

DANGEROUS SKY

A

Script

Written

by

Alex Napoli

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FADE IN:

EXT. AMAZON JUNGLE - DAY

IN THE SKY

A small cargo airplane flies towards a strip of earth, far away. Below, there's an endless sea of green.

The airplane swings left and right, trying to get the right position to land on a tiny airstrip squeezed between trees.

AT THE AIRSTRIP

The airplane bounces on the ground, running down the bumpy runway at high speed.

It comes to an abrupt stop inches from the jungle trees. Scared birds fly up in the air, as the plane's old engine RATTLES terribly.

CHARLIE GULLIT, 30s, long dark hair, unshaved, half buttoned Hawaiian shirt, climbs out. A light flashes in the dark jungle.

He kills the engine with a remote control and uses a small mirror to flash the sun's reflection, as a code.

SEVERAL ARMED MEN come out of the dark jungle onto the red dusty strip of cleared land.

JULIO, 30s, Latino, wearing a crucifix on a chain, approaches Charlie.

JULIO

Hey, Charlie! That was a close one.

CHARLIE

Why don't you cut down more trees?

JULIO

What about the "en-vi-ron-ment,"
amigo? Only great pilots land
here.

Several men unload the cargo of the plane. Charlie and Julio follow a path into the dark Jungle.

ON THE JUNGLE PATH

CHARLIE

I just want half of the money.

JULIO

That's nothing, "nada." The
powder is better than gold,
if you take it to the US.

CHARLIE

For me it's trouble with the
wrong people.

JULIO

The American police are nothing
compared with Mr. Scopa. That's
who you should be worried about.

Julio kisses his crucifix. Charlie brushes a huge insect off his shoulder.

CHARLIE

I'm an honest thief, not a drug
dealer.

JULIO

I'm an honest drug dealer, not a
thief. Mr. Scopa owes me. I'll
keep the coke. My pleasure. And
half the money.

MOMENTS LATER

Charlie and Julio approach a clearing. Julio has the butt of a cigar in the corner of his mouth.

A snake hanging from a branch gets in his way. Julio puts out his cigar on the snake's head.

JULIO

(Spanish)

Penderro.

AT THE AIRSTRIP

Charlie helps several men load his plane with dozens of sacks with "coffee" written on them.

A black helicopter flies over the red dirt airstrip. It circles around, blowing dirt.

Charlie looks up. The helicopter heads towards the clearing.
He speeds up the work.

IN THE CLEARING

The helicopter lands in the tight clearing.

HUGO SCOPA, 40s, dark beard, steps out. TONI AND TWO OTHER BODYGUARDS follow him.

A hatch in the ground opens right in front of Hugo. Julio climbs out.

JULIO

Mr. Scopa! What a great
surprise.

Hugo stares into Julio's eyes, indifferent to the warm welcome.

HUGO

How's everything, Julio?

JULIO

Everything is on time. They're
loading the plane right now.

Hugo goes down the hatch.

INT. COCAINE PROCESSING COMPLEX - DAY

Hugo reaches a platform where he can see the huge underground warehouse where
SEVERAL MEN AND WOMEN work.

EXT. AMAZON JUNGLE - DAY

AT THE AIRSTRIP

Charlie closes the cargo compartment and rushes under the plane, checking the
pressure of the tires. As he comes out, Toni blocks his way.

CHARLIE

Hey, Toni.

TONI

In a hurry, Charlie?

CHARLIE

Yeah, better take off before
dark.

TONI

Don't worry, there's plenty of
time. Me and a couple of guys
are coming with you.

CHARLIE

I don't think that's a good
idea.

TONI

Mr. Scopa thinks it is.

Hugo comes out of the jungle path, approaching the plane.

CHARLIE

It's a tough and risky flight.
How are you doing, Mr. Scopa?

HUGO

Charlie, Charlie. Ready to go?
Toni here is coming with you.

CHARLIE

Okay boss. You're paying. But
it's an extra ass on the line.

Hugo taps Toni on the shoulder.

HUGO

He's worried about your ass.

Charlie throws a bag through the pilot's cockpit window, trying to look casual. His eyes show he's aware of the danger.

The other two bodyguards approach the plane. Hugo signals them to hurry up.

INT. AIRPLANE - DAY

IN THE COCKPIT

Charlie checks the instrument panel, flipping on some switches. Toni sits next to him, watching all his movements carefully. The two bodyguards stand behind them.

EXT. AMAZON JUNGLE - DAY

AT THE AIRSTRIP

The plane maneuvers, preparing to take off.

INT. AIRPLANE - DAY

IN THE COCKPIT

Charlie pushes the acceleration lever. The plane runs down the runway, shaking all over.

The whole plane RATTLES. The wall of trees approaches fast up front. Toni smiles. The two bodyguards look scared.

FIRST BODYGUARD

Jesus Christ.

The plane tries to go up but it doesn't look like it will make it.

The second bodyguard closes his eyes. The plane abruptly angles up.

EXT. AMAZON JUNGLE - DAY

Airplane tires go through the leaves of the treetops. The plane gains altitude.

IN THE SKY

The plane cruises over the immense sea of green.

IN THE CLEARING

TWO MEN carry a body towards Hugo who looks down into a ditch.

HUGO

Lunch is served, girls.

The two men toss the body in the ditch.

IN THE SNAKE DITCH

The body lies next to a huge sleeping anaconda. It's Julio, eyes stoned, bubbling saliva coming out of his mouth, as in an overdose. He's still alive.

The anaconda remains still. There's a huge volume inside its body. It's still digesting last month's meal.

A second anaconda crawls up Julio's feet, goes under his body, taking a hold on the helpless man.

IN THE CLEARING

Hugo and the other men look in the ditch, laughing.

HUGO

What a pathetic bastard.
Petty thief.

IN THE SNAKE DITCH

Julio's eyes bulge in terror as the anaconda twists around his body, tightening the grip.

IN THE CLEARING

A FAT MAN approaches the "Roman circus."

FAT MAN

Mr. Scopa, you better take
a look at this.

HUGO

Not now.

FAT MAN

They took it all.

HUGO

What?

Hugo heads to the ground hatch.

INT. COCAINE PROCESSING COMPLEX - DAY

Approaching a huge open plastic bag sitting on a table, Hugo tastes the white powder inside it.

HUGO

What are you talking about?

The fat man makes a hole in the middle of the bag and tastes the powder.

FAT MAN

Sugar, all of them.

Hugo plunges a huge knife into one of the dozens of round cardboard containers piled around. The white powder flows out. Hugo tastes it.

Furious, he knocks two other containers down and tastes the spilled contents.

Smoking anger, Hugo heads to another chamber at the far end of the complex.

He opens a horizontal freezer filled with frozen fish, reaches in for a switch and moves it to the side.

Removing a rug on the floor, Hugo inserts a key in a lock and opens a hatch that leads to a secret chamber.

IN THE SECRET CHAMBER

There are several wooden boxes piled up. Hugo removes the nailed top of one of them with his knife. It's full of one hundred dollar bundles.

Relieved for a moment, Hugo pulls out one of the bills, discovering that below are all one-dollar bills.

Furious, he breaks other boxes, throwing them against the wall.

EXT. AMAZON JUNGLE - DAY

IN THE CLEARING

Holding a gun, Hugo walks towards the snake ditch.

IN THE SNAKE DITCH

The huge anaconda swallows Julio's head, advancing slowly towards the rest of the body.

Hugo SHOOTS several times at the corpse, striking the body's stomach and legs.

INT. AIRPLANE - DAY

IN THE COCKPIT

The first bodyguard, behind Charlie, puts a pistol to his head.

TONI

We need to talk.

Toni turns on the automatic pilot switch. Charlie stands up at gun point.

TONI

I'm flying and keeping this
baby.

The second bodyguard standing behind punches Charlie in the stomach and drags him to the cargo compartment.

IN THE CARGO COMPARTMENT

The second bodyguard pushes Charlie to the floor. The first bodyguard kicks him in the ribs. Charlie controls his pain.

TONI

I'm sorry Charlie, but
you're getting off.

The second bodyguard opens the plane's door. Toni kicks Charlie's back.

TONI

I told you, nobody fools
around with Mr. Scopa.
Throw him out.

The first bodyguard approaches Charlie, agonizing in pain. With a sudden move, Charlie brakes the guy's leg with his foot and bursts up, pushing him against the wall.

Toni reaches for his gun and FIRES. Charlie runs behind the cargo. Charlie reaches in his pocket, taking out the remote control for the plane's engine.

EXT. AIRPLANE - DAY

The propellers come to a stop.

INT. AIRPLANE - DAY

IN THE CARGO COMPARTMENT

The plane dives down. The sharp inclination sends Toni against the wall.

Charlie grabs a parachute, slides down towards the plane's open exit, going by the second bodyguard, and jumps off the plane.

CHARLIE

See you in hell.

EXT. AMAZON JUNGLE - DAY

IN THE SKY

Charlie opens his parachute.

The plane dives at a sharp angle.

INT. AIRPLANE - DAY

IN THE CARGO COMPARTMENT

The whole cargo slides down, crushing the first bodyguard against the wall.

IN THE COCKPIT

Sliding down the floor towards the pilot controls, Toni reaches for a switch.

The propellers turn back on.

EXT. AMAZON JUNGLE - DAY

IN THE SKY

The plane dives sharply.

INT. AIRPLANE - DAY

IN THE COCKPIT

With extreme difficulty, Toni pushes the flap control stick trying to make the plane go up.

Red and sweating in despair, Toni stares at a river approaching right in front.

The plane finally reaches a horizontal position inches from the river's brownish waters, regaining altitude.

Relieved, Toni laughs wildly.

EXT. AMAZON JUNGLE - DAY

AT THE RIVER

The plane flies over the river.

IN THE SKY

The plane makes a wide turn back.

Charlie floats down in his parachute.

INT. AIRPLANE - DAY

IN THE COCKPIT

Delighted, Toni stares at the parachute coming down way in front. The second bodyguard enters the cockpit.

TONI

I'm going to hit that
bastard.

EXT. AMAZON JUNGLE - DAY

IN THE SKY

Charlie notices the airplane approaching and looks down to see how far he is from safety.

INT. AIRPLANE - DAY

IN THE COCKPIT

The plane heads directly towards Charlie. Toni and the second bodyguard are excited with the smell of blood.

The front nose of the plane misses Charlie's body by a split second, picking up the parachute in full as it covers the front window.

EXT. AIRPLANE - DAY

The parachute hits the plane's propeller, getting stuck on the right wing, swinging and slamming Charlie's body brutally against the plane's fuselage.

INT. AIRPLANE - DAY

IN THE COCKPIT

Toni laughs. The second bodyguard looks out the window. A piece of the parachute blows wildly, next to the propeller.

SECOND BODYGUARD

He's history.

TONI

Yeah, the first man to be
run over by a plane.

EXT. AIRPLANE - DAY

The parachute, stuck to the wing, is connected to Charlie, hanging on to the lower right side of the plane's fuselage.

Covered with blood, he tries to get a better grip of a cable attached to the plane's fuselage.

He gets rid of the parachute. It spins around the propeller, slowing it down.

Charlie pulls himself towards the plane's open door. The propeller comes to a stop.

INT. AIRPLANE - DAY

IN THE COCKPIT

The second bodyguard looks out the right window.

SECOND BODYGUARD

It stopped!

TONI

Relax, one propeller is enough.
We'll get to Rio Branco. Close
the cargo door. We're going up.

The second bodyguard heads to the cargo compartment. Toni checks the instruments.

EXT. AIRPLANE - DAY

Charlie struggles to reach the open door. The second bodyguard appears at the door, looking at the propeller.

Charlie puts his bloody hands on the base of the door. Surprised, the second bodyguard shoves his boot into Charlie who takes hold on it.

They struggle. Charlie pulls him out. The second bodyguard holds on to Charlie's arm but loses the grip, free falling to the ground.

EXT. AMAZON JUNGLE - DAY

AT THE RIVER

The second bodyguard falls on the river bank, missing the water by inches.

EXT. AIRPLANE - DAY

Hanging on the outside, Charlie struggles and gets back in the plane.

INT. AIRPLANE - DAY

IN THE CARGO COMPARTMENT

Charlie lies on the floor, exhausted. The cargo is all messed up.

Noticing a hand sticking out from under the "coffee" sacks, he uncovers the first bodyguard's body and picks up his gun.

IN THE COCKPIT

Charlie walks in. Toni flies the plane, relaxed.

CHARLIE

Hi, Toni. How're we doing here?

Toni turns around surprised. BANG! Charlie puts a bullet in Toni's head and takes control of the plane.

Sitting on Toni's dead body, he makes a wide turn back, then turns the automatic pilot on.

Charlie drags Toni's body to the cargo compartment.

IN THE CARGO COMPARTMENT

Charlie sits Toni's body at the plane's open door, legs hanging out. Charlie dusts off Toni's shirt.

CHARLIE

A panther will probably
have you for dinner down
there. But don't worry, it
won't hurt.

He shoves his boot into Toni's back, pushing him out.

Charlie pulls the first bodyguard from under the "coffee" sacks. There's a huge tarantula crawling on his head.

Grabbing a canoe paddle, he SMACKS the first bodyguard's face, missing the scary spider.

The tarantula escapes into the pilot's cockpit.

CHARLIE

Great.

Charlie dumps the first bodyguard out of the plane.

IN THE COCKPIT

Seated, Charlie looks around, worried about the inconvenient giant spider. Up front, mountains approach.

EXT. AIRPLANE - DAY

The airplane cruises above a cliff with an incredibly high waterfall.

HOURS LATER

The plane cruises over the reddish ocean waters heading north, as the sun sets to the left.

INT. AIRPLANE - NIGHT

IN THE COCKPIT

Charlie wets a towel with whisky and cleans the blood off his face.

EXT. AIRPLANE - NIGHT

The plane cruises over a dirt airstrip runaway lit with barrels of fire.

EXT. DIRT AIRSTRIP - NIGHT

TED, 20s, too young for his mustache, and RACHEL, 30s, attractive, look at Charlie's plane cruising in the sky.

RACHEL

He's going to get you
killed, just like his wife
and kid.

TED

It wasn't his fault.

RACHEL

Yeah, sure. Blame the
weather, the plane, not
the pilot.

Ted grabs her by the arm.

TED

I said it wasn't his fault.

RACHEL

All right, loyal-little-brother. He wouldn't risk his neck for you, that's for sure. He made you into a drug dealer.

TED

We're not drug dealers. We're thieves. Honest thieves. It's not illegal to steal from drug mobsters.

RACHEL

Sure. It's crazy. You'll end up in the morgue instead of prison.

TED

We'll end up rich in Bali.

Rachel shakes her head. They get in a pick-up truck parked alongside the runaway.

Ted flashes the car lights in the darkness.

INT. AIRPLANE - NIGHT

IN THE COCKPIT

Charlie looks out the window, noticing the flashing lights on the ground. He makes a wide turn to land on the airfield.

EXT. DIRT AIRSTRIP - NIGHT

The plane approaches the runaway.

SUBTITLE: NEW MEXICO

INT. AIRPLANE - NIGHT

IN THE COCKPIT

Charlie lands the plane as it jerks all over and comes to a stop.

A light flashes outside in the darkness. Charlie responds turning on and off the cockpit light switch.

He kills the engine and gets out.

EXT. DIRT AIRSTRIP - NIGHT

Charlie walks towards a blurred figure standing in the dark.

TED

Is that you?

CHARLIE

No, it's me.

Charlie throws a watch to Ted and they walk towards the pick-up truck.

CHARLIE

It's a Rolex. Want it?

TED

Sure.

Ted examines the watch with a small flashlight, reading something on it.

TED

Who's Toni?

CHARLIE

Toni Tornado.

TED

No! Hugo's watchdog? He gave you this?

CHARLIE

Yeah, it was in his will:
"...and my gold Rolex, I leave to Ted."

Charlie opens the door of the truck, staring at Rachel.

CHARLIE

What's she doing here?

TED

She's my assistant and my girlfriend. You didn't want her.

RACHEL

He didn't want me?! I dumped him.

CHARLIE

(to Ted)

She dumped me.

(to Rachel)

Satisfied?

Bright lights in the woods surrounding the airfield blind the two men.

DEA AGENT (OFF SCREEN)

(through megaphone)

This is the DEA! Put your hands behind your heads!

Charlie and Ted slowly lift their hands realizing they're in deep trouble.

CHARLIE

(shouting)

It's all right! I'm with the CIA!

(to Ted)

The plane is loaded with cocaine.

TED

(to Charlie)

What do you mean is loaded?!

Where's the money?

(shouting)

I'm with the KGB! We're
undercover!

Charlie dives into the pick-up truck followed by Ted. The Feds OPEN FIRE.
Bullets strike all over.

The truck spins around and heads down the airfield.

Two vehicles enter the runaway after the crazy men.

INT. TRUCK - NIGHT

Rachel is in panic.

RACHEL

Are you crazy!?

TED

(to Charlie)

I thought you said you were
bringing the money?

CHARLIE

No money. We got busted.

TED

You're kidding. Serious?

RACHEL

Stop the truck! You're getting
us all killed!

The truck bounces all over as Charlie speeds down the runaway at high speed.

Ted takes out a signaling torch from inside the glove compartment, lights it and
throws it out the window.

CHARLIE

What was that for?

TED

I don't know. Neither do they.

EXT. DIRT AIRSTRIP - NIGHT

The Feds swerve away from the signal torch, speeding after them.

Charlie's truck reaches the end of the airfield.

INT. TRUCK - NIGHT

CHARLIE

Hold on.

EXT. OFF ROAD - NIGHT

Charlie's pick-up launches into the air and lands off road, jumping and jerking.

The Feds follow them.

INT. TRUCK - NIGHT

CHARLIE

You two are going to jump out.

RACHEL

No way! You're crazy! Stop
the truck!

TED

Let's do it.

EXT. DIRT ROAD - NIGHT

Charlie's truck jumps onto a dirt road. The Feds follow far behind.

After a curve, the truck slows down a little and Ted jumps out, rolling on the ground.

He lies still in the darkness as the Feds cruise by and disappear down the road after Charlie and Rachel.

The chase goes on. The Feds are closer than before.

A helicopter with a searchlight cuts the sky as it pinpoints the ground chase.

INT. TRUCK - NIGHT

Trying to look up, Charlie is blinded by the searchlight.

RACHEL

I'm not jumping! Stop it!
Now!

EXT. HELICOPTER - NIGHT

A FED with a semiautomatic rifle FIRES a round that hits the hood of Charlie's truck.

INT. TRUCK - NIGHT

The truck slows down as the motor rattles terribly.

CHARLIE

Damn.

Rachel hits him.

CHARLIE

You wanted to stop. We're
stopping.

EXT. DIRT ROAD - NIGHT

Charlie's truck comes to a stop. The Feds surround it as the helicopter's searchlight illuminates the vehicle.

INT. AIRPLANE - DAY

IN THE COCKPIT

Two federal agents, MALDINI, 50s, and MONTANA, 30s, search the area.

MONTANA

There must be twenty million
worth of coke back there.

MALDINI

Some people just run out of
luck.

MONTANA

They'll have a decade or two
in prison to get it back.

The giant tarantula crawls up Maldini's back. He scratches his back inches from the huge black spider.

EXT. HIGHWAY - DAY

A black and white prisoner bus cruises the highway towards a penitentiary complex.

INT. PRISONER BUS - DAY

Charlie and OTHER PRISONERS are chained to their seats.

EXT. PENITENTIARY COMPLEX - DAY

The bus leaves the highway and comes to a stop in front of the penitentiary gate.

A GUARD hands a form to the BUS DRIVER who signs it.

BUS DRIVER

Fresh meat.

GUARD

Complex nine.

The bus heads into the prison complex.

INT. PENITENTIARY - DAY

IN THE CORRIDORS

Charlie and the other new prisoners walk down a narrow corridor escorted by TWO GUARDS.

THE WARDEN, 50s, and his ASSISTANT, 30s, walk down a corridor. The assistant examines some papers.

ASSISTANT

Let's see what we got here.
The usual: Ten men with drug
related convictions, a couple
of thieves and murderers.

WARDEN

These drug people are the worst
scum and they just keep coming.
If it was up to me, I'd give
them the chair and save the
taxpayers some money.

ASSISTANT

They say a man on death row
costs a lot more.

WARDEN

Not if we cut the wings of
these useless lawyers.

The Warden opens a door and lets his assistant go in first.

IN A ROOM

The prisoners are lined up wearing blue uniforms and holding a set of sheets, towels and extra T-shirts. Charlie sets them on the floor.

The Warden and his assistant walk in.

WARDEN

Pick it up.

ASSISTANT

Why is it still on the
floor?

Charlie picks it up.

WARDEN

Welcome. Or should I say unwelcome?
You are here because you broke the
law and my job is to keep you in
here until the law says you can go.
It's that simple. You try to escape,
we'll kill you. You hurt one of our
guys, we'll kill you. Rebellions?
We kill everyone. If you don't want
to participate just lie on the floor,
hands behind your head, head against
the wall. Everyone else gets wasted.
In my prison you follow the rules
or you follow the rules. Those who
want to learn and work will get
along fine.

The Warden examines the line-up of new prisoners and points out three with long hair, ending with Charlie.

WARDEN

You, you and specially you will get a haircut. Long hair is something you don't want to have around here. The rest of you will be escorted to your cells.

CHARLIE

I'll pass on the haircut, if you don't mind.

The assistant smiles. The Warden approaches Charlie, grabbing his long hair.

WARDEN

This is the hair of a girl.

CHARLIE

It's the hair of a Viking.

The Warden smiles, taking the prisoner list from his assistant.

WARDEN

Well, well. We got a Viking warrior here... Mr. Charles Gullit. Dope smuggler. Tell you what, keep your cute long hair.

The Warden changes something in the paperwork with a pen.

WARDEN

(to Assistant)

Put him in 6361.

IN THE CORRIDOR OF CELLS

A GUARD escorts Charlie to his cell.

There's someone occupying the top bunk: BOVITCH, a strong bearded man, feet sticking out, deep asleep.

The guard slides the door open. Charlie steps in.

GUARD

Hey, Bovitch, you got company.

Bovitch doesn't move. Charlie sets his stuff on the bottom bed.

The Guard stares at them for awhile, shakes his head and closes the door.

IN THE CELL

The cell is dark. Charlie lies on his bed, still awake. The top bed moves. Bovitch comes down.

Charlie looks at the blurry figure walking around the small cell and climbing back to bed.

INT. PENITENTIARY - DAY

IN THE CELL

Charlie's eyes open. He turns his head and finds Bovitch staring at him.

BOVITCH

So, how was your first night in jail? Tough, huh? You can call me Bo.

Bovitch approaches Charlie and they shake hands.

CHARLIE

Charles Gullit.

Charlie sits on the bed. Bovitch sits next to him.

BOVITCH

What you in for?

CHARLIE

Smuggling.

BOVITCH

Dope?

Charlie stands.

CHARLIE

Coffee.

Bovitch smiles, staring at Charlie.

BOVITCH

I see. Tell me, where you're
from?

CHARLIE

Hawaii.

Charlie stands and looks out the cell, not much in the mood to talk. A silent moment goes by.

All of a sudden Charlie feels a strong punch to his back and slides slowly to the floor, leaning on the cell bars, in pain.

Charlie turns around. Bovitch is right behind him, staring down, like a cold-blooded maniac.

He kicks Charlie in the stomach and kneels to the floor, pressing Charlie's head against the bars with his big hands.

BOVITCH

I'm being nice to you,
you're going to be nice to
me. It's called "socializing."

A SIREN interrupts him. The cell door slides open.

IN THE CORRIDOR OF CELLS

All the prisoners step out for the routine count and inspection.

Bovitch stands outside. Charlie slowly walks out, still recovering.

IN THE DINING HALL

Holding a tray of food, Charlie sits at a table. INMATES stare at him and move away.

AN OLDER INMATE, sitting next to Charlie, says something without looking at him.

OLDER INMATE

My friend, you better watch
your back, the word around is
that you're dead. Drug mob.
And your cellmate... Bull fag.
God bless your soul... and
your ass.

The older inmate moves to the end of the table. Charlie is left alone. He eats his food.

IN THE CELL

Charlie lies on the bottom bunk. Bovitch gets down from the top bunk and sits on the edge of Charlie's bed.

BOVITCH

How was your meal?

Charlie doesn't respond. Bovitch puts his hand over Charlie's arm.

BOVITCH

You look tired. Relax.

With a sudden and powerful blow, Charlie strikes his right elbow against Bovitch's head sending him to the floor.

Charlie gets a shirt, twists it, locks it around Bovitch's neck and chokes him.

Bovitch manages to get half way up, but Charlie brings him down with a tight grip behind him, strangling him to death.

IN THE CORRIDOR OF CELLS

A guard at a watch post reads a magazine, eating a donut. The hundreds of cells are quiet like a cemetery.

IN THE CELL

Charlie checks on the guards. With a small mirror, he checks the corridor.

Using all his strength, he manages to place Bovitch's body on the top bed.

Rolling the twisted shirt around Bovitch's neck, he ties it to the corner of the top bed, bends his legs, tying the feet to his thighs.

Finally he pushes the corpse off the bed, hanging it by the neck.

Looking out the cell, Charlie whistles sharply.

CHARLIE

Dead man!

A Guard approaches the cell. Bovitch's body, eyes open, hangs from the top bed corner.

GUARD

What the hell happened here?
You! Step back! Face the wall!
Hands behind your head!

Charlie slowly backs off from the cell door.

CHARLIE

The guy committed suicide.

GUARD

Shut up! Hands behind your head!

IN THE INTERROGATION ROOM

Charlie lies on the floor in pain next to the Warden.

WARDEN

Charlie, Charlie.

The Warden signals to a guard standing by. The guard grabs Charlie, placing him on a chair.

WARDEN

I have to congratulate you, it looked very convincing. Now Charlie, off the record, did you kill him before or after? Don't worry. I couldn't care less for that bull fag. I just want to know if you're still a virgin.

CHARLIE

He told me how much he loved you, how much he missed you. Next thing I know he hanged himself. As I said, suicide. You broke his heart.

The Warden loses his sense of humor and knocks Charlie off the chair with a knee-blow to the ribs.

WARDEN

(to Guard)

Solitary.

The Warden leaves the room. The guard stares at Charlie digesting his pain on the floor.

IN THE INFIRMARY

Charlie lies on a bed, blood coming out of his mouth. An inmate doctor, MICHAEL, 40s, glasses, 50s haircut, talks to a guard.

MICHAEL

This man has internal bleeding.
We need to get him to a hospital.

GUARD

I told you, Doc. He isn't going
nowhere. Orders from the Warden.

MICHAEL

If this man dies, I'll report it
to the authorities.

GUARD

You'll report nothing. Shut up
and work on the guy. And don't
come up with this report shit
again if you want to stay
healthy.

Michael cleans Charlie's bloody mouth.

MICHAEL

It doesn't look good.

INT. PENITENTIARY - NIGHT

IN THE STORAGE ROOM

In a poorly illuminated room, Michael finishes doing an inventory.

Looking very tired, he takes off his glasses and rubs his sleepy eyes. A NOISE from outside grabs his attention. Michael walks out.

IN THE INFIRMARY

In the dark two men struggle on the floor. OTHER PATIENTS follow the action minding their own business.

Michael enters the room.

MICHAEL

What's going on here?!

A KILLER tries to strangle Charlie with a wire while his hands push it away from his neck.

Michael gets a syringe from a drawer and loads it with a drug. One of the patients holds him.

PATIENT

It's none of your business,
Doc.

Breaking away, Michael leans over Charlie's aggressor, plunging the syringe into his neck.

Charlie breaks free. Michael helps him up as the killer lies on the floor, groggy.

INT. PENITENTIARY - DAY

IN THE INFIRMARY

Michael changes Charlie's bandages. His body is full of bruises and scars.

MICHAEL

Look at you.

CHARLIE

Yeah... And it's going to get worse. The "CEO" of a South American coke cartel wants me dead.

MICHAEL

You're involved with drug dealing?

CHARLIE

Not exactly.

MICHAEL

And the Warden doesn't like you. He reads the bible every night. Didn't learn much, I guess.

CHARLIE

What about you? What are you in for?

MICHAEL

It's a long story.

CHARLIE

I'm not going anywhere.

MICHAEL

I really don't want to talk about it.

Michael finishes replacing the bandages and gives Charlie a couple of pills and a glass of water.

CHARLIE

How long have you been here?

MICHAEL

Years.

CHARLIE

You really must know your way around. Didn't you ever think about escaping?

MICHAEL

There's no way. And I
wouldn't want to risk it.

CHARLIE

I'm talking about me, Doc. I
won't last long inside. They
gave me 25 years. For what?
I'm a pilot. I was just
transporting merchandise.

MICHAEL

Illegal merchandise.

CHARLIE

I'm not a drug dealer. You're
an intelligent man. You must
have thought of a way to
get out.

Michael takes some medical material back to a drawer.

MICHAEL

Never thought much about it.

CHARLIE

Think about it. You must know
every inch of this joint.

MICHAEL

What I know won't help you
much.

CHARLIE

And what's that?

MICHAEL

I know it's impossible to get
out. Does that help you?

CHARLIE

But you said you didn't
think much about it. Think about
two million dollars. If you help
me out of here, that's what you'll
get.

MICHAEL

You're talking to the wrong
guy.

Michael leaves the room.

IN THE WARDEN'S OFFICE

Wearing an old suit, Michael sits in front of the Warden's desk. The Warden goes through some papers.

WARDEN

So, you're leaving us. How're
you feeling? You look nervous.

MICHAEL

I guess I am.

The Warden checks on a paper.

WARDEN

Thirteen years, is that it?

MICHAEL

Yes.

WARDEN

You did a great job in our
infirmary.

MICHAEL

Thank you.

EXT. PENITENTIARY - DAY

IN THE PRISONERS PATIO

The prisoners get their daily taste of sunlight, walking around, talking in groups.

Attentive, Charlie remains alone leaning against the white wall of a building, patrolling his territory.

INT. PENITENTIARY - DAY

IN THE CORRIDOR

Escorted by a Guard, Michael walks toward a door at the end of a poorly illuminated corridor. Rays of sun creep out from the top of an old steel door.

The Guard opens the steel door and sun rays explode into Michael's face.

EXT. PENITENTIARY - DAY

AT THE FRONT GATE

The gate opens, Michael slowly walks out, shakes hands with a guard and walks towards the highway.

IN THE PRISONERS PATIO

The Prisoners are scattered around the patio.

A BALD PRISONER stares at Charlie, alone, at his spot next to the wall.

INT. MOVING BUS - DAY

Sitting next to an OLD WOMAN, Michael stares out the window watching cars and people going by on the city streets.

He stares at a WOMAN and a CHILD standing on a corner until they are out of sight.

OLD WOMAN

Excuse me. How far is the
Century Mall?

MICHAEL

I have no idea. I'm sorry.

Michael's attention shifts to a bookstore sign. He stands up.

MICHAEL

Excuse me, madam.

EXT. CITY STREETS - DAY

Michael jumps off the bus, walking back to the bookstore.

INT. BOOKSTORE - DAY

BELLS JINGLE as Michael walks in this old-fashioned bookstore, looking around as if old memories were coming back.

THE STORE OWNER is behind the counter.

STORE OWNER

Can I help you?

MICHAEL

Isn't Mr. Green working
today?

STORE OWNER

Mr. Green? He passed away.
Last year. I bought the place
from his daughter.

MICHAEL

I see. I'm just an old
friend...

STORE OWNER

I'm sorry.

Michael takes a last look around and walks out.

INT. PENITENTIARY - DAY

IN THE LAUNDRY WAREHOUSE

Charlie feeds sheets and towels into a washing machine.

There's a guard at the end of the warehouse. Other prisoners work at other machines.

Charlie notices that the guard is no longer at his usual spot and checks around, suspiciously.

Turning around, he ducks just in time to avoid a fire extinguisher whistling inches from crushing his skull.

The bald prisoner approaches swinging a blade. Charlie protects himself with a bundle of sheets, which is soon torn apart by the aggressor.

A STRONG PRISONER appears, blocking Charlie's way out, but Charlie jumps over a washing machine, running towards the exit. The assassins follow their prey.

As Charlie goes by a pipe coming down from the roof, he swings 360 degrees, coming back with both feet in the air striking the strong prisoner in full.

The bald prisoner charges with the blade. Charlie blocks his arm, swinging the other hand against the bald prisoner's neck.

Charlie steps back. Desperate, the bald prisoner presses both hands against his bleeding neck. It's useless. The jugular is torn. Blood pours out.

The strong prisoner watches his wounded partner bleeding.

Challenging, Charlie shows him the small piece of glass between his fingers. The strong prisoner backs away.

INT. HOTEL ROOM - DAY

Michael sits on the edge of the bed, takes off his shoes, placing them nicely beside the bed and lies down staring at the ceiling.

EXT. CITY STREETS - DAY

Michael walks down an avenue, stopping for a hot dog.

Ahead he gets an ice cream and crosses the avenue, walking towards a park. A car brakes for him, surprising Michael.

MICHAEL

Sorry.

EXT. PARK - DAY

Sitting on a bench, Michael contemplates the surroundings, trees, birds, a couple of children playing.

A PRETTY WOMAN walks by. His eyes follow her.

INT. PENITENTIARY - DAY

IN THE SOLITARY CELL

Charlie lies on the bed, killing time.

INT. CHARLIE'S APARTMENT - DAY

IN THE FRONT ROOM

TWO MOB GORILLAS, holding guns with silencers, carefully search the apartment. The first gorilla signals to the second to check the bedrooms.

The first gorilla picks up a framed picture from a shelf, Charlie, a WOMAN and a LITTLE GIRL.

The first gorilla takes the picture out of the frame and puts it in his pocket. There's a GUN SHOT in the bedroom.

The first gorilla, tense, heads carefully to the bedroom, gun in hand.

IN THE BEDROOM

The first gorilla finds the second gorilla lying on the floor, unarmed and dead. Looking around carefully, he notices the window open and sticks his head out.

Ted comes out of a closet behind the first gorilla holding the second gorilla's gun in one hand and his own in the other.

TED

Put your gun down. Very slowly.

The first gorilla turns around.

TED

Listen man, I'm very sorry about your friend here. Is there any way we can work things out between me and Mr. Scopa?

The first gorilla stares coldly.

TED

You see I have nothing to do with Charlie's business.

THE FIRST GORILLA

You're dead.

TED

I see. Well then, I'm going to have to shoot you.

The first gorilla's cold macho attitude breaks down.

TED

Don't worry. I don't like
high body counts. Excuse me.

Ted shoots the first gorilla in the left knee.

THE FIRST GORILLA

You're dead, bastard!

TED

Just one more. I don't want
you limping after me.

Ted shoots the first gorilla in the right knee, grabs a hand bag and leaves the
bedroom. The first gorilla remains on the floor in pain.

INT. HOSPITAL - DAY

IN THE OFFICE

Michael sits patiently on an uncomfortable chair. A SECRETARY approaches.

SECRETARY

I'm sorry but Dr. Rubin has an
important meeting right now.

MICHAEL

It's all right, I can wait.

SECRETARY

It may take hours.

MICHAEL

I have nothing else to do.

SECRETARY

It's just that...

MICHAEL

He doesn't want to see me.

SECRETARY

I'm sorry.

MICHAEL

It's all right.

Michael leaves the office.

IN THE CORRIDOR

Michael walks down a corridor, contemplating the hospital activity. A DOCTOR assists an OLD MAN on a stretcher. TWO NURSES rush down the corridor. A YOUNG DOCTOR explains the situation to an anxious group of RELATIVES.

EXT. HOSPITAL - DAY

Exiting the building, Michael holds the door for an OLD LADY coming in.

He stands on the sidewalk, not knowing which way to go. A taxi is stuck in traffic.

Michael approaches the window of the taxi.

MICHAEL

Are you working?

TAXI DRIVER

No, I'm driving for fun.

MICHAEL

Is that a yes?

TAXI DRIVER

No, it's a no. Of course
it's a yes. Get in or get
lost.

Michael gets in.

MICHAEL

You sure know how to treat
a customer. But don't worry
about your tip.

The taxi takes off.

EXT. SUBURBAN STREET - DAY

The taxi drives through a suburban residential neighborhood and comes to a stop.

Michael gets out of the cab. The taxi driver counts the money and is disappointed.

TAXI DRIVER

I thought you said not to
worry.

MICHAEL

I lied.

The taxi takes off. Michael looks around. KIDS play, some with a parent.

JULIE, 40s, plays volleyball with a GIRL, 15, on their lawn.

Michael watches them from across the street. Julie notices Michael and stops,
worried. She tells the girl to go in. The girl complains but obeys.

Michael approaches. Julie looks nervous.

MICHAEL

Julie... Cynthia is almost
grown up... She's beautiful.

JULIE

You're not welcome, Mike.
She doesn't know about you.

THE HUSBAND steps out the door.

HUSBAND

Is everything okay?

JULIE

Yes.

She goes in. The husband looks at Michael. Julie pulls him back in the house and shuts the door.

Michael takes a moment and walks away.

EXT. PENITENTIARY - DAY

IN THE PATIO

Charlie, alone in his usual spot against the white wall, checks the prison security system. There are guards at towers, tall barbed wire walls and a guarded gate.

A SIREN tells the prisoners their break is over. They head back to their cells.

After the patio is almost clear, Charlie walks into the cell building.

INT. HOTEL - NIGHT

The room is poorly illuminated. Lying on the bed, Michael stares at the TV.

The phone RINGS. He picks it up and listens.

INT. PENITENTIARY - NIGHT

IN THE SOLITARY CELL

In the dark, Charlie does push-ups.

EXT. PARK - DAY

Michael sits on a bench, feeling the morning sun rays on his face. KIDS play around.

The kids look up in the air, pointing at something.

Something in the sky catches Michael's attention: a silver advertising Zeppelin cruises the blue sky.

Michael observes the aircraft, thoughtful and leaves the park.

Along the street there's a CANDY MAN selling candy and colorful gas balloons. Michael approaches and buys a blue balloon.

He releases it and watches the balloon go up and disappear in the blue sky. The candy man stares, not understanding what Michael just did.

MICHAEL

Give me another one.

CANDY MAN

Sure... It's your money...

Michael walks away with the blue balloon.

INT. PENITENTIARY - DAY

IN THE VISITING ROOM

Michael waits, sitting behind a glass partition. On the other side, Charlie walks in escorted by a guard and picks up the intercom phone.

CHARLIE

What a nice surprise, Doc.

MICHAEL

Nice to see you, too. How're things going?

CHARLIE

I'm surviving.

MICHAEL

Remember the... two dogs you wanted to give me?

CHARLIE

...Oh, yeah: Melon and Million.
Do you still want them?

MICHAEL

Yeah, sure, I love dogs. I
could take care of many more.

CHARLIE

How about four?

MICHAEL

Sounds great.

CHARLIE

Talk to my Uncle... if you
really know what you're
doing.

Charlie signals, with his hands against the chest, a phone number:
3-1-0-5-5-5-2-0-1-0.

CHARLIE

How're you doing out there?

MICHAEL

It's tough but nothing like
inside.

INT. TED'S APARTMENT - DAY

Holding a cordless phone, Ted walks to the window and looks outside.

TED

(into phone)

Are you alone? Are you sure
no one followed you? ...Don't
worry, I won't send you to
another phone...

Through the window, Ted can see Michael in a phone booth across the street holding the blue balloon. Ted checks the surroundings.

TED

What the hell's that balloon
for? I'm across the street,
third floor.

EXT. STREET - DAY

Michael walks out of the phone booth and crosses the street, entering Ted's building.

INT. ELEVATOR - DAY

Michael rides up the elevator to the third floor.

INT. TED'S BUILDING'S CORRIDOR - DAY

Michael walks out of the elevator, looks up and down the dim corridor, and heads to the left. A whistle makes him turn around. Ted signals at the other end.

TED

This way.

Michael approaches. They shake hands and walk into the tiny apartment.

INT. TED'S APARTMENT - DAY

Ted takes a slug from a beer bottle.

TED

Want some?

MICHAEL

No thanks.

Ted sits on a sofa, examining Michael for a moment.

TED

Have a seat. So you're
Charlie's friend. That bastard.
What did he promise you?

MICHAEL

Well... Money.

TED

He's worse than a politician,
so just forget about it.

MICHAEL

I can see you're not his
uncle. What's your relationship?

TED

Relationship my ass. He's my
sorry bad luck half-brother.

MICHAEL

He promised me four million
dollars to get him out.

TED

You're kidding. He doesn't have
a dime left. He got some lousy
public defender at his trial.

MICHAEL

You have the same father?

TED

My girlfriend got ten years
because of him. Can you believe
it? Same mother... His father
was always broke and drunk.

MICHAEL

He said the same thing of your father.

TED

Did he? What a lying bastard.

Ted grabs some tortillas and dips them in salsa.

TED

Want some? He and my girlfriend were arrested. I escaped.

MICHAEL

So he's a drug dealer?

TED

No. He said we were going to get rich stealing from drug barons. "Dangerous but legal," he said. He got this Robin Hood idea after his wife and kid died in an accident. He used to fly commercial planes. They took away his license.

Michael takes a chip and dips it slightly in the salsa.

MICHAEL

He claims he has a fortune stashed somewhere.

TED

Did he tell you that? He must trust you. But forget about it. It's somewhere in South America. And I'm not playing with those people anymore. No way.

MICHAEL

Me neither. I'm just getting
him out.

Ted smiles, munching and crunching on the tortillas.

TED

Are you serious?

Michael stands up.

MICHAEL

I sure am. I have a plan and
I need some help.

TED

You look like a smart guy, but
this is no movie. These high
security prisons are tough,
even for Clint Eastwood.

MICHAEL

Are you going to help me or
not?

TED

Depends on what you have in
mind. And it has to include
my girlfriend.

MICHAEL

No problem. I can fly out
whoever you want.

TED

Fly?

Michael takes the blue balloon and walks to the window. Ted follows. Michael points to the balloon.

MICHAEL

Can you see this?

TED

I guess so.

MICHAEL

Now tell me if you can see
it.

Michael throws the balloon out the window. As it floats up, Ted sticks his head outside, trying to follow its trajectory.

TED

I lost it.

MICHAEL

Blue balloon plus blue sky
equals invisible balloon. We
can fly him out in an invisible
blue Zeppelin in broad daylight.
As long as the sky is clear and
it isn't around noon.

TED

Why?

MICHAEL

We don't want a shadow on the
ground.

TED

But how do we get him up there?

MICHAEL

Same premise. We lower a blue loading bag with a transparent nylon rope. Once it reaches the white wall of the building we pull up a white cover over the bag, lowering it to the ground.

Ted is a little confused.

MICHAEL

Our man climbs in and we pull him up. He won't be seen. The chameleon principle of color camouflaging.

TED

And where do we get the Zepp?

MICHAEL

I still don't know.

TED

Great. I guess we can just go to a K-MART.

MICHAEL

I saw one yesterday.

EXT. AIRPORT HANGAR - DAY

A small tractor hauls a Zeppelin inside a huge hangar.

AT THE SURROUNDING FENCE

Michael looks through binoculars. Ted stands on the hood of an old pick-up truck, following the Zeppelin.

MICHAEL

Maybe they have something smaller.

TED

I like that one.

MICHAEL

You're the expert in stealing. Got any suggestions?

Ted jumps off the hood.

TED

I'm no expert. But I say we wait until dark, walk in and take it. Did you figure out how to pilot that thing?

MICHAEL

In theory.

TED

And what does that mean? Yes or no?

MICHAEL

In theory, yes. In fact, maybe.

EXT. AIRPORT HANGAR - NIGHT

ON THE ROOF

Ted helps Michael reach the top of the hangar. It's a high semicircle roof. Ted pulls up the rope. Exhausted, Michael checks the height.

MICHAEL

We should've tried the window.

TED

It's wired.

Ted checks the roof cover for a break through. The segments are pretty tight.

TED

I'll bet we can break in from up there.

Michael shakes his head, checking the roof.

MICHAEL

I can't climb up there.

TED

Don't worry. I'll send down the rope.

Ted climbs up the roof. Half way up he slips and almost slides down. Cautiously, he continues.

A hand grabs Ted, helping him up. It's Michael.

MICHAEL

There's sort of a ladder back there.

TED

Thanks for telling me.

They walk towards the center. Ted looks for a spot to break in.

MICHAEL

Let's try that hatch.

TED

Let me handle the break-in,
Doc. It must be wired.

Ted removes a piece of the roof.

TED

I'll get you inside. You take
care of the Zepp.

The roof under Ted breaks in and he desperately tries to hold on to something.
Michael helps Ted up.

Michael sticks his head in the opening and searches with a flashlight.

INT. HANGAR - NIGHT

The flashlight above cuts the darkness and reveals a huge volume, the Zeppelin.

EXT. AIRPORT HANGAR - NIGHT

ON THE ROOF

Michael lowers the rope.

MICHAEL

Who's going in first?

TED

Be my guest.

Ted observes Michael going down.

INT. HANGAR - NIGHT

Ted hangs from the rope half way down. Michael, already at the bottom, looks
around with a flashlight.

A black Doberman watch dog GROWLS. Two others approach. The dogs BARK
and attack.

Michael runs into the Zeppelin's cockpit. A dog bites his boot. He closes the aircraft's door with his boot sticking out, avoiding the other dogs. But the first one just won't let go.

The other dogs run back to Ted, hanging half way from the ceiling. They BARK furiously.

Ted looks down at the frightening beasts.

TED

Calm down... I just want to
use the bathroom.

INT. ZEPPELIN - NIGHT

Michael reaches in his pocket for a lighter and shoves the flame into the dog's face. It lets go with a SHARP BARK OF PAIN. Michael closes the door.

He looks for a light switch with the lighter. The dog jumps at the window BARKING and showing his sharp teeth.

INT. HANGAR - NIGHT

Ted hangs on the rope looking down. The dogs below calm down but continue to guard the intruder.

TED

Hey Doc! Are you still
alive down there?

A light turns on inside the Zeppelin cockpit. Michael's face appears at the window.

TED

I'm going back up.

Michael opens the window slightly.

MICHAEL

You have to open the gate.

TED

You're kidding. Try to explain it to the puppies.

MICHAEL

Go back up. Try to get to the other side. There must be some kind of switch for the door.

The dog charges again, BARKING. Michael shuts the window. Ted climbs back up and makes his way to the other side holding on to the roof supports.

INT. ZEPPELIN - NIGHT

Studying the panel, Michael turns a switch and CHARGES THE MOTOR.

INT. HANGAR - NIGHT

The PROPELLER SPINS. Two ropes tie the cockpit to a post on one side and the wall on the other.

INT. ZEPPELIN - NIGHT

Michael pushes a lever forward and the Zepp starts to move.

INT. HANGAR - NIGHT

The Zepp is contained by the two ropes.

INT. ZEPPELIN - NIGHT

Michael pushes the lever for more power but the aircraft won't move.

INT. HANGAR - NIGHT

Ted reaches the top of the gate. He ties the rope and lets it down.

Ted climbs down the rope. A dog bites and pulls the rope away from the gate. Ted climbs back up.

Pulling the rope, he drags the dog who won't let go, swinging it right and left.

The dog lets go of the rope and gets thrown against a window, CRASHING through.

IN A CORNER

The small red light of an alarm control system flashes in the dark.

The Zepp finally breaks free, pulling out the post, tearing down the wall and heading towards a pile of boxes.

INT. ZEPPELIN - NIGHT

Michael tries to correct the direction but the Zepp collides with the boxes.

INT. HANGAR - NIGHT

Ted reaches the gate control box with a lock. The dogs BARK FURIOUSLY below him.

TED

Shut up.

Ted spots a hammer and grabs it while swinging on the rope.

He gets a tighter grip on the rope and HAMMERS FRANTICALLY bending the box and breaking the lock.

The dogs stare in silence at the powerful intruder and walk away.

EXT. AIRPORT ROAD - NIGHT

A private security vehicle speeds towards the hangar.

INT. HANGAR - NIGHT

The Zepp slowly approaches the closed gate.

The box is full of switches. Ted tries one. The lights of the hangar start to light up. He tries another. The huge gate starts to open. The movement sends Ted to the floor.

INT. ZEPPELIN - NIGHT

Michael corrects the direction of the aircraft, moving it towards the opening gate.

INT. HANGAR - DAY

Holding a gun, A SECURITY GUARD enters the hangar at the other side and spots Ted.

SECURITY GUARD
Hold it right there!

The dogs show up.

SECURITY GUARD
Get him! Stupid mutts.

The dogs attack. Ted turns off the light switch and climbs up the rope.

The security guard shoots in the dark.

The Zeppelin reaches the gate. The dogs BARK and jump below Ted.

The Zeppelin follows through the gate. Ted jumps over the Zeppelin, slides towards the rear, almost falling off.

EXT. HANGAR - NIGHT

Cleared from the gate, the Zepp gains altitude.

The security guard runs across the gate and SHOOTS.

INT. ZEPPELIN - NIGHT

Michael gives full power to the aircraft. Ted screams outside.

EXT. ZEPPELIN - NIGHT

The aircraft flies in the sky beneath a full moon. Ted holds onto the tail of the Zepp tightening his grip, scared.

Car headlights cruise the road below.

TED

Doc! Take this thing down!

EXT. PENITENTIARY - NIGHT

A guard at the watchtower holding a rifle observes the prison complex.

INT. PENITENTIARY - NIGHT

IN THE SOLITARY CELL

There's the SOUND OF THE DOOR UNLOCKING. Lying on the bed, Charlie opens his eyes. The cell door slowly opens.

A BLURRED FIGURE walks in and stabs whatever is under the covers, turning around to find Charlie standing in the dark behind him.

Charlie socks and shoves the aggressor out of the cell.

IN THE CORRIDOR OF CELLS

Charlie and his aggressor struggle. Charlie pushes him over the railing, sending the assassin several stories down.

The body hits the bottom floor. THE LOUD STOMP ECHOES in the dark cell complex. The prison ALARM SOUNDS.

EXT. CANYON - DAY

The Zepp is anchored to the ground. Wearing a protective painting mask, Michael sprays the body of the aircraft with blue paint.

On top of the Zepp, Ted also colors the Zepp which gradually becomes as blue as the sky.

INT. TED'S BUILDING CORRIDOR - DAY

DEA FEDERAL AGENTS, including Maldini and Montana, walk down the corridor carefully, guns in hand.

They stop in front of Ted's door, preparing to break in.

INT. TED'S APARTMENT - DAY

It's dark and deserted. The front door is kicked open. The DEA agents rush in. They check out every inch of the apartment.

Maldini finds Ted's gold Rolex watch which belonged to Toni. Montana finds travel guides to Bali and a picture of Rachel with Ted.

EXT. CANYON - DAY

Michael walks around the blue Zepp giving a last touch of paint here and there.

Tired and dirty with paint, Ted rests, sitting on the hood of a pick-up truck.

TED

It's perfect, Doc. But I have to see with my own eyes to believe.

MICHAEL

You won't see anything.

TED

I have to not see to believe.

MICHAEL

I'm going up. Tell me what you can't see. Give me five minutes before you look up.

Michael boards the Zepp.

INT. ZEPPELIN - DAY

Michael now looks like a pro moving switches and levers without thinking. The Zepp gains altitude.

From the window, Michael can see Ted following the Zepp. He shouts out the window.

MICHAEL

Look down!

EXT. CANYON - DAY

Standing on the hood of the truck, Ted covers his eyes with his hand.

The Zepp gains altitude. Ted uncovers his eyes, jumps off the hood of the truck and struggles to locate the Zepp.

INT. ZEPPELIN - DAY

Michael looks down smiling. Ted is looking in the wrong direction.

He maneuvers the aircraft to exactly over Ted. After taking a sip from a can of soda, he pours the drink out the window.

EXT. CANYON - DAY

The soda splashes in Ted's face.

TED

...Coke. No, Pepsi.

INT. WOMEN'S PENITENTIARY - DAY

IN THE CORRIDOR OF CELLS

Rachel walks down the corridor escorted by a FEMALE GUARD. She enters a cell and the guard locks it.

IN THE CELL

Rachel takes a deep breath, bored to death. Her CELL INMATE reads a book lying on the bottom bunk.

There's a Mel Gibson poster on the wall. Rachel kisses his mouth.

RACHEL

Get me out of here, Mel.

INT. ZEPPELIN - DAY

The Zepp flies full speed. Michael looks out the front window. There's a small city approaching on the horizon.

TED

This baby is incredible.

MICHAEL

We have to test the loading bag.

TED

...I have to ask you something.
How about if we get my girlfriend
out first? I haven't seen her for
months.

MICHAEL

The deal was we get Charlie first.

TED

I know, but Rachel is innocent.
She's in jail because of Charlie.
He can take care of himself. A
couple of days won't make any
difference.

MICHAEL

The deal was Charlie first.
He can help us with the girl.

TED

That's the problem. He doesn't like her.

MICHAEL

Why not?

TED

Who knows. He's just a jealous asshole.

MICHAEL

A deal is a deal. What would Charlie think if we got her out first?

Concerned about that, Ted shuts up. Michael looks out the window.

EXT. ZEPPELIN - DAY

The Zepp flies over a cemetery where a funeral is taking place.

INT. ZEPPELIN - DAY

Michael looks down through binoculars.

MICHAEL

This is a great spot. Let's do it.

TED

Do what?

MICHAEL

Let's test the cable system and practice the loading. I'll lower you down close to those people, against that white wall.

Ted checks it out through binoculars. There's a pretty BLONDE GIRL with her arm around an OLD LADY in black.

TED

I'll bet she won't see me if
I kiss her.

Michael lifts up a hatch on the floor. Ted drags a huge thick canvas bag covered with a blue cloth.

EXT. ZEPPELIN - DAY

UNDER THE ZEPP

A thick transparent nylon cable unwinds through the hatch.

INT. ZEPPELIN - DAY

Michael pulls a lever slowing the cable release.

EXT. CEMETERY - DAY

There's the NOISE OF A CABLE GRINDING above the white wall of the cemetery office. A white spot appears in the blue sky.

EXT. LOADING BAG - DAY

Ted sticks his face out. The white cloth that's supposed to be pulled up once the loading bag reaches the white wall is stuck.

EXT. CEMETERY - DAY

The funeral continues. The MOURNERS prepare to lower the coffin into the grave.

EXT. BLUE SKY - DAY

A small plane cruises the sky.

INT. LOADING BAG - DAY

Ted complains, pulling a string.

TED
(into Walkie-talkie)
This shit isn't working!

INT. ZEPPELIN - DAY

MICHAEL
(into Walkie-talkie)
Do it slowly.

Michael picks up the binoculars and looks out the window, surprised.

MICHAEL
What the hell...

EXT. BLUE SKY - DAY

The small plane flies towards them in what seems to be a clear blue sky.

INT. ZEPPELIN - DAY

The plane is coming directly towards the Zepp.

MICHAEL
(into Walkie-talkie)
Hold on, Ted. We're taking a
dive.

Michael maneuvers the Zepp forward and down.

INT. LOADING BAG - DAY

The bag swings abruptly and Ted stumbles inside.

EXT. CEMETERY - DAY

The blue bag swings towards the funeral, knocking down some empty chairs and hitting the coffin. The mourners are taken by surprise.

The old lady makes the sign of the cross. The Blonde Girl stares at the "blue ghost."

EXT. ZEPPELIN - DAY

The plane cruises above the Zepp, inches from the tail.

INT. ZEPPELIN - DAY

Michael pulls the lever, rewinding the loading bag cable.

EXT. CEMETERY - DAY

The blue bag, entangled with the coffin, sharply swings up.

The Mourners stare amazed and speechless as the "blue ghost" drags the coffin up in the sky.

OLD LADY
Thank you Lord. Take my
boy.

INT. ZEPPELIN - DAY

The Zepp moves forward. Michael looks down through the floor hatch following the bag up.

EXT. LOADING BAG - DAY

The coffin tears the bag and falls free.

EXT. CREEK - DAY

The coffin plunges into the creek, emerges and floats down the stream.

INT. ZEPPELIN - DAY

The bag reaches the hatch and Michael pulls it in.

Disoriented, Ted moves inside the bag, trying to get out. Michael pulls down the zipper. Ted bursts out.

TED

What the hell were you
doing?!

EXT. CREEK BRIDGE - DAY

Floating down the creek, the coffin goes under a bridge.

An old car drives over the bridge.

INT. OLD CAR - DAY

The Blonde Girl sees the coffin.

The coffin plunges into a water collector.

BLONDE GIRL

I knew he belonged in hell.

INT. PENITENTIARY - DAY

IN THE WARDEN OFFICE

Behind his desk, the Warden talks to Charlie sitting in front.

WARDEN

I can transfer you to a level
five security prison. You just
have to talk to the Feds.

CHARLIE

I can't help them. They should
be investigating your corrupt
guards.

WARDEN

I'll find out who let that inmate out of his cell and into your cell... You'll have to stay here for the next 25 years at your own risk.

CHARLIE

Life is dangerous.

The Warden stands up disappointed.

WARDEN

Charlie, Charlie. You don't care and neither do I. But the Feds want you out of here. You'll be transferred by the end of the week.

Charlie is disappointed.

INT. WOMEN'S PENITENTIARY - NIGHT

IN THE CELL

Rachel exercises totally naked, covered in sweat.

She wipes her face and breasts with a towel and walks to the cell bars.

Her cellmate contemplates her body.

EXT. ZEPPELIN - DAY

The Zepp's propeller works full power pushing the aircraft forward as the rising sun colors the sky red.

INT. ZEPPELIN - DAY

Ted shows a photo of Rachel to Michael.

TED

Isn't she something.

MICHAEL

Very pretty.

TED

And sweet as honey.

Ted stares at the photo passionately.

EXT. PENITENTIARY COMPLEX - DAY

AT THE WATCHTOWER

A guard looks up in the sky covered with gray clouds.

INT. ZEPPELIN - DAY

Michael looks out the window, checking every direction.

MICHAEL

It doesn't look good. We should
rise above the clouds.

TED

Whatever you say. You're the
man.

EXT. PENITENTIARY - DAY

ON THE ROOF

It starts to drizzle.

INT. PENITENTIARY - DAY

IN THE CORRIDOR OF CELLS

The SOUND OF RAIN HITTING THE ROOF fills the obscure cell complex.

EXT. ZEPPELIN - DAY

The Zeppelin rises through the dark clouds filled with humidity and electricity. A current of electricity flows around the Zepp like a web of lightning.

EXT. PENITENTIARY - DAY

IN THE PATIO

The rain pours down the deserted patio. A bolt of lightning strikes a rod at the top of the prison building.

EXT. ZEPPELIN - DAY

The blue Zepp floats over a sea of clouds in the peaceful blue sky.

INT. ZEPPELIN - DAY

Ted munches on a sandwich.

TED

I think we should try Rachel,
we're wasting time.

MICHAEL

Let's wait until tomorrow.

Michael takes an apple from a cooler.

TED

Didn't you swear to help the
needy or some shit like that?

MICHAEL

I don't see anyone injured.

TED

What about prevention? My
Rachel needs us.

MICHAEL

Shut up. You're the needy
one around here.

EXT. PENITENTIARY - DAY

IN THE PATIO

Charlie stands at his usual spot next to the white wall of the building watching his back.

A fight breaks out between TWO INMATES. There's a lot of confusion among the crowd of prisoners.

A gate opens and several guards march out to reestablish order.

A guard in the watch tower takes aim with his rifle.

The strong prisoner and a TATTOOED PRISONER start walking casually towards Charlie.

Charlie follows the confusion.

INT. LOADING BAG - DAY

A zipper goes down revealing the light of day. Ted looks at Charlie.

TED

Hey, Charlie!

EXT. PENITENTIARY PATIO - DAY

Charlie looks back at the white wall but can't see anything.

The strong inmate and the tattooed inmate approach holding blades. Charlie retreats towards the wall. They attack.

Ted comes out of the loading bag, sending the tattooed inmate to the ground with a flying karate kick in the chest.

Charlie knocks down the strong inmate with a sock.

Ted pulls Charlie by the arm.

TED
It's me, Ted!

Amazed, Charlie follows along.

Ted and Charlie enter the white bag and disappear in front of the white wall.

INT. LOADING BAG - DAY

Charlie stares at Ted, speechless and tense.

TED
(on walkie-talkie)
We're in. We're in. Pull
up.

The bag moves up. Ted and Charlie hold on to each other.

EXT. PENITENTIARY - DAY

IN THE PATIO

As the white bag reaches the top of the white wall, the white cloth is pulled down, uncovering the blue bag.

INT. ZEPPELIN - DAY

The cable rewinds fast through the floor hatch.

Michael kneels down, waiting for the loading bag.

EXT. PENITENTIARY PATIO - DAY

The guards escort the two trouble makers back inside.

The strong prisoner looks up to the sky trying to see the bag. There's only blue sky.

EXT. ZEPPELIN - DAY

The blue loading bag reaches the Zepp.

INT. ZEPPELIN - DAY

The loading bag arrives and Michael pulls the zipper down.

Ted sticks his face out laughing. Michael helps him out. Charlie comes out euphoric.

CHARLIE

This is incredible!

MICHAEL

We better get going.

Charlie walks to the window, looking down.

CHARLIE

How can no one see us?!

At the control panel, Michael pushes a lever forward and the Zepp starts to move ahead.

TED

The Zepp is blue, the sky is blue.

Charlie hugs Michael.

CHARLIE

Brilliant! Consider yourself a rich man.

MICHAEL

I hope so.

CHARLIE

With this flying baby,
getting the money will be a
piece of cake.

TED

We're going nowhere until we
get Rachel.

CHARLIE

She's your problem.

TED

Tell him, Doc.

MICHAEL

We made a deal. He would
help get you out if we did
the same for the girl.

CHARLIE

You're dreaming. I don't trust
her.

TED

You got her in trouble.

CHARLIE

You told her about the money,
didn't you? She was at the
airport at her own risk.

TED

You're jealous.

CHARLIE

Yeah, sure.

TED

She's doing time because of you. And actually we don't need you.

MICHAEL

Calm down boys.

CHARLIE

I say we go straight down to South America.

MICHAEL

My part of the deal is to get you and the girl out. That's it. I don't want to get involved in drug trafficking.

CHARLIE

I'll give you another four million. How's that for some involvement?

Ted shakes his head.

TED

Stop lying to the man! You don't have half a mil down there.

CHARLIE

We cleaned him out. How's that Teddy boy? Twenty five million cash. One hundred worth of coke.

TED

You're kidding.

CHARLIE

I'll cut it three ways. How's
that for generosity?

MICHAEL

I'm in for the cash only.

CHARLIE

Let's go for the cash. As I
said, I'm not a drug dealer.
The coke belongs to Julio,
an old friend. But he's
probably dead.

TED

I'm in if Rachel's in.

CHARLIE

So you're out.

TED

I think you still like her,
don't you? That's it, isn't
it?

MICHAEL

Enough of this bickering.
You're brothers, right?

CHARLIE

Half-brothers.

TED

Right.

EXT. ZEPPELIN - DAY

The blue Zepp cruises over the countryside.

EXT. WOMEN'S PENITENTIARY - DAY

IN THE PATIO

INMATES walk around, others chat in groups.

Rachel "high-five's" a BLACK INMATE as she walks through the crowd towards TWO WHITE GIRLS. They talk and laugh.

INT. ZEPPELIN - DAY

Ted, holding binoculars, looks at Rachel in the prison patio.

TED

Yeah, there she is. On the right side.

Michael takes a look through binoculars.

MICHAEL

It's going to be tough.

Charlie takes his turn with the binoculars.

CHARLIE

I say it's impossible. The girl is rubbing herself on everyone around.

TED

Shut up. I'm going down. Fast attack just like the first time.

CHARLIE

You're getting a bullet up your ass. We were lucky the last time. She's in the middle of a crowd.

Michael studies the penitentiary patio through binoculars.

MICHAEL

There's a way.

TED

Yeah! You're the man, Doc.

MICHAEL

Same plan. Only this time
someone has to dress like one
of those girls and bring her to
the wall on the other side.

Michael looks at Charlie's long hair.

MICHAEL

Your hair would make it more
convincing.

CHARLIE

No way. I'm not going.

TED

I'll go.

EXT. WOMEN'S PENITENTIARY - DAY

IN THE PATIO

The blue loading bag reaches the top of the white walled building. A white cover gradually ascends over the blue bag as it goes down against the white wall.

INT. ZEPPELIN - DAY

Lying on the floor with his head down on the hatch, Michael gives instructions, looking through binoculars.

MICHAEL

(into walkie-talkie)

Up, up, slower... You're clear.

EXT. WOMEN'S PENITENTIARY - DAY

IN THE PATIO

The white bag comes down the white wall. It can barely be seen. A CHUBBY INMATE chats with a YOUNG INMATE.

Charlie walks out of the bag wearing a prisoner's blue shirt with huge breasts sticking out and with his long hair nicely combed in a woman's style.

The chubby inmate, a little surprised with the strange girl who just appeared from nowhere, stares at Charlie.

CHARLIE

(feminine voice)

Hi girls. What's up?

Charlie walks across the patio like a whore towards Rachel who is talking with some FRIENDS. Suddenly a hand pulls his arm back. It's a tall MUSCULAR INMATE.

MUSCULAR INMATE

Hi, my name is Cindy. You're new here, aren't you?

She extends her hand. Charlie tries to be friendly and get rid of her fast, shaking hands and trying to continue.

CHARLIE

Hi.

The muscular inmate holds on to Charlie's hand and continues the bullshit.

MUSCULAR INMATE

What's your name?

Charlie smiles shyly.

CHARLIE

...Charlene.

The muscular Inmate puts her arm around Charlie.

MUSCULAR INMATE

Come on. Let's talk.

CHARLIE

Listen, you look like a very nice person but I'm Rachel's girl. Do you know her?

The muscular inmate lets go of Charlie.

MUSCULAR INMATE

Yeah, of course... Sorry.

Charlie continues through the crowd of prisoners towards Rachel.

CHARLIE

(girlie voice)

Rachy, I got to talk to you.

Rachel turns around. Charlie pulls her by the arm. Rachel's friends mind their own business.

Intrigued, Rachel stares at Charlie following along.

RACHEL

Charlie?

CHARLIE

I'm Charlene, Charlie's twin sister.

Rachel pulls her arm away from Charlie.

RACHEL

What the hell are you doing here?! How did you get in?!

CHARLIE

(back to normal voice)

I don't have time to explain. I'm doing Ted a favor. We're getting you out.

RACHEL

I'm not going anywhere with you!

The chubby inmate and the young inmate near the white wall follow the action.

Charlie pulls Rachel but she resists. He knocks her out with a punch and drags her towards the loading bag.

The chubby inmate interferes.

CHUBBY INMATE

A no is a no.

CHARLIE

Get out of my way, dike.

Charlie drags Rachel into the white loading bag. The chubby inmate stares intrigued.

CHUBBY INMATE

What's going on here?

She walks towards the bag which is still unzipped.

CHARLIE

(into walkie-talkie)

We're in. Up, up!

The chubby inmate grabs Rachel's arm pulling her half way out. The bag starts to go up. Charlie holds on to Rachel's legs. The young inmate tries to help the chubby one.

Rachel gets stretched upside down, pulled by arms and legs.

Liquid falls from the sky on top of the two inmates who let go of Rachel. They smell their wet clothes, disgusted.

CHUBBY INMATE

Yuck...

YOUNG INMATE

Smells like piss.

INT. ZEPPELIN - DAY

Ted laughs, holding a bucket.

EXT. LOADING BAG - DAY

The loading bag goes up with Rachel hanging outside.

The white cover - blue cover switch doesn't take place. The cover's stuck because of Rachel hanging outside.

Charlie sticks his head out. With difficulty he hangs on to Rachel's legs and cuts off the white cover.

EXT. PENITENTIARY - DAY

AT THE WATCH TOWER

A WOMAN GUARD looks perplexed at Rachel hanging upside down in the air.

IN THE PATIO

All inmates stare up. Looks like Rachel is floating in the air, outside the blue loading bag. All of a sudden she's pulled into the bag, "disappearing."

INT. LOADING BAG - DAY

Charlie breathes heavily sitting in the bag, entangled with Rachel who starts to regain consciousness.

EXT. ZEPPELIN - DAY

The blue Zepp flies away from the prison complex.

INT. ZEPPELIN - NIGHT

Angry, standing next to Ted, Rachel listens to Charlie.

CHARLIE

If you want to divide your
share with her, that's fine.
Just keep her out of my way.

RACHEL

I don't want anything.

CHARLIE

Oh yes, you do.

Ted hugs Rachel but she breaks away, walking towards Michael at the controls.

EXT. ZEPPELIN - DAY

The Zepp flies above a sea of white clouds. They gradually dissipate revealing the ocean below.

INT. ZEPP - DAY

Ted sleeps on a mattress. Charlie sharpens a knife.

Michael navigates the Zepp. Next to him, Rachel admires the view of the ocean.

RACHEL

Is there a way to get up
there?

MICHAEL

Up where?

RACHEL

This thing. What do you call
it? Zep-pe-lin.

MICHAEL

Are you serious?

RACHEL

It's a beautiful day out
there.

MICHAEL

There's an external ladder
out the side door.

Rachel heads to the side door.

MICHAEL

You better be careful.

EXT. ZEPPELIN - DAY

Rachel opens the door and climbs up the Zepp using a rope ladder attached to the
external round wall.

CHARLIE

Where's she going?

MICHAEL

Up.

EXT. ZEPPELIN - DAY

Rachel climbs the round shaped wall to the top. She looks down at the ocean, a
real long fall, and continues.

Charlie looks out the side door trying to spot Rachel.

AT THE TOP OF ZEPPELIN

Charlie reaches the top of the ladder.

Totally naked, Rachel admires the scenario and gets a tan from the shining sun.

Charlie approaches trying to maintain his balance on the moving Zepp.

Rachel does not bother with Charlie's presence. He takes off his shirt.

CHARLIE

Beautiful out here.

RACHEL

Me or the view?

CHARLIE

The view.

Rachel picks up her clothes.

CHARLIE

I was kidding.

RACHEL

I know.

Rachel puts on her panties and the shirt, tying it up around her breasts and sits down.

Charlie sits beside her. They admire the view.

EXT. CRUISE SHIP - DAY

The ship's anchor plunges into the ocean.

ON THE DECK

PASSENGERS look up front at a group of whales.

INT. ZEPPELIN - DAY

Lying at the open floor hatch, Michael, Charlie and Rachel look down, taking turns with the binoculars.

CHARLIE

He's taking only junk food.
(yelling)
Get the turkey!

EXT. CRUISE SHIP - DAY

ON THE DECK

Ted grabs whatever is within reach on a banquet table, filling two hand bags with food and drinks.

AN ELDERLY LADY resting on a chair observes Ted, outraged.
Everyone else is admiring the whales out in the ocean.

With a donut in his mouth and bottles under his arms, Ted carries two overloaded bags with difficulty towards a white wall.

The old lady watches Ted walk in the white loading bag and close the zipper.

The bag heads up but maintains the white outside color, becoming visible up against the blue sky.

AN ORIENTAL PASSENGER in a flowered Hawaiian shirt spots the bag up in the air. He talks in his language to his WIFE, shooting several photos with his camera.

The other passengers stare amazed at the white object going up. A RETIRED ACCOUNTANT and his WIFE stare excitedly.

RETIRED ACCOUNTANT

It's a U-F-O! I'm finally one
of those people that has seen
a U-F-O. This is incredible.

WIFE

There's something up there.
Listen.

RETIRED ACCOUNTANT

I hear it. Their star ship has an
invisible device. It's cloaked
like the Klingon bird of prey.

THE ENTERTAINMENT HOST of the ship shows up on the deck full of energy
and excitement.

HOST

The banquet is served,
folks. It's beautiful, it's
delicious and it's free. Just
help yourselves.

The passengers look at the banquet table, staring disgustedly.

Surprised with the negative reaction, the host turns around. The banquet table
looks like a pig pen. There are empty trays, spilled food, cups knocked over.

HOST

Oh my God.

RETIRED ACCOUNTANT

The aliens. I always wondered
how come they never come down
to eat. They sure were hungry.

EXT. ZEPPELIN - DAY

The blue Zepp cruises the sky, full speed.

INT. ZEPPELIN - DAY

Ted drinks out of a wine bottle. Charlie devours a turkey leg. Rachel eats some
grapes, Michael, some chocolate cake.

MICHAEL

You spilled some wine on the
cake.

TED

Good. I'll try some.

RACHEL

Can we go down for a swim?

MICHAEL

I don't think it's a good idea.
We must be reaching the coast.

CHARLIE

There'll be plenty of piranha
rivers for you to swim in.

MICHAEL

It's not a good idea to swim
after a heavy meal.

EXT. OCEAN - DAY

Swimming in the ocean, Rachel splashes water on Ted. Charlie dives off the Zepp,
hovering close above the water.

TED

Come on, Doc!

INT. ZEPPELIN - DAY

Michael watches them swim in the ocean from inside.

EXT. RANCH MANSION - DAY

Beside a pool, Hugo puffs on a cigar, talking on a cellular phone.

HUGO

(into the cellular phone)

I don't care. I want him dead.
Find, torture and kill. It's
that simple.

A WOMAN jumps in the pool, joining A BOY AND GIRL playing in the water.

Hugo observes them.

HUGO

Don't do that Rafael. Give it
to your sister.

A WAITER approaches with whisky and lemonade, setting the glasses on a table.

EXT. ZEPPELIN - DAY

The blue Zeppelin cruises over the Amazon equatorial forest.

INT. ZEPPELIN - DAY

Ted and Rachel stare out the window impressed with the immensity of the forest.

TED

Look at the size of this park.

RACHEL

Beautiful.

Charlie rests, lying on the floor.

MICHAEL

It's half the size of the United
States.

Ted sticks his head outside: green everywhere.

TED

No shit.

RACHEL

How do we know where we're
going?

MICHAEL

I don't.

Michael looks at Charlie lying on the floor, resting.

CHARLIE

Just go on. Straight ahead.

RACHEL

Where to?

CHARLIE

Two million trees east.
One million south, across
three rivers, make a left.

RACHEL

And where does that get us?

Charlie stands.

CHARLIE

A group of trees.

TED

Come on, Charlie. Where's the
dough? Where are those green
babies?

CHARLIE

You wouldn't know if I told
you.

Charlie goes over to the control panels and checks the instrument readings.

EXT. AMAZON JUNGLE - DAY

IN THE CLEARING

A calf stands in the middle of the clearing, eating leaves.

A panther approaches the clearing from the forest. The young animal is unaware of the danger.

INT. COCAINE PROCESSING COMPLEX - DAY

Hugo and the fat man look at TV screens showing the outside of the complex.

HUGO

Come on. That's it.

EXT. AMAZON JUNGLE - DAY

IN THE CLEARING

The calf desperately struggles, held by the rope.

The panther attacks. All of a sudden a huge net lying on the ground is pulled up to a pole, capturing the panther, who continues to struggle wildly.

The hatch opens in the ground and out comes Hugo and the fat man.

Laughing, Hugo approaches the young cow and pets it.

Holding a stick, the fat Man approaches the struggling panther and strikes the animal.

FAT MAN

Pay back time.

Hugo fills a huge syringe with a substance from a rusty can.

HUGO

He's going to fly high, to
the tenth dimension.

The wild beast ROARS FURIOUSLY. Hugo gets closer, plunging the syringe into the panther.

HUGO

I don't want to stone him up.
It wouldn't be fair.

The fat man releases the net from the pole. The panther looks "drunk."

Pulling the net, the fat man drags the panther into the ditch.

INT. ZEPPELIN - DAY

Ted looks out the window through binoculars.

TED

What the hell are they doing?

CHARLIE

That maniac has some huge
snakes in that ditch.

TED

No shit.

Ted continues to look through binoculars.

MICHAEL

So where's the money?

CHARLIE

Inside.

TED

Inside where?

CHARLIE

Underneath.

MICHAEL

What's down there?

CHARLIE

This guy is the Henry Ford of
dope. Mass production, you know
what I mean? Right down there,
under the forest.

RACHEL

And did you hide the money in
there? It's like a bank robber
hiding the money in the bank's
safe. I mean, I couldn't expect
anything less stupid from you.
I'm not going down there.

CHARLIE

As I said, bringing you was
just carrying extra weight.

Charlie takes the binoculars from Ted and looks outside.

EXT. ZEPPELIN - DAY

The blue Zepp floats over the clearing in the jungle.

EXT. AMAZON JUNGLE - DAY

IN THE CLEARING

The fat man and Hugo stare into the ditch.

FAT MAN

Ooooh...

HUGO

Good girl.

INT. DITCH - DAY

The anaconda twisted around the panther, tightens its grip, suffocating its prey.

INT. ZEPPELIN - DAY

Charlie loads and cocks a machine gun, putting it over his back.

Michael prepares the blue loading bag. Ted loads a precision rifle. Rachel observes them.

EXT. AMAZON JUNGLE - DAY

AT THE TUNNEL HATCH ENTRANCE

Daylight barely makes it to the ground. The silence is broken by the NOISE OF BIRDS AND MONKEYS.

Up in a tall tree, the blue loading bag BREAKS through branches but ends up stuck.

The zipper opens. Charlie struggles to get out.

He ties a rope to a branch and heads down.

INT. ZEPPELIN - DAY

Ted holds a walkie-talkie. Michael kneels at the hatch. Rachel stares out the window.

TED
He's on the ground.

EXT. AMAZON JUNGLE - DAY

AT THE TUNNEL HATCH ENTRANCE

Wandering around, Charlie examines several tree trunks and finds a deep cut made by an ax on one of the trees.

Clearing the ground around the tree, he finds a rope and pulls a hatch open.

CHARLIE
(into walkie-talkie)
I'm going in.

Charlie turns on a flashlight.

INT. COCAINE PROCESSING COMPLEX - DAY

A red alarm light flashes. The fat man checks on a panel.

FAT MAN

The airport tunnel.

Hugo puffs a cigar, tranquil.

HUGO

We should make a Zoo. Kill
only if it's a meat eater.

The fat man walks across the complex followed by a MAN with a net and a SECOND MAN with a machine gun.

INT. TUNNEL - DAY

There's a partially built track and construction material on the ground: wood, pickaxes and tracks. Charlie digs in the dirt wall of the tunnel.

Through a small hole in the wall, he reaches the end of a rope and pulls a long thin bag.

Charlie opens the bag. Inside there are bundles of one hundreds.

Moving ahead to a second point on the wall, he sees a flashlight further down the tunnel heading his way.

The fat man and the other two men go by, not noticing Charlie lying behind the track's building material.

After they disappear around a curve, Charlie gets out, knocking down a pickax.

The fat man stops.

FAT MAN

You go ahead, I'll check it
out.

The other two men continue.

The fat man returns, walking towards Charlie's spot, illuminating the ground with the flashlight.

Ahead in the tunnel the other two men find the open hatch. The second man gets his walkie-talkie.

INT. COCAINE PROCESSING COMPLEX - DAY

HUGO
(on walkie-talkie)
New entrance? Check
outside.

INT. TUNNEL - DAY

The fat man runs the flashlight over the construction material where Charlie was hiding, illuminating his face.

CHARLIE
How are you doing?

Charlie FIRES his machine gun, sending the fat man to the ground, dead.

He grabs the long money bag.

EXT. AMAZON JUNGLE - DAY

IN THE CLEARING

The hatch opens in the ground. SEVERAL MEN with machine guns come out and run into the jungle.

INT. ZEPPELIN - DAY

Ted looks through binoculars.

TED
I think we're in trouble.

MICHAEL
(into walkie-talkie)
Charlie, are you there?

INT. TUNNEL - DAY

Charlie exchanges FIRE with the first man and shoots him down.

INT. COCAINE PROCESSING COMPLEX - DAY

SEVERAL ARMED MEN head down the tunnel observed by Hugo who cocks a machine gun.

INT. TUNNEL - DAY

Charlie climbs out the hatch and jumps back in as several BULLETS almost hit him.

EXT. AMAZON JUNGLE - DAY

AT THE TUNNEL HATCH ENTRANCE

The second man holding a smoking machine gun, observes the tunnel entrance from a distance.

INT. TUNNEL - DAY

CHARLIE
(into walkie-talkie)
I'm coming out another way.
Lower the bag behind the
snake ditch.

Charlie heads up the tunnel towards the production complex.

Hugo and several armed men run down the tunnel towards Charlie.

Lying against the wall unnoticed, Charlie stands up after the armed men go by and heads in the opposite direction.

INT. ZEPPELIN - DAY

Ted tries to roll up the loading bag but it's stuck.

EXT. AMAZON JUNGLE - DAY

AT THE TUNNEL HATCH ENTRANCE

The second man looks up the tall tree, hearing the NOISE OF SHAKING BRANCHES.

The blue loading bag is pulled up.

Several men approach through the jungle.

A THIRD MAN comes out the tunnel hatch. The second man SHOOTS and the third man falls back in the tunnel.

INT. TUNNEL - DAY

HUGO

(on walkie-talkie)

Are you out there?! Well, idiot!
We're inside! I'm coming out,
hold your fire!

EXT. AMAZON JUNGLE - DAY

AT THE TUNNEL HATCH ENTRANCE

Hugo comes out, pissed. Several men follow him. The third man is injured in the shoulder.

Other men are waiting outside. The second man awaits anxiously to explain himself to his boss.

THE SECOND MAN

I'm sorry boss, but--

BANG! Hugo shoots his leg with a pistol. The second man agonizes on the ground.

THE SECOND MAN

There was someone in the tunnel!

HUGO

Do we look like "someone?"
He's probably heading for the airport. You come with me and you go through the tunnel.

Several men follow Hugo to the airstrip, along the jungle path and others head back to the tunnel.

INT. COCAINE PROCESSING COMPLEX - DAY

Coming out of the tunnel, Charlie pushes a FOURTH MAN against a pile of boxes, socks him and leaves him unconscious.

Charlie runs to the stairway of the main hatch that leads to the jungle clearing.

A FIFTH MAN EXCHANGES FIRE with Charlie who is wounded in the leg, but still manages to kill the fifth man.

INT. ZEPPELIN - DAY

Ted aims his rifle and pulls the trigger.

EXT. AMAZON JUNGLE - DAY

IN THE CLEARING

A SIXTH MAN is struck by a bullet.

A SEVENTH MAN looks up to the sky, confused. He can't see anything, just the blue sky. ANOTHER SHOT, the powder blast shines in the sky. The seventh man goes down, injured.

Charlie comes out of the hatch, exchanging FIRE with the seventh man lying on the ground.

IN THE JUNGLE PATH

Listening to the GUN FIRE, Hugo heads back to the clearing, followed by the other men.

IN THE CLEARING

Another powder blast in the sky. The seventh man shooting at Charlie takes a bullet in the head.

Charlie runs to the snake ditch.

THE EIGHTH AND NINTH MEN come out of the ground hatch and FIRE at Charlie who seeks protection in the snake ditch.

He FIRES back. The eighth and ninth men retreat into the jungle.

INT. ZEPPELIN - DAY

At the floor hatch, Michael and Rachel watch the loading bag cable go down.

Excited, Ted SHOOTs with his rifle as if he was playing a target game at an arcade.

EXT. AMAZON JUNGLE - DAY

IN THE CLEARING

Hugo and the other man arrive at the clearing, joining the eighth and ninth men, FIRING at Charlie.

IN THE SNAKE DITCH

Charlie ducks as bullets zoom and hit all over. Losing his balance, he slides down to the bottom of the ditch.

Charlie stares at three huge anacondas still digesting the enormous volume of their preys.

Retreating, he finds Julio's crucifix chain.

A fourth hungry snake comes up between Charlie's' legs. He takes a knife and plunges it into the snake's head.

Charlie stands, SHOOTING all the anacondas to pieces with his machine gun.

He turns around just in time to see the eighth man, with a gun pointing at him, being SHOT from the Zepp.

Charlie SHOOTS at the ninth man who falls into the ditch.

The blue bag arrives.

EXT. AMAZON JUNGLE - DAY

IN THE CLEARING

Hiding behind a tree next to the clearing, Hugo and other men look up in the sky.

HUGO

What the hell is up there?!

INT. ZEPPELIN - DAY

Holding a walkie-talkie, Michael grabs a gun and walks to the Zepp's window. Ted continues to SHOOT.

MICHAEL

We have to cover him. He's going to be visible against the trees.

(to Rachel)

Grab a gun.

EXT. AMAZON JUNGLE - DAY

IN THE SNAKE DITCH

Charlie pulls the corpse of the ninth man into the loading bag and holds him from behind as if to use the corpse as a shield.

INT. ZEPPELIN - DAY

The loading bag cable rolls up.

Ted, Michael and Rachel open FIRE.

EXT. AMAZON JUNGLE - DAY

IN THE CLEARING

Hugo and the other men seek protection as bullets POP all over. A tenth man returns fire and gets shot.

Hugo looks at the powder blasts in the sky, from the guns being fired from the camouflaged blue Zepp.

HUGO

Shoot the sky! Shoot everything!

The blue bag comes out of the ditch.

HUGO

What the hell is that?

Hugo fires. Charlie returns fire.

INT. LOADING BAG - DAY

Hiding behind the corpse, Charlie FIRES his machine gun through the bag's opening. Bullets hit the bag and the corpse inches from Charlie.

EXT. AMAZON JUNGLE - DAY

IN THE CLEARING

Furious, Hugo watches the blue bag disappear in the sky. He opens fire up in the air, screaming.

INT. ZEPPELIN - DAY

At the control panel, Michael pushes a lever and the Zepp moves forward. Ted raises his fist and hugs Rachel.

He kneels down at the floor hatch, waiting for the loading bag.

EXT. ZEPPELIN - DAY

The blue Zeppelin moves towards a cloudy sky. The weather is changing.

EXT. AMAZON JUNGLE - DAY

IN THE CLEARING

Hugo and several men look up in the sky. The blue Zepp can be seen against the cloudy sky.

HUGO

God... Look at that thing.
Shoot them!

Everyone opens FIRE. Hugo takes a precision rifle from one of the men and aims at the escaping Zeppelin.

INT. ZEPPELIN - DAY

Bullets HIT all over. Michael and Rachel duck in a corner.

EXT. ZEPPELIN - DAY

The loading bag reaches the Zepp. Bullets make holes on the outside of the Zepp as it moves away.

EXT. AMAZON JUNGLE - DAY

IN THE CLEARING

Hugo loses sight of the Zepp because of the surrounding tall trees.

INT. ZEPPELIN - DAY

The blue bag, full of holes, comes through the floor hatch and stops abruptly. The zipper comes down. A bloody hand comes out.

Rachel approaches to help. Ted is lying on the floor with his head down the opening, beside the loading bag.

RACHEL

Help me, Ted.

Ted doesn't move.

Rachel opens the loading bag and the corpse's head, bloody with bullet holes, pops out. Rachel retreats, surprised and disgusted.

Charlie appears behind the corpse, trying to climb out over it. His body is covered with blood.

Rachel tries to help him.

RACHEL

Help us, Ted!

Charlie looks at Ted still looking down the hatch.

CHARLIE

What are you doing? Give me a hand.

Ted doesn't move. Charlie comes out and lies on the floor in pain. Rachel stares at Ted. Michael is at the control panel.

MICHAEL

Is everyone okay?

CHARLIE

I'm fine.

Rachel approaches Ted.

RACHEL

Ted, are you okay?

Ted doesn't reply.

RACHEL

Ted...

Rachel turns his head up and is shocked to see a bullet hole in his left eye and blood slowly dripping.

RACHEL

Oh my God...

Charlie approaches.

CHARLIE

Ted.

He leans his forehead against Ted's body and swallows his pain.

Michael observes them, disappointed.

EXT. ZEPPELIN - DAY

The blue Zepp cruises the sky above a river cutting the jungle.

INT. ZEPPELIN - DAY

Charlie points out some mountains to Michael. His torso and leg are rolled up in bandages.

CHARLIE

There's a couple of million up

there. But most of it is still
back in the tunnel.

MICHAEL

I hope it isn't as "easy" as the
first time.

CHARLIE

There's nobody up there. We can
bury Ted.

Rachel approaches.

RACHEL

I want Ted's share. You
certainly don't deserve it.

CHARLIE

I was also risking my life back
there. Ted ran out of luck. This
is a dangerous business. He
doesn't need our pity. We'll
split his share.

MICHAEL

Dangerous but legal.

CHARLIE

Right.

RACHEL

What did you do time for,
Doc?

MICHAEL

It's a long story.

CHARLIE

It's a national secret.

MICHAEL

It was self defense. I killed someone.

CHARLIE

Dangerous but legal.

MICHAEL

You bet.

RACHEL

You're both crazy.

Rachel stares at Ted's body bag, lying on the floor.

EXT. ZEPPELIN - DAY

Clearly seen against the cloudy sky, the Zepp approaches the mountain with the high waterfall.

INT. ZEPPELIN - DAY

MICHAEL

What do you really have up there?

CHARLIE

What do you mean?

MICHAEL

It's the coke, isn't it?

CHARLIE

Yes. But I'm going for the money as we agreed. The coke belonged to Julio. I'm not interested in dope dealing. It's not my specialty.

RACHEL

What's your specialty? Getting
people killed?

CHARLIE

No. I see myself as sort of a
Robin Hood. I steal from bad
rich bastards and give it to
good poor guys: Me and myself.

MICHAEL

What about us?

CHARLIE

We're partners, you'll get
your share.

RACHEL

What happened to Julio?

CHARLIE

It's a dangerous business.

RACHEL

Maybe you'll be next.

CHARLIE

Maybe not.

EXT. MOUNTAIN - DAY

AT THE TOP

The Zepp hovers over the top of the mountain, parallel to the mountain cliff, near
the waterfall.

INT. ZEPPELIN - DAY

Michael listens to a HELICOPTER NOISE.

Charlie and Rachel look out the window. All of a sudden a helicopter comes up over the edge of the mountain cliff in front of Charlie and Rachel.

The helicopter turns sideways. Hugo holds a powerful machine gun in the helicopter's open door.

Charlie pulls Rachel to the floor as the machine gun RATTLES BULLETS all over.

Michael ducks to the floor. The Zepp fills with holes like Swiss cheese. Pieces fly all over.

INT. HELICOPTER - DAY

Hugo laughs as the machine gun continues to SPIT BULLETS.

HUGO

No one fucks with Hugo
Scopa.

Hugo prepares a portable rocket launcher for action.

INT. ZEPPELIN - DAY

Charlie crawls to the floor hatch, throws down a rope ladder, grabs a machine gun and heads down to the ground.

EXT. ZEPPELIN - DAY

On the rope ladder, Charlie opens FIRE at the helicopter.

EXT. HELICOPTER - DAY

Bullets hit the helicopter. It retreats and returns from a different direction.

EXT. MOUNTAIN - DAY

AT THE TOP

Charlie jumps from the Zepp's rope ladder to the ground.

INT. HELICOPTER - DAY

Hugo watches Charlie run towards some rocks. HUGO'S PILOT waits for his instructions.

HUGO

God be damned. Charlie, that
bastard thief.
(to the Pilot)
Get closer!

EXT. MOUNTAIN - DAY

AT THE TOP

Charlie runs. The helicopter flies after him.

Charlie reaches the rocks and takes cover as bullets pop around him.

The helicopter approaches. Charlie returns fire.

INT. ZEPPELIN - DAY

At the Zepp's shattered window, Michael aims a precision rifle at the helicopter.

EXT. HELICOPTER - DAY

A bullet hits the fuselage. A second makes another hole.

EXT. MOUNTAIN - DAY

AT THE TOP

The helicopter spins towards the edge of the cliff, white smoke pouring out of the its engine, and dives down.

Charlie runs to the edge of the cliff.

INT. ZEPPELIN - DAY

Rachel watches the helicopter losing altitude.

RACHEL

They're history.

Michael takes a look through binoculars.

INT. HELICOPTER - DAY

Desperate, Hugo and his pilot hang on, jerking all over. The aircraft twists its way down.

EXT. AMAZON JUNGLE - DAY

IN THE DARK JUNGLE

It's pure silence. Rays of sun barely penetrate the thick treetops.

The helicopter CRASHES into the treetops and fights its way down, coming to a stop before reaching the ground.

The bloody body of Hugo's pilot hangs from the wrecked aircraft, blood dripping from his mouth.

EXT. MOUNTAIN - DAY

AT THE TOP

At the edge of the cliff, Charlie looks down. A trail of white smoke dissolves in the air. Michael approaches.

MICHAEL

With a cloudy sky, the

Zeppelin can be seen all the way to China.

CHARLIE

It's going to rain soon.
We better hurry up.

Charlie walks to the waterfall followed by Michael.

The Zepp is anchored to the ground by a rope tied to a rock close to the edge of the cliff. Rachel comes down the Zepp's rope ladder.

She watches Charlie and Michael go down the cliff next to the waterfall and heads their way.

AT THE CAVE PATH

Charlie, followed by Michael, heads down a small trail.

Michael takes a look at the deep abyss in front of him.

MICHAEL

How did you find this place?

CHARLIE

I flew over here a few times.

AT THE CAVE

Charlie reaches some bushes. Michael stares at the beautiful waterfall.

Reaching for a rope in the middle of the bushes, Charlie pulls them to the side, revealing a small wooden door with a lock. The vegetation is planted in a box filled with earth.

Charlie unlocks the door and walks in followed by Michael.

INT. CAVE - DAY

There are wooden boxes, a shelf with rolled sleeping bags on it and a fireplace with burned wood in it.

Charlie moves a box, unscrews four points on the ground and removes a cover with the dirt and rocks attached to it.

There's a metal hatch underneath with a combination lock. Michael stands behind Charlie.

MICHAEL

Well done.

Charlie unlocks and opens the hatch, turning on the light of the hidden chamber.

MICHAEL

Electricity?

CHARLIE

From the waterfall. Julio's work.

Charlie walks down a ladder, followed by Michael. Rachel enters the cave.

INT. COKE CHAMBER - DAY

The chamber is fully illuminated and there's a VENTILATION system in the wall. Michael stares at the dozens of round cardboard containers.

Charlie opens a container. Rachel walks in.

MICHAEL

I told you to stay in the Zeppelin.

RACHEL

I don't follow orders, Doc.
And I don't trust him.

MICHAEL

I hope it doesn't get windy
out there. We might lose the
aircraft.

RACHEL
Why don't you check it out?

Charlie opens a sack inside the container. It's filled with bundles of one hundred
dollar bills.

CHARLIE
A couple of million.

Rachel stares at the containers.

RACHEL
Is this all coke?

MICHAEL
I think so.

RACHEL
This must be worth a fortune.

Charlie takes the sack of money and walks to the exit.

CHARLIE
We're out of here.
(to Rachel)
The coke is all yours if you
can walk back home with it.

INT. HELICOPTER WRECKAGE - DAY

His forehead covered with blood, Hugo tries to get out of the wrecked aircraft.

EXT. AMAZON JUNGLE - DAY

IN THE DARK JUNGLE

Up in the trees, Hugo looks around trying to figure out a way to get down.

EXT. MOUNTAIN - DAY

AT THE TOP

Charlie followed by Rachel approaches the Zepp.

CHARLIE

Where's the Doc?

He looks back. Rachel climbs up the Zepp's rope ladder.
Charlie follows with difficulty, hauling the sack of money.

INT. ZEPPELIN - DAY

Charlie pushes the sack of money in the floor hatch. Rachel helps him.

Looking up, Charlie finds Rachel pointing a gun at him.

RACHEL

You're going nowhere. Go join
the doctor.

CHARLIE

Why am I not surprised?

RACHEL

Because you know you owe me.
I'm taking Ted's share since
you got him killed. And I'm
keeping your share for the
time I spent in the hole
because of you.

CHARLIE

We got you out of prison.

RACHEL

I was getting out anyway. I
sold Ted to the Feds. Just
like I sold you to Hugo.

Charlie swallows his anger.

CHARLIE

What about the Doc? Are you
going to rip him off too?

RACHEL

He doesn't need the money. He
can go back to work. Doctors
make a fortune.

CHARLIE

How are you going to fly this
thing?

RACHEL

The Doc taught me the basics.
I'm smarter than you think,
Charlie boy. Now back down. I
said back down!

CHARLIE

I don't think you're going to
shoot.

RACHEL

Try me.

Charlie hesitates.

RACHEL

Step down or I'll blow your
brains out!

EXT. MOUNTAIN - DAY

AT THE TOP

The wind blows hard. The Zepp, contained by the anchoring rope, floats above the edge of the cliff.

Under the Zepp, Charlie slowly makes his way down the rope ladder.

Through the hatch, Rachel watches him.

AT THE BOTTOM

In a small clearing, Hugo observes the blue Zepp, floating in the gray sky above the top of the mountain.

He prepares the portable rocket launcher for action.

HUGO

A mouth for a tooth, the
whole head for an eye.

Hugo takes aim and fires.

AT THE CAVE PATH

Michael is surprised by the zooming rocket passing right in front of him, headed to the Zepp.

AT THE TOP

The rocket hits the Zepp: a huge EXPLOSION.

Consumed by flames, the Zepp goes down, hitting the edge of the cliff.

AT THE CAVE PATH

Michael watches the Zepp in flames slide down the cliff. The cockpit hits a rock formation sticking out of the mountain, below the cave path, near the waterfall.

AT THE ROCK

Blown by the wind, clouds of water cool down the flames. The cockpit is crushed against the rock.

AT THE BOTTOM

Walking out of the dense vegetation, carrying a machine gun, Hugo starts to climb up the mountain.

AT THE CAVE PATH

Michael looks down the mountain through binoculars.

AT THE BOTTOM

A BULLET RICOCHETS near Hugo.

He tries to move behind a rock but slips and slides down, barely getting a grip on the rock, avoiding the fall.

AT THE CAVE PATH

Holding a rifle, Michael walks up the path trying to get a better angle to shoot down at Hugo. He kneels on the edge of the cliff, takes aim and fires.

AT THE BOTTOM

Hugo points his machine gun up the mountain and FIRES at random.

AT THE TOP

A helicopter flies over the mountain and hovers in front.

AT THE BOTTOM

Hugo looks at the helicopter and is hit by a bullet. His body falls down the mountain.

AT THE CAVE PATH

Holding the smoking rifle, Michael watches the helicopter fly above him and land on the top of the mountain. He walks to the top.

AT THE TOP

Michael looks down at the Zepp's wreckage and turns to the landed helicopter. Maldini and Montana step out of the helicopter. STEVE, the pilot, remains inside.

Michael puts the rifle down. The two Feds approach.

MONTANA

Doctor, you've gone wild!

MALDINI

You didn't have to kill him.

MICHAEL

He shot down the Zepp with a rocket launcher.

MALDINI

You got way out of line. The deal was to keep us informed. The tracking signal was very weak. We almost lost you.

MICHAEL

My job is done. The less contact we had the better.

MONTANA

Where's Charlie?

MICHAEL

Charlie is dead, your Hugo is dead, Ted and Rachel also deceased and I can show you the production site. Your job is done. I did my part of the deal. I hope you'll do yours.

MALDINI

Calm down. If what you're

saying is true, you can consider
yourself a free man.

Montana looks down at the Zepp's wreckage.

MONTANA
Are they down there?

MICHAEL
Yes.

MALDINI
(to Montana)
I want the bodies.

Montana walks to the helicopter. Maldini examines the Zepp's wreckage.

MALDINI
What about the money Charlie
took from Hugo.

Montana returns with a rope.

MICHAEL
The money was in the Zeppelin.
It must have burned.

Montana ties the rope to a rock.

MALDINI
How much was it?

MICHAEL
I don't know, and I don't care.
Maybe a couple million. You can
check it out. Do you have
something to drink or eat in the
chopper?

MALDINI

Yeah, yeah. I'm sorry. You did
a great job. We'll take care of
you. Go get something to eat.

Maldini pats Michael on the back. Michael walks to the helicopter.

Maldini kneels down on the edge of the cliff, watching Montana go down the rope
towards the Zepp's wreckage.

AT THE ROCK

Montana reaches the wreckage. The body of the Zepp is totally burned, revealing
the "skeleton" of the aircraft. The cockpit is crushed against the rock.

AT THE TOP

Maldini observes Montana trying to get in the cockpit.

Next to Steve and the helicopter, Michael drinks water.

STEVE

You're lucky we found you.
The signal was very weak.

MICHAEL

Unlucky I would say.

AT THE ROCK

Montana moves through the rubble. A moan grabs his attention.

AT THE TOP

Maldini signals Steve to approach. They look down the cliff.

AT THE ROCK

Montana finds Rachel and the money sack under the rubble.

RACHEL

Help me...

AT THE TOP

Steve walks back to the helicopter. Michael stares at him.

STEVE

There's someone alive.

Steve takes a stretcher from inside the helicopter. Michael stands impassively.

STEVE

Montana found a lot of money...
But these guys are "by the book"
types... God, I'm tired of seeing
so much drug money. Maybe I'm
working for the wrong side.

MICHAEL

Maybe you are.

AT THE ROCK

Montana pulls Rachel out of the wreckage. She's in pain, covered in blood. Her left hand was torn off by the explosion.

The Zepp slides a bit towards the abyss. Montana hurries, laying Rachel on the ground next to the mountain wall.

AT THE TOP

Kneeling on the edge of the cliff, Maldini turns towards the helicopter and sees Steve sitting inside the chopper.

MALDINI

Steve, come on!

INT. HELICOPTER - DAY

Steve's head is leaning back, eyes wide open. He's dead.

EXT. MOUNTAIN - DAY

AT THE TOP

Michael approaches. Maldini stands.

MALDINI

What the hell's he doing?
We need the stretcher to
pull her up.

Michael pushes Maldini off the cliff.

Maldini free falls screaming. Michael stares from the edge of the cliff. His second victim hits the ground.

Montana looks up, surprised.

Michael SHOOTS him with a pistol.

AT THE ROCK

Montana takes a bullet in the chest, propelling him to the edge of the rock, inches from the abyss. A second bullet hits his head sending him down the mountain.

In pain, Rachel looks up. Michael stares at her.

He heads down the cliff using the rope. Some small rocks roll down and fall on Rachel.

RACHEL

Be careful, Doc.

Michael reaches the Zepp. It GRINDS as if the wreckage is almost going down the abyss.

RACHEL

Those guys were Feds, Doc.

MICHAEL

I know.

RACHEL

And I thought you were this good innocent doctor. But I don't blame you, it's a lot of money. And a fortune in coke.

Michael examines the sack of money.

RACHEL

We're still partners, aren't we? Half and half?

MICHAEL

Remember when I told you I was in jail for murder, but it was self defense?

RACHEL

Yeah.

MICHAEL

I lied.

BANG! Michael puts a bullet in Rachel's head.

He drags the body into the Zepp's wreck and pushes the crushed cockpit.

The Zepp's wreckage goes down the mountain and HITS the ground.
Michael ties the sack of money to the end of the rope and climbs up the mountain.

AT THE TOP

Michael reaches the top with difficulty.

He walks to the chopper and returns carrying Steve's body, tossing it down the abyss.

Michael cleans his glasses and grabs the rope, pulling it up very easily. The money is gone. He looks down the cliff.

Grabbing a rifle from the helicopter, Michael walks along the edge of the cliff looking down. Something grabs his attention.

He runs to the cave path, near the waterfall.

AT THE CAVE PATH

Michael looks through the rifle sight. Somebody is in a cavity behind the waterfall. After the cave, the path narrows, continuing all the way into the waterfall.

MICHAEL

The guy just won't die.

IN THE CAVITY BEHIND THE WATERFALL

A screen of water covers the narrow cavity. Charlie, full of bruises, sits holding the sack of money.

A BULLET POPS above Charlie's head.

AT THE CAVE PATH

Michael SHOOTS into the waterfall.

MICHAEL

Hey, Charlie! I just want my half!

IN THE CAVITY BEHIND THE WATERFALL

Approaching the edge carefully, Charlie sticks a pistol out and FIRES back at Michael.

AT THE CAVE PATH

Michael ducks to the ground.

Charlie comes out of the cavity, goes along the narrow path connected to the cave path, FIRING at Michael, while the other hand holds the money sack.

Michael returns FIRE.

A BULLET RICOCHETS near Charlie's head. The sack of money plunges down the abyss. He struggles not to go with it.

Michael watches the money go down.

Charlie FIRES repeatedly towards Michael until the chamber of the gun CLICKS empty. He reaches the cave and jumps in.

Carefully, Michael approaches the entrance to the cave, holding a gun.

INT. MOUNTAIN CAVE - DAY

Michael walks in, pointing the gun.

Noticing the open ground hatch with the lights on, he approaches carefully.

Charlie hangs from a small cavity in the cave's ceiling, above Michael.

He comes down on Michael sending him to the ground.

Staring at his ex-friend, Charlie picks up Michael's gun.

CHARLIE

You're under arrest for being
a fucking traitor. You have
the right to shut-the-fuck-up.
Anything you say can and will
make me kill you.

In a sudden movement, Michael turns around on the ground, throwing dirt in Charlie's face.

Blinded by the dirt, Charlie SHOOTs. Michael escapes into the ground hatch.

INT. COKE CHAMBER - DAY

Michael tumbles down the ladder. Wounded, he walks to the end of the chamber. The ventilation system BLOWS.

Michael throws a wooden box to the ground, breaking it open: It's full of shotguns, pistols, ammunition.

INT. CAVE - DAY

Eyes red, recovering his vision, Charlie closes the ground hatch and locks it.

Taking a knife, he digs out a wire at the base of the cave wall and cuts it.

INT. COKE CHAMBER - DAY

Michael cocks a shot-gun. The light and the VENTILATION SYSTEM SOUND go off.

INT. CAVE - DAY

Charlie rests on the ground.

BANG! A blast from a shotgun makes a hole in the metal cover of the entrance to the hidden chamber. ANOTHER BLAST: Michael is shooting his way out.

Charlie runs out of the cave.

EXT. MOUNTAIN - DAY

AT THE TOP

Charlie gets into the helicopter, breathless.

INT. HELICOPTER - DAY

Charlie tries to start the engine. It doesn't work. He checks the instruments in despair and tries again. The engine RATTLES but just won't start.

Charlie bangs his fist against the windshield and gets out.

AT THE CAVE PATH

Michael walks up the path holding a shotgun.

AT THE TOP

Charlie, stooped down behind the chopper, puts on a parachute and reloads his pistol.

SHOOTING at Michael, he runs towards the edge of the cliff screaming furiously until the gun CLICKS empty.

Michael ducks to the ground and FIRES at Charlie who jumps into the abyss.

Arms and legs spread open in the air, Charlie free falls down the abyss and opens his parachute.

Observing Charlie floating down in a red parachute, Michael smiles, enjoying the competition, confident he will prevail in the end.

He walks to the helicopter.

EXT. AMAZON JUNGLE - DAY

IN THE SKY

Charlie floats down, the green jungle below.

INT. HELICOPTER - DAY

Michael takes out a component of the helicopter from his pocket. He fits it under the instrument panel and turns on the engine.

EXT. MOUNTAIN - DAY

AT THE TOP

The Helicopter's propeller gains speed and the aircraft takes off.

INT. HELICOPTER - DAY

Michael spots Charlie's parachute going down.

EXT. MOUNTAIN - DAY

AT THE TOP

On the ground a cable stretches up, very fast.

EXT. HELICOPTER - DAY

There's a cable attached to the bottom of the chopper.

EXT. MOUNTAIN - DAY

AT THE TOP

Fastened around a rock, the cable gets totally stretched out, reaching its limit.

EXT. HELICOPTER - DAY

The stretched out cable GRINDS containing the chopper. It swings downwards.

EXT. MOUNTAIN - DAY

Like the end of a pendulum, the chopper swings directly into the mountain's waterfall.

AT THE WATERFALL

The chopper slams into the waterfall with a huge EXPLOSION, mixing water and flames.

The wrecked aircraft falls down the abyss SLAMMING against a rock at the bottom of the waterfall.

EXT. AMAZON JUNGLE - DAY

IN THE SKY

Charlie flies over the green jungle. The parachute almost reaches the tree tops.

IN TREE TOPS

Charlie lands in the tree tops and gets stuck.

EXT. MOUNTAIN - DAY

AT THE BOTTOM

Raindrops hit the rocks. A body lies on the ground. The rain drops hit its bloody face. It's Hugo, dead, eyes open. The sack of money lies nearby.

A hand picks up the sack of money.

EXT. AMAZON JUNGLE - DAY

IN A JUNGLE PATH

A RUBBER-TREE PEASANT, tiny, skinny, some teeth missing, carries the sack of money, followed by his YOUNG SON.

IN THE TREE TOPS

Charlie and his red parachute are entangled in the tree tops. Rain drops hit Charlie's face. He tries to move, but is stuck.

He remains passive taking the raindrops and checks a couple of one hundred dollar bill bundles inside his shirt.

A small monkey observes Charlie from a nearby branch. Charlie turns to the little animal.

CHARLIE

How do I get out of here?

He starts to laugh.

IN THE SKY

The red parachute is a tiny red spot on a sea of green. Charlie's laughter echoes over the immense jungle, the green extending to the horizon.

FADE OUT.

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