her, she's some
fisherman's daughter, Angelique
Bertrand.

De La Vega chokes on his champagne, and has to put his napkin
to his mouth to keep from spitting it out.

SPENCER (CONT'D)
Whoa, better watch it there, Col.
I told you that stuff will get ya.

The table stifles a snicker as De La Vega tries to regain his
composure.

SPENCER (CONT'D)
Alright, who do I have to have sex
with to get some dinner here?

Tom Stahl motions to the Maitre D' that the table is ready to
order dinner.

AT DINNER - LATER

They are finishing up dinner. Spencer's area is notably messier than the others. He wipes up the last of his plate with a tortilla, and downs it with a half bottle of beer.

SPENCER

That was the best fuckin' meal I ever had. Oops, pardon my French.

He barely stifles a burp.

COL. DE LA VEGA

Spencer, back to what you were saying earlier, about also being here to see Angelique Bertrand. How is it you know her?

SPENCER

Like I said, I met her on tour in Miami. Her cousin won tickets and backstage passes to one of my shows. So they got to hang out with me and the band. Made their month. You know Angelique?

COL. DE LA VEGA

Yes, I do. I am well acquainted with her and her father.

SPENCER

Oh, yeah? How is the old man? I don't need any jealous fathers chasing me around.
(imitates Redneck father)
Hold on there, boy, you gonna marry my daughter!

Spencer laughs out loud. The others chuckle. De La Vega is not amused.

COL. DE LA VEGA

So Angelique was just another, what do you call them, groupies, on your tour?

SPENCER

Oh, no, no. She was a sweet kid, real innocent. That's what I liked about her. She told me all about this place. Said you got nice beaches, too.

MAYOR

Oh, yes, Senor Bowen. Many surfers from around the world come here for the waves.

SPENCER

Well, I'll have to give them a ride, too, won't I?

He scans the ladies with that last remark.

COL. DE LA VEGA

So your interest in Angelique is not personal?

SPENCER

No, no way. She's a cute kid, an' all, but she's kinda, you know, small town. I mean, you, look at you, Col., you're obviously cut from a richer cloth than the rest of the people in this village, I mean city. So I'm sure you know exactly what I'm talking about.

COL. DE LA VEGA

Yes, I think I understand you very well.

For the first time in the evening, Spencer deadeyes the Col.

SPENCER

Good.

Spencer immediately switches back to his big-toothed smile, and abruptly stands.

SPENCER (CONT'D)

Would you look at the time. Well, gotta go, had a blast. Ladies, thank you for an enchanting evening. Tom, Mayor.

Spencer goes around to De La Vega's chair, who gets up and extends his hand. Spencer grabs the fingers again. This time Spencer doesn't squeeze, but he can still feel De La Vega flinch. He gives the Col. a big smile.

SPENCER (CONT'D)

See ya 'round, Colonel.

COL. DE LA VEGA

I'm sure of it.

Tom Stahl notices the exchange. After Spencer leaves, he leans over and whispers to De La Vega.

TOM
Easy now. Can't kill him.

INT. HOTEL - MORNING

Spencer walks down the stairs into the lobby. The Manager sees him and smiles.

SPENCER
'Morning. Great dinner last night.

MANAGER
I heard. Someone to see you.

He motions toward the dining room.

INT. DINING ROOM

Spencer enters the room and sees Angelique seated at a table. His heart is pounding as he approaches her. She sees him, beams a huge smile and stands. They give each other a reserved but warm hug, then sit down.

SPENCER
I sure missed you last night.

ANGELIQUE
I missed you, too.

SPENCER
Look, Angel we can work this out.
We've got to.

ANGELIQUE
I spoke with father last night, and
he agrees with you.

SPENCER
Really?! That's great! Oh, Angel,
you won't regret it, I swear.

ANGELIQUE
No, I'm sure I won't. Papa said it
was best for the baby and me.

SPENCER
He's right, you know.

ANGELIQUE

I know, but this is my home.

SPENCER

You won't be gone forever. We'll
come back to visit, I promise.

He reaches out to her and they hold hands across the table.

ON SCENE - LOBBY

De La Vega has just entered the hotel. He strides across the lobby, and stops at the entrance to the restaurant. He's taken aback at the sight of Spencer and Angelique holding hands. But he becomes infuriated when they stand up and hug and kiss, unaware of his presence. De La Vega turns and storms out of the hotel. The manager witnesses all this. Moments later, Spencer and Angelique exit the restaurant. The manager stops them in the lobby.

MANAGER

Excuse me, Senor Bowen, Angelique.
Col. De La Vega was just here. I
believe he saw you two together.
He did not look happy when he left.
I thought you should know.

SPENCER

Thank you. C'mon Angel, let's go
do your shopping.

INT. POLICE HEADQUARTERS - DE LA VEGA'S OFFICE - DAY

De La Vega is pacing back and forth, alone in his office, and mad as hell.

COL. DE LA VEGA

That arrogant American bastard!
Who does he think he is? Play
games with me, will he? I'll teach
him some manners.

De La Vega hollers through the door.

COL. DE LA VEGA (CONT'D)

Morales, get in here!

The door bursts open, and the Col.'s aide, LT. MORALES,
enters.

COL. DE LA VEGA (CONT'D)
Get me the Sergeant of the Guard!
Quickly!

LT. MORALES
Si, Colonel. Right away.

INT. ARMY POLICE GUARDHOUSE - SERGEANT'S QUARTERS.

SERGEANT GARCIA is seated at his desk. There is a knock at the door.

SGT. GARCIA
Come in.

A large, brutish man enters the room.

SGT. GARCIA (CONT'D)
Corporal Menzes. I've got a little assignment for you.

EXT. COSTA NUEVA CITY - DAY

Spencer and Angelique are walking along the sidewalk.

SPENCER
He's really got the hots for you, huh? Well, who wouldn't?

ANGELIQUE
Please don't joke, Spencer. You don't know the De La Vega's. They don't take no for an answer. I even had to accept one of his dinner invitations so Papa could sell his fish without paying the bribe.

SPENCER
So now, Jean-Claude doesn't pay?

ANGELIQUE
Oh, he pays, just not as much.

SPENCER
That little bastard.

ANGELIQUE
That's not all. He's even hinted that he knows about my father's, and even my possible involvement with the resistance.

(MORE)

ANGELIQUE (CONT'D)

There's been a few skirmishes lately. His men got the worst of them. They are losing power, and they know it. They're scared.

They approach the market where she shops. Across the street, Col. De La Vega watches from inside a cantina.

Suddenly Corp. Menzes, in civilian clothes, steps out from an alley, and bumps into Spencer. Spencer knows it wasn't his fault, but apologizes, anyway.

SPENCER

Excuse me.

CORP. MENZES

Watch where you're walking, stupid.

He gives Spencer a shove, knocking him backwards. Angelique tries to object, but Menzes shoves her also. She catches her heel, and falls down. Spencer is infuriated and attacks Menzes like a wildcat, hitting him five times in the face. Menzes flails out with his huge arms, catching Spencer in the chest, repelling him, briefly. Menzes check his face with his hands, he is bleeding from the nose and mouth.

Spencer comes at him again. Menzes swings high, but Spencer ducks under, and gives him three solid kidney punches, then stomps on his leg behind the knee. Menzes goes down on both knees, and Spencer sidekicks him in the back of the head, knocking him flat. Spencer stands over him, making sure he doesn't get up. He doesn't.

ACROSS THE STREET

De La Vega is flabbergasted by what he just witnessed.

ON SPENCER AND ANGELIQUE

Spencer checks on Angelique.

SPENCER

Angel, are you okay? Did he hurt you?

ANGELIQUE

No, I'm okay. Are you?

SPENCER

Yeah, after I calm down.

De la Vega runs across the street, pretending to be of help. At that moment, Menzes groans and tries to get up.

Spencer rushes over, and in a scene all too familiar to De La Vega, grabs Menzes by the collar, holds him up and punches him four times in the face. Menzes crumples in a heap.

Spencer turns back to Angelique as De La Vega approaches. Spencer glares at him, and De La Vega sees the same eyes he saw a year ago when Spencer punched him out in the cantina.

His blood boils instantly, as he almost goes for his pistol, but regains his composure, and adjusts his belt.

COL. DE LA VEGA

Angelique, are you alright? And you, Spencer? I will have my men take care of his criminal. Is there anything I can do to help?

SPENCER

No, I'm sure you've done more than enough.

Spencer escorts Angelique out of there. De La Vega watches them go, his eyes plotting revenge.

INT. COURTHOUSE - COSTA NUEVA - DAY

Spencer and Angelique stand in line to apply for a passport. In the b.g., a worker sees this and picks up a phone.

INT. DE LA VEGA'S OFFICE

The Col. is on the phone, listening. He hangs up.

COL. DE LA VEGA

So she thinks she's going to leave? We'll see about that. And that gringo! He's the one!

INT. JEAN-CLAUDE'S COTTAGE

Spencer and Angelique sit on the sofa while Jean-Claude paces the room.

JEAN-CLAUDE

De La Vega just happens to be across the street? I don't think so. He set that up. Sounds like Menzes, one of his favorite thugs. He doesn't usually lose.

SPENCER

Yeah, well he doesn't usually push down my girl.

Angelique squeezes his hand. Jean-Claude smiles.

JEAN-CLAUDE

We're not going to wait around for De La Vega to decline your passport. I'm sending you both out the same way we did Spencer last time. There will be a freighter we can trust off the coast tomorrow. I'll find out exactly what time. You will both be on it. Spencer, I will drive you back into town, you can gather your things. I'll get the truck.

Jean-Claude leaves.

ANGELIQUE

What papa is saying is that we'll see you tomorrow.

SPENCER

Don't you want me to come right back with him?

ANGELIQUE

I do. But I think papa would like for us to spend the last night together. For so long, each other is all we've had.

SPENCER

I understand.

ANGELIQUE

See you first thing tomorrow. I'll have breakfast ready.

Jean-Claude honks outside. They kiss goodbye.

INT. JEAN-CLAUDE'S TRUCK - AFTERNOON

Spencer and Jean-Claude are driving back to the hotel.

JEAN-CLAUDE

Ever since her mother died, Angelique has been the only treasure in my life. Were anything to happen to her...

Jean-claude chokes up a bit. Spencer pats his shoulder.

SPENCER

Don't worry, Jean-Claude, she's in good hands. I would protect her with my life.

JEAN-CLAUDE

I believe you.

EXT. HOTEL - LATE AFTERNOON

Jean-Claude pulls up out front. As Spencer gets out...

JEAN-CLAUDE

Oh, Spencer. I'm sorry but I won't be able to pick you up tomorrow. I'll be quite busy.

SPENCER

No problem. I'll get a cab.

INT. JEAN-CLAUDE'S COTTAGE - EVENING

Jean-Claude and Angelique are in the kitchen washing dishes.

JEAN-CLAUDE

I'm certainly going to miss your cooking, as well.

(a beat)

Come, I want to show you something.

INT. JEAN-CLAUDE'S ROOM

He opens a large trunk and removes a wedding dress.

JEAN-CLAUDE

This belonged to your mother.

ANGELIQUE

Oh, papa, it's beautiful!

JEAN-CLAUDE

And so was your mother wearing it. She would want you to have it.

ANGELIQUE

I am honored. Thank you, papa, for everything. The life and love you gave me. I love you forever.

(MORE)

ANGELIQUE (CONT'D)

(beat)

I love him too, papa. I really do.

JEAN-CLAUDE

I know. He loves you, too. He's a good man. You have my blessing.

EXT. HOTEL COSTA NUEVA - NEXT MORNING

Spencer walks out carrying his suitcase and hails a cab.

INT. CAB - MORNING

The cab bounces along, playing happy Mariachi music. Spencer is all smiles in the back seat.

EXT. JEAN-CLAUDE'S COTTAGE

The taxi pulls up and lets Spencer out. He tips generously, bounds up the steps to the front porch, and knocks on the screen door.

SPENCER

Hello, Angelique, Jean-Claude?

There's no reply. The place is strangely silent. Spencer tries the doorknob, it's unlocked. He opens the door and steps inside.

INT. COTTAGE - MORNING

SPENCER

Hello, anybody home? Angelique, Jean-Claude?

Still no answer. Spencer looks in Angelique's room. The bed is unmade, and the room is in slight disarray. He's getting worried. He goes to Jean-Claude's room, the door is slightly ajar. He pushes it open and is horrified to see Jean-Claude's lifeless body, hanging upside down from the ceiling beam, with his throat cut.

Spencer gags, and stumbles his way out of the house into the backyard, screaming.

EXT. COTTAGE BACKYARD

SPENCER

Angelique! Angelique!

Spencer stops dead in his tracks. Out of the jungle and into the yard step five well-armed soldiers in jungle fatigues. Spencer turns as if to run back into the house.

LEADER

Stop! Don't move!

Spencer hesitates, but decides to go for it. He is hit in the neck by a tranquilizer dart. He feels a huge stinging in his neck. He pulls out the dart, stares at it for a brief moment, goes dizzy, and falls, unconscious.

The soldiers grab Spencer and drag him into the jungle.

INT. ROOM - SOMEWHERE

Spencer is lying on a bed, his arms and legs strapped down. He awakens and slowly becomes aware of his predicament. He tests his bonds. A soldier sitting in the corner, notices Spencer's movement and leaves the room. He returns shortly with another soldier and the "leader". His accent is heavy but articulate.

JAVIER

I am Javier Del Gado. I am going to remove the straps and you will follow me. Any trouble and we will restrain you. Understand?

SPENCER

(mutters)
Yeah, fine.

INT. MAIN ROOM

They enter a room about 20 x 30 feet, well paneled, a couch and table on one side, and a desk behind a set of stairs. A vaguely familiar voice speaks out from a man at the desk.

VOICE

Spencer, nice to see you again.

And Victor rises from the desk. Spencer nearly falls over from amazement, but Javier steadies him.

SPENCER

Victor! You... you're alive!

VICTOR

Yes, it would appear so.

Victor steps forward and they exchange warm hugs.

SPENCER

Where have you been all this time?
And where are we now?

Spencer flashes on this morning, becomes near hysterical.

SPENCER (CONT'D)

They killed Jean-Claude! They got
Angelique! I know they do! She
wasn't there!

VICTOR

I know, I know. Calm down.

SPENCER

I know who did it. You know! That
De La Vega little fuck! We gotta
get her back, Victor!

Spencer breaks down crying. They help him to the couch.

SPENCER (CONT'D)

He touches her, I'll fuckin' kill
him.

VICTOR

Don't worry, Spencer, we'll get her
back. We know where she is.

INT. TOM STAHL'S RANCH - LIVING ROOM - DAY

Tom is pacing back and forth as he chastises Col. De La Vega,
who doesn't like it, but has to take it.

TOM

Are you out of your fucking mind?!
Kill Jean-Claude and kidnap
Angelique? And of all places, you
bring her here. What the hell were
you thinking?!

COL. DE LA VEGA

Jean-Claude and Angelique are
enemies of the State. We know he's
one of their leaders. We know he
helped orchestrate the attacks on
our patrols. He's nothing more
than a terrorist.

TOM

Yeah? A lot of the people call him
a patriot. You and your old man
are losing your grip on this place.

COL. DE LA VEGA
My father may be losing his grip,
but don't you worry about me. I
can handle these peasants.

TOM
Yeah? Well, we'll see about that
when the General gets here. We're
all gonna have a nice long talk.

COL. DE LA VEGA
My father? Here, tonight?

TOM
That's right, so stick around. I'm
sure he has a thing or two he'd
like to say to you.

Col. De La Vega's bravado just faded.

INT. VICTOR'S BUNKER

Spencer, Victor, and Javier are sitting around the table,
drinking coffee. Spencer is more relaxed.

SPENCER
So, we're underground?

VICTOR
That's right. De La Vega's men
have even searched the cabin above,
so it's been completely safe for
the last year.

SPENCER
Why didn't Javier just tell me who
he was, and about you?

JAVIER
Would you have believed a stranger
telling you Victor was alive after
what you had just seen?

SPENCER
Probably not.

VICTOR
Probably not. It was the only way.

SPENCER
How did you get out? I thought you
were dead.

VICTOR

A stable hand found me and dragged me out. We hid in the back of the stalls under some horse-filthy hay, then slipped out that night. I was extremely happy, and impressed that you got out all right. I'm sorry Dwayne was not so fortunate. He was a good friend.

SPENCER

The best.

VICTOR

Tonight, his death and many others are going to be avenged. We are going to rid this country of the De La Vegas once and for all. And we are going to bring Angelique home.

SPENCER

I'm coming with you.

VICTOR

Are you sure? We are not going there to take any prisoners. We are going there to physically remove them from power. People are going to die. Do you understand?

SPENCER

I've seen death before.

(beat)

They killed my best friend, and kidnapped my woman.

Victor is convinced.

VICTOR

Okay. Let's have a look at the map. Javier, if you would?

Javier gets a map from the desk and spreads it out on the coffee table.

VICTOR (CONT'D)

This is Tom Stahl's ranch.

SPENCER

I know him. Had dinner with him and that preening little peacock. Said he has a ranch here.

VICTOR

He sure does, right here. (Points)
Runs that "do it your own way"
element for the CIA I told you
about. Liaison, lookout, dispenser
of disinformation. Satellite
communications. And most of all, a
key distribution point. His
airfield. They fly guns down from
the U.S., and cocaine from Colombia
back up.

SPENCER

Quite the entrepreneur, huh?

VICTOR

Yes, and tonight, we're going to
put him out of business. There
will be two assault teams. One
aimed at the house, the other,
larger team aimed at the planes and
hangers. I would imagine Angelique
is being held in the house.

SPENCER

That's the one I'm with.

VICTOR

I'll be leading that one, and
Javier will lead the other.

SPENCER

Victor... would he hurt her?

VICTOR

These people... I don't know.

INT. TOM STAHL'S RANCH - BACK BEDROOM - LATE AFTERNOON

Angelique is being held in the back bedroom. A guard is
outside her door, another stands guard outside her window.
Inside, Angelique sits at a desk, while Col. Da La Vega
stands before her.

COL. DE LA VEGA

Angelique, darling, you've nothing
to fear from me. I love you.
Can't you see that? Since we were
children, I have adored you. I
haven't tied you up, you're free to
move about the room. Doesn't that
tell you?

(beat)

(MORE)

COL. DE LA VEGA (CONT'D)

Not like that child-molesting
Casanova from America! Thinks
we're all peons down here.

ANGELIQUE

He doesn't believe that.

COL. DE LA VEGA

He said that.

Angelique shakes her head in disbelief.

ANGELIQUE

Whatever he said certainly made you
angry.

COL. DE LA VEGA

Watching you kiss him made me
angry.

ANGELIQUE

I love him.

COL. DE LA VEGA

You're infatuated with him... "Big
Famous Rock Star". You're nothing
to him but another conquest. I
desire you, Angelique, only you.
You'll be my queen. My father
won't be around forever. The
country will be ours.

ANGELIQUE

I don't want a country.

COL. DE LA VEGA

You're not listening. Don't you
see? You'll have everything you
want. Anything you desire. You'll
never have to work again.

ANGELIQUE

I don't mind work. It's good for
you. You should try it sometime.
Instead of living off the suffering
of others.

COL. DE LA VEGA

Oh, get over that sloppy sentiment,
Angelique. All men are created
equal, just some more than others.

ANGELIQUE

Like you.

COL. DE LA VEGA
Of course, that should be obvious.
I was not born to clean toilets.

ANGELIQUE
If the dirt's yours...

COL. DE LA VEGA
Then someone else cleans it up.

ANGELIQUE
The story of your life.

COL. DE LA VEGA
Angelique, why must we quarrel? If
we're to spend our lives together,
we must learn to get along.

ANGELIQUE
You're insane! I've despised you
since we were children. You were a
spoiled brat then, and you're a
bigger brat, now! You kill my
father and kidnap me? Only a
madman would think the way you do.

COL. DE LA VEGA
Watch what you say to me.

ANGELIQUE
And what have you done to Spencer?
Did you kill him, too?

COL. DE LA VEGA
Didn't you hear? He took the first
plane out this morning. Didn't
even leave a note.

ANGELIQUE
Liar. You're crazy if you think I
would believe that.

De La Vega is losing his temper.

COL. DE LA VEGA
I said be careful how you speak to
me.

ANGELIQUE
Go to hell. Spencer would not have
left without me.

COL. DE LA VEGA
What makes you so sure?

ANGELIQUE
(stands)
Because I had his baby!

De La Vega loses his temper completely and slaps her across the face, knocking her down. He immediately falls onto one knee beside her. Like a child, he begs forgiveness.

COL. DE LA VEGA
Oh, Angelique, I'm sorry. I'm so sorry. I love you. I would never mean to hurt you. Please tell me I didn't hurt you... But you made me lose my temper, you see? And I get so angry, and I... You mustn't make me angry... 'cause I...

ANGELIQUE
Leave me alone... please.

De La Vega gets up slowly, starts to say something.

ANGELIQUE (CONT'D)
Just go... please.

He leaves the room. She huddles on the floor, in tears and anger.

HALLWAY

The guard is careful not to make eye contact with De La Vega as he leaves the room. He walks down the hall, stops short of the living room and listens. His father, the General, is talking with Tom Stahl. He musters up all the courage he can, and walks boldly into the room.

LIVING ROOM

COL. DE LA VEGA
Good evening, father, How are you?

He goes to give his father a hug, but the General holds him at arm's length for a moment, then slaps him across the face.

GENERAL DE LA VEGA
You fool! How dare you order an assassination without my say!

COL. DE LA VEGA
But father, I thought you'd be proud that I eliminated...

GENERAL DE LA VEGA
(interrupting)
One of the most loved and respected
citizens in the capital!

COL. DE LA VEGA
But father, he was responsible for
a lot of the trouble...

GENERAL DE LA VEGA
And we could prove nothing! The
people loved him, and his daughter.
And what are you going to do with
her now, huh? Marry her? And now
she'll have you? All this because
of your obsession with her, and
your jealousy of the American.

The Col. snaps back at his father like never before.

COL. DE LA VEGA
How dare you get judgemental with
me! It was your obsessed revenge
against Victor since you were boys,
that drove you to have his parents
killed in the takeover. And I did
your dirty work on that one.

Junior is just getting started.

COL. DE LA VEGA (CONT'D)
And then you murdered Victor and
his whole ranch by pulling a dawn
sneak attack. You didn't come to
power by votes. You're backed by
this mercenary cutthroat..
(points to Tom)
Who couldn't care less who's in
power, as long as he can control
them. Isn't that right, Tom?

Tom ignores him, and has another sip off his drink. The
General sits, lights a cigar, and tries to calm down.

GENERAL DE LA VEGA
We have to somehow blame the
American for Jean-Claude's murder.

TOM
How you gonna do that when you
don't even know where he is?

GENERAL DE LA VEGA
He couldn't have gone far.

COL. DE LA VEGA
Someone is hiding him.

GENERAL DE LA VEGA
How do you know?

COL. DE LA VEGA
Because my men showed up just after he got there. They were supposed to kill him trying to escape, but he was already gone. They found bootprints in the garden that led into the jungle. I think Jean-Claude's men have him.

TOM
If they do, you can bet they know you've got Angelique here.

GENERAL DE LA VEGA
Hector, you know what we have to do. They'll come for her. They'll come here, and we can't have that. Do you understand?

The Colonel can't bear the thought and turns away.

GENERAL DE LA VEGA (CONT'D)
We'll worry about that tomorrow. Those planes will be here in a few hours.
(to Tom)
I want them in and out quickly. Have the Colombians been paid off?

TOM
Money-wise, yes. But they wanna take some guns with 'em, so they're gonna stick around til the planes get here. Don't worry. Everything's worked out. Won't take more than an hour. Relax.

GENERAL DE LA VEGA
I'll relax when this is over. Pour me a scotch.

TOM
The bar's right there.

EXT. VICTOR'S JUNGLE CABIN - LATER

A moderate sized cabin sits in the middle of a small jungle clearing.

INT. VICTOR'S JUNGLE CABIN

A guard sits in the living room, watching an old black and white TV, when he hears a bang on the floor from below. He goes to the desk in the corner, removes a couple of large tiles on the floor, then slides the desk out, and bangs twice with his gun. The floor opens up from below, and out come Spencer, Victor, and Javier. They greet the guard, and Spencer just keeps walking straight out onto the porch; absorbing the pastoral, jungle scenery. He is soon joined by Victor and Javier.

VICTOR

Beautiful, isn't it? I grew up on
a farm just like this. Excuse me.

Victor steps off the porch and draws a crowd like Jesus. Thirty soldiers and a few of the house-help, crowd around him, vying for his attention, which he gives without condescension. Spencer is impressed.

INT. TOM STAHL'S RANCH - LIVING ROOM - EVENING

Father and son sit silently. Tom finishes up on the phone.

TOM

Looks like they're gonna be here a
little early, closer to midnight.

GENERAL DE LA VEGA

Good, the sooner the better. Then
we can deal with our other problem.

He glares at his son, who ignores him and gets up.

COL. DE LA VEGA

I'm going out to the hangers. Make
sure every thing's ready.

GENERAL DE LA VEGA

Good, do something useful.

The Col. ignores him, and defiantly walks out the door.

EXT. HOUSE

Col. De La Vega mutters out loud as he storms off toward the hangers.

COL. DE LA VEGA
That's the last time he's going to
humiliate me in front of anybody.

EXT./INT. AIRPLANE HANGERS - TOM'S RANCH - EVENING

Inside the hanger doors, fifteen soldiers/mercenaries are lounging around, some playing cards. They are a mixture of De La Vega's men, and Colombians. The main man is the same one who kidded De La Vega earlier about punches to his face. He is the first to notice De La Vega's approach.

COLOMBIAN
Look, here comes the little
Chihuahua.

They all laugh. De La Vega hears the laughter as he approaches. He senses it's about him.

COL. DE LA VEGA
What are you all laughing at?

COLOMBIAN
Ohh, Juan was just telling us how
his little brother stepped in some
pig shit.

They all laugh again. De La Vega glares at them all.

COLOMBIAN (CONT'D)
Que paso, Hector?

COL. DE LA VEGA
Where's the blow?

COLOMBIAN
Sure you wouldn't rather smoke or
drink something? You already look
pretty wired up.

COL. DE LA VEGA
No! And don't tell me what to do.
Where is it?

COLOMBIAN
In the drawer in the office.

INT. HANGER OFFICE

De La Vega opens the desk drawer, pulls out a mirror with an ounce of cocaine on it. He chops two large lines, and quickly downs them both. He grabs the bottle of Tequila off the top of the desk, pours half a cup and downs it. He pours another half cup, and now fully charged, storms out of the office, ranting

COL. DE LA VEGA

Things are about to change around here. That's right. Things are going to be different.

The men can barely keep from laughing.

COLOMBIAN

How are things going to be different? How is that going to happen?

COL. DE LA VEGA

The old man is slipping. He's not in control anymore. He's Tom Stahl's puppet.

COLOMBIAN

And you would be what?

(everyone laughs)

As long as I get to keep doing business, I don't care who runs your fucking country.

De La Vega looks around to his soldiers, but they all look away. He has no allies here, he tries to cover up.

COL. DE LA VEGA

So, you guys playing cards?

EXT. VICTOR'S CABIN - EVENING

Out front on the grass, Spencer is chatting with a few of the men, when Victor comes out of the house and announces.

VICTOR

Time to go amigos. Time to secure our own destiny, free from the De La Vegas!

The soldiers all cheer.

VICTOR (CONT'D)

To Freedom!

SOLDIERS
To Freedom!

The men gather up their gear, and they head off into the jungle. Victor leads the group, while two native Indians scout out ahead. Spencer trots to keep up. They are both armed with AK-47s and a .9mm pistol. Spencer also carries a hunting knife.

EXT. JUNGLE - EVENING

Victor, Spencer and the other soldiers push west through the jungle, until they break out at the top of a hill. Down below is Tom Stahl's ranch. Victor and Javier work out last minute plans, then Javier leaves with his contingent, and they head around to the south toward the airplane hangers.

Then they hear it. Planes descending from the north.

Victor takes Spencer and a few others to cover the house.

EXT. TOM'S HOUSE - EVENING

The General and Tom step out onto the porch, and watch the planes' approach from the northern sky.

EXT. JUNGLE - VICTOR, OTHERS

Victor leads Spencer and the seven other soldiers to their position, fifty yards from the house, to the east. Victor points to a guard, stationed outside a single window. Spencer acknowledges.

SPENCER
(whispering)
Angelique?

Victor nods yes.

EXT. JUNGLE - JAVIER, OTHERS

Javier and the others spread out through the brush, and take their places, fifty yards to the airplane hangers from the south/west.

EXT. AIRSTRIP, HANGERS - EVENING

The planes land, and are immediately unloaded. Tom inventories the cargo.

When he's satisfied, he signals for the coke to be loaded, and the planes to be gassed. A large gas truck drives out from behind the hanger, and parks between the two planes. Tom motions to the two pilots.

TOM

C'mon, let's go have a beer, and
get you guys paid up.

They join Tom and the General, and walk to the house.

EXT. JAVIER, OTHERS

While settling into position, a soldier disturbs a large rodent, which scurries away through the brush. One of De La Vega's men hears this, and investigates. He shines a light right over the soldier. He's not sure he saw something, and shines his light back on the spot. Just as he recognizes the soldier, two giant flares light up the sky. Startled, the guard looks up and is shot under the chin.

Snipers take out four other guards, and Javier and his men make a full assault on the hangers. The fight is on.

ON SCENE VICTOR AND OTHERS

When the flares streak the sky, that's the signal. Victor and his men take action. His snipers take out the lone guard by the window, and two others patrolling the side of the house.

INT. TOM'S HOUSE

Tom, the General, and the two pilots are sharing a toast, when they are interrupted by gunfire.

TOM

Are your men celebrating out
there?!

GENERAL DE LA VEGA

No, we're being attacked!

He races to the front door, Tom right behind him. The two pilots are nervous. He opens the door just as Junior comes running frantically toward them. They can see the fire-fight going on behind him.

COL. DE LA VEGA

We're being attacked! We're being
attacked!

He runs by them and into the house. Tom tells the three guards out front.

TOM

Go check with the guards out back.
If they're okay, take two of them
and go help at the planes.

They retreat back into the house.

BACK BEDROOM

Angelique is frightened by the gunfire and bangs on the door.

ANGELIQUE

Let me out! Open the door!

EXT. VICTOR

Victor motions for four of his men to fan out and run to the back of the house. But Tom's guards come around the side at that moment and catch Victor's men in the open area. Two of Victor's men and one of Tom's go down in a quick exchange.

Tom's two men make it back around to the front, and Victor's other two men make it to the back of the house. With cover from those two, Victor and the others scamper across the forty yards of open ground to the back of the house.

INT. TOM'S HOUSE

Tom is handing out Uzis from a closet.

1ST PILOT

Oh man, this is exciting! Reminds
me of "Nam!"

2ND PILOT

I just fly a fuckin' plane! I
don't dig this shit at all!

TOM

Listen up. We're gonna wait here.
If they don't attack the house,
we'll go help them outside.

Tom goes over to a wall panel, and flips a switch.

TOM (CONT'D)

That'll help. Back into the living
room.

VICTOR AND OTHERS

Victor splits his group in half, and they circle from opposite sides. They meet around front, catching Tom's last two men in a crossfire, and eliminating their threat.

TOM'S FRONT DOOR

Victor and his men approach the front door with caution. One of the soldiers goes to the door, twists the doorknob, while another readies a grenade. He pulls the pin and gives the first soldier the nod.

The soldier pushes the door open, and the whole porch explodes, killing them both.

Victor, Spencer, and the others, standing to the side, escape the blast, but their soldier's grenade lands just a few feet from them. Spencer snatches up the grenade, and hurls it back through the doorway. It explodes after clearing the doorway, but the concussion knocks Spencer on his back, and a small piece of shrapnel cuts him above the eye. Victor pulls Spencer clear of the doorway. He wipes away the blood, and investigates the cut.

VICTOR

You'll live.

Victor hurls another grenade into the house.

INT. HOUSE

TOM

To the back of the house! Follow me!

He leads the way as they all race down a hall. The grenade explodes in the living room behind them.

INT. LIVING ROOM

Victor and two other soldiers step cautiously into the house. Nobody there. They head for the hallway. The 1st pilot is the last one down the hallway. He turns and fires, killing the two soldiers. Victor is barely missed, and returns fire, killing the pilot, knocking him into the back room. The 2nd pilot starts to "freak out".

BACK ROOM

2ND PILOT

Oh my God! Look! He's dead!

Tom slaps him in the face.

TOM

Get a hold of yourself! General,
cover the door.

Tom looks out the barred back window and sees no-one. He pulls on a lever, and pushes on the window frame. The whole unit falls out, onto the ground. He helps the pilot climb out the window.

The General peers down the hall just as Victor crosses the opening. He's dumbfounded, and stumbles back into the room.

TOM (CONT'D)

What's with you?

GENERAL DE LA VEGA

I've just seen a ghost.

TOM

What?

GENERAL DE LA VEGA

Victor! He's out there!

TOM

You said he was dead.

GENERAL DE LA VEGA

I know! He was! But I just saw
him!

TOM

Who verified the bodies?

GENERAL DE LA VEGA

I don't know.

TOM

Great.

GENERAL DE LA VEGA

Shut up!

(a beat)

Where is my son?!

INT. ANGELIQUE'S ROOM

Col. De La Vega is trying to get the back window open.
Angelique chastises him.

ANGELIQUE

It's over. Give up and maybe you'll live.

COL. DE LA VEGA

What are you talking about? My father will fall, and I will take his place. He's done.

ANGELIQUE

Both your times are done.

COL. DE LA VEGA

Oh, please, who is going to take our place? Your father is dead, and you're a bunch of peasants without a leader.

ANGELIQUE

We have Victor.

COL. DE LA VEGA

A dead martyr to lead the way?

ANGELIQUE

Victor isn't dead. He survived your little "dawn surprise". He's been alive all this time, and you can bet your ass that's him out there right now!

INT. LIVING ROOM

Spencer and the other two soldiers join Victor.

VICTOR

They're trapped in the room at the end of this hall. There must be a way out.

(to soldiers)

Go around front, and cut them off. I'll cover this end.

They exit. Victor confers to Spencer.

VICTOR (CONT'D)

Remember the guard at the back of the house? I doubt he would leave her alone.

SPENCER

I'm goin' around back and find that window.

Spencer exits. Victor yells down the hall.

VICTOR

Come on out, Anastacio, you son of
a whore, and take it like a man!

The General yells from the back room.

GENERAL DE LA VEGA

If it isn't Victor Montejo, risen
from the dead! You must stop with
your messianic complex.

VICTOR

It's over Anastacio. Give up and
I'll let you live. Fight and
you'll die.

INT. BACK ROOM

TOM

Maybe you should listen to him.
You'll be finished, but you'll
still be alive.

The General glares at Tom. The 2nd pilot has just jumped
from the window ledge.

EXT. HOUSE WINDOW

He lands outside on the ground, only to be met by the two
soldiers. He cowers before them.

2ND PILOT

Please don't kill me, please! I'm
just a pilot. I never shot anyone.
I never even held a gun before.

The two soldiers chuckle. One holds a gun on the pilot, the
other carefully looks in the window. The General sees him
and sprays the window with his machine gun. The soldier
ducks back out of the way and tosses a grenade into the room.

INT. ROOM

Tom dives behind a large wooden desk. The General takes his
only exit -- out the door. He fires as he goes, spraying the
hallway with gunfire.

Victor barely escapes the flying debris as he ducks away.

The back room explodes. The concussion knocks the General further down the hallway. His gun goes flying, and he lands only a few feet from Victor.

INT. HALLWAY, LIVING ROOM

Momentarily stunned, the two nemeses regain their senses at the same time. The General goes for his Uzi but Victor is a quicker, and pulls a pistol from his belt.

VICTOR

Leave it, General. You won't make it.

The General stops.

GENERAL DE LA VEGA

Just like when we were kids, huh?
Ultimately, you have to win.

VICTOR

Not always. But this time.

The General dives for the Uzi, but Victor shoots him in the stomach. Writhing in pain, the General still reaches for his weapon. Victor walks over and shoots him through the head.

EXT. HOUSE - SPENCER

Spencer cautiously makes his way around to the back of the house. Peering around the corner, he sees the window frame unit bein pushed out from the inside.

INT./EXT. BEDROOM WINDOW

Col. De La Vega is trying to get Angelique out the window.

COL. DE LA VEGA

Hurry! Let's go!

Angelique drops down outside. He points his gun at her.

COL. DE LA VEGA (CONT'D)

And don't try to run.

Angelique is nervous. She looks around and sees Spencer by the corner of the house. He puts a finger to his lips, and she hides her excitement.

De La Vega begins to climb out the window. An over-anxious Spencer shots but misses, driving him back into the house.

Angelique starts to bolt, but a short burst of machine gun fire, freezes her.

De La Vega calls out from inside the house.

COL. DE LA VEGA (CONT'D)
Throw your gun out where I can see
it! I'll kill her, Spencer, I
swear to God I will!

Spencer reluctantly tosses his rifle on the ground below the window. De La Vega peeks out,

COL. DE LA VEGA (CONT'D)
And that pistol, too.

Spencer tosses his pistol next to the rifle. De La Vega keeps his Uzi trained on Spencer as he climbs out the window. He grabs Angelique, holding her to his left side.

COL. DE LA VEGA (CONT'D)
And here you are, the big "American
Rock Star". Going to waltz into my
country and walk out with the most
beautiful girl?

De La Vega almost shoots him. Spencer flinches.

COL. DE LA VEGA (CONT'D)
You arrogant bastard! How dare you
to presume to rescue her from her
meager surroundings? I am Col.
Hector De La Vega! I will provide
for her!

SPENCER
She doesn't love you.

COL. DE LA VEGA
She will learn.

He moves his hand up her shoulder, her neck, then caresses her cheek. Angelique is repulsed. She turns her head quickly, and bites his hand. He shrieks. She elbows him in the stomach, and dives to her left.

Spencer dives to his right just as De La Vega sprays the empty spot with lead. Spencer rolls up on his knees, whips out his hunting knife, and throws, sticking De La Vega in the throat. He gasps, drops the Uzi, and clutches at the knife. He staggers a couple of steps toward Angelique. She screams and pulls back. He falls forward, dead at her feet.

Spencer jumps up, and rushes to her, taking her in his arms. They kiss and cry.

SPENCER
I'm never letting you out of my sight again.

ANGELIQUE
Better not.

They become aware of the other gunfire.

SPENCER
We're not done yet.

ANGELIQUE
No.

Spencer picks up his rifle and pistol. He looks at the knife sticking out of De La Vega's throat.

SPENCER
He can keep that.

Angelique grabs De La Vega's Uzi. Spencer looks at her quizzically.

ANGELIQUE
I know how to use it.

SPENCER
That's my girl.

Just then Victor comes around the corner, surmises the scene.

VICTOR
You two alright?

SPENCER/ANGELIQUE
Yes.

She gives him a warm hug. He goes to shake Spencer's hand.

SPENCER
That won't do.

He gives Victor a reserved hug. He looks at Hector's body.

VICTOR
Like father, like son. Now to eliminate the other evil.

He takes them around to the front of the house where two soldiers hold Tom and the pilot under guard.

EXT. FRONT - TOM'S HOUSE

VICTOR

Spencer, you have done enough, and don't wish to put Angelique in further danger. Guard these two, and we will go help Javier.

SPENCER

Got 'em covered.

Victor kisses Angelique on the forehead.

ANGELIQUE

Via con dios.

Victor motions to the soldiers, and they move cautiously toward the planes.

Spencer trains his AK-47 on the two men seated on the ground against the house. Angelique turns on them, spitting venom.

ANGELIQUE (CONT'D)

See what you re doing to my country, you bastards! How dare you! How much money are making off the blood of my people!?

TOM

Shut the fuck up.

Spencer steps forward and kicks Tom right in the mouth, splitting his lip, and knocking out two teeth.

SPENCER

You shut the fuck up.

Tom cowers, and tries to stop the bleeding.

EXT. HANGER - NIGHT

Four of De La Vega's men and three Colombians are holding off Javier and the last seven of his men.

Victor and his men arrive from the opposite side, catching their foes in a crossfire, and driving them back in to the hanger.

INT. HANGER

COLOMBIAN

Try to hold them off. I'll get the
plane started , then join me.

The soldiers step out from the hanger, shooting in both directions. The lead Colombian runs to the first plane. He starts the engine, and begins to taxi away. The others, still firing, race to join him. The second plane is still hooked up to the gas truck.

ON VICTOR

VICTOR

The gas truck! Shoot the truck!

They all open fire, and the gas truck explodes in a huge fireball, igniting the second plane. The blast kills three of their soldiers, and Victor's men cut down the rest.

The concussion from the blast sends the first plane careening off to the side.

INT./EXT. PLANE

The Colombian is able to right the plane, and takes off down the runway.

EXT. HANGER

Victor and his men, meet up with Javier and his.

VICTOR

We can't let them get away!

They all open fire on the plane as it takes air.

EXT. HOUSE

Spencer and Angelique are watching the plane.

SPENCER

Angel, keep them covered.

Spencer opens fire on the plane as well.

INT./EXT. PLANE

From behind, and now from the side, bullets rip into the plane. The Colombian tries to dodge the bullets tearing through the cockpit. He's hit in the shoulder, and loses momentary control. The plane veers swiftly to its right, but he manages to steady it. More bullets rip the plane, puncturing the gas tank. The plane explodes in mid-air, showering down in a thousand flaming pieces.

EXT. HANGER

Victor, Javier, and all the men cheer.

EXT. HOUSE

Spencer can hear them cheering, but barely sees them across the compound. He looks over at Angelique, tears roll down her cheeks. He gives her a big hug.

Victor and his men soon approach. He notices Tom's injury.

VICTOR
(motions)
He fall down?

SPENCER
No, I kicked him in the mouth.

Tom glares at Spencer. Everyone else, including the pilot, chuckles. Victor kicks his foot, he stops laughing.

VICTOR
Your flying days are over down here. These are not the friendly skies to you.

The pilot nods sheepishly and looks down.

VICTOR (CONT'D)
And you, Tom Stahl! Take your dirty little operation somewhere else. Your business here is done.

Tom nods, and continues to dab at his lip.

INT. CHURCH - COSTA NUEVA - DAY

Victor and Angelique are in the foyer; he in a tuxedo, she in her mother's wedding dress.

VICTOR

Angelique, I know I'm not Jean-Claude, but I am very proud to walk you down the aisle.

ANGELIQUE

Papa would be honored.

She kisses him on the cheek. The doors open and the wedding march begins.

Victor leads Angelique down the aisle.

Spencer stands at the alter, beaming.

THE END

(CONT'D)