

# Gray Justice

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An Original Screenplay

By

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**GRAY JUSTICE**

Fade in:

Roll Credits:

EXT. ISOLATED DESERT; U.S. BORDER WITH MEXICO - DAY

Dawn, a temporary pontoon bridge has been placed across the Rio Grande. Three semis, armored with rusted steel plated trailers, full of gunmen, roll over the bridge and sand making their way to a road leading to El Paso. Men with cutting torches cut a hole for them in the border fence.

EXT. PRIVATE AIRPORT OUTSIDE EL PASO - DAY

A Christen Eagle biplane taxis down a small runway and lifts to the clouds. It gently rolls as the pilot, JUDD RAYBURN, A forty-five year old Assistant District Attorney, flies it over the El Paso desert. He is lost in thought until the radio breaks the silence.

FEATHER V.O.

November four-four Romeo mike!

JUDD

Romeo mike, go ahead.

FEATHER V.O.

Judd, Feather. You need to get down here.

The biplane banks and turns toward the airport.

EXT. GOVERNMENT HANGER - DAY

Judd walks from the plane to where JOE FEATHER, full blooded Zuni Indian and seasoned FBI agent, is waiting by a sedan. Feather hands him body armor and weaponry. Judd dons them.

FEATHER

The drug convoy's rolling now. Not next week.

The men get in the car and are speeding out of the airport.

EXT./INT. FEATHER'S CAR - DAY

Judd fishes a package of Roloids from one of his pockets and starts crunching them.

JUDD  
Have we heard from D Espinoza?

FEATHER  
He told us the trucks were coming before he was cut off.

JUDD  
Did he get clear?

FEATHER  
Don't want to think about it.

EXT. TRANSMOUNTAIN PASS; EL PASO - DAY

A news van is ready for transmitting. MARTINEZ, the El Paso District Attorney in his early forties, steps out of a black Limo. A few officers are scattered around the area. Feather stops the car near the news van.

JUDD  
What's Martinez doing here?

FEATHER  
Miss a photo opportunity? Get real.  
Senate contender directs drug bust.

Judd gets out of the car and walks over to Martinez.

JUDD  
Where's DEA and ATF?

MARTINEZ  
No time to wait for them. I doubt We'll need them anyway. This shouldn't be all that difficult.

JUDD  
Do you have any idea what's about to

JUDD (cont'd)  
happen here?

Martinez pulls Judd aside.

MARTINEZ  
Usurp my authority and your professional  
life is history. You understand?

Judd walks to the "command center" on the car trunk, glances  
at the map and looks up with a start at Feather.

FEATHER  
Bad feeling on this one, bro.

JUDD  
Yeah, me too. Who's up high?

Judd looks to the top of the pass.

FEATHER  
No one.

Law enforcement officers take up position on either side of  
the road. Martinez is talking to ERICA STONE, a local T.V.  
reporter, and ex-beauty queen in her thirties.

MARTINEZ  
Ms. Stone, I'll have to ask you to  
step back, things could get just a  
little dangerous.

Martinez pulls a pistol from under his jacket and awkwardly  
cocks it.

As the trucks roar up the pass, a helicopter is HEARD just  
before it appears over the mountains. Suspended under the  
chopper by a hangman's noose is D Espinoza, a man in his  
late twenties, naked. His castrated crotch is bleeding.

Judd looks at the chopper.

JUDD  
Oh, my God.

Martinez stares. The ENG cameraman zooms in on the chopper. JULIO CORTEZ, a man in his forties, leans out of the side of the chopper and cuts the rope just as the trucks enter the area. The armored plates drop. Armed men rise from the shallow bed firing upon the officers. Rockets fly from the door way of the helicopter. Mexican Cartel soldiers in the Mountains fire down upon the officers.

Gun fire is returned. Martinez is hit. Judd makes his way to Espinoza. A bullet grazes Judd's head rendering him unconscious. Feather dashes into the mayhem to rescue Judd. One of the tractors billows smoke and catches fire as the other trucks and helicopter move off into the El Paso interstate system. As Ft. Bliss based helicopter gunships arrive to even the battle. Dead and wounded from both sides litter the area. In the b.g. SIRENS can be heard.

Feather walks to where the shaken news crew is trying to organize.

FEATHER

Are you hurt, Ms. Stone?

Erica, shaking, holds an unplugged microphone up to Feather.

STONE

What happened? Who's responsible, How many...

Feather guides Stone to a seat on the ground.

FEATHER

I'm going to have to confiscate your tapes.

STONE

Like h-hell you will! Under the first amendment...

FEATHER

I could say it's for national security reasons and not return them.

Stone looks at Feather hard, and then to her camera man.

STONE

Give it to him.

The camera man is filming Judd as he is carried to a waiting ambulance. As the doors close, the camera man opens the camera, pops out the tape and hands it to Feather.

FEATHER

I'll be in touch.

EXT. DISTRICT ATTORNEYS OFFICE - DAY

To establish. City government building in downtown El Paso.

INT. OFFICE OF DISTRICT ATTORNEY- DAY

Judd carries a box into the large office. Setting the box on a chair, he picks up the name plate on the desk. He slides out Martinez's name plate and replaces it with his own. Walking to the back of the desk, he sits in the imposing chair for a second, before standing again. MAUREEN McAFEE, a petite brunette, comes in.

MAUREEN

I'm so sorry boss. Are you okay?

JUDD

Fine. Have you moved in yet?

MAUREEN

What about Maria?

JUDD

As much as I like her, I just don't have time to break in a new secretary, your stuck with me.

MAUREEN

Thanks boss, it's good to be needed.

Feather appears in the doorway.

MAUREEN

Hi, Feather, I'm sorry about "D".

FEATHER

He was a good friend. Congrats on the promotion.

JUDD

Never wanted to get it like this. Martinez was an idiot, but he deserved better.

Maureen leaves as Feather walks over to Judd.

FEATHER

It was Cortez. Got it on the video.

JUDD

And that's all we got.

FEATHER

It's time Cortez got a dose of his own medicine.

JUDD

He's laughing at us. The bastard's going to party for a week.

FEATHER

I know. The Bureau has a book on him. Hell, we know what he'll do before he does.

JUDD

I want to take him down. I'm tired of the bullshit, Feather.

FEATHER

Well, if this is a war, like our leaders say, time to treat it like a war.

Feather and Judd look at each other.

JUDD

Get Cortez on this side of the border, I'll put a needle in his arm.

The two men lock eyes, there is no miscommunication.

INT. JUMBO JET - DAY

The jet comes to a stop. COMMANDER RIKI RHINE, a petite, fit woman, looks up from her aerobatics magazine. With athletic grace she stands in the aisle. A MAN in the opposite seat throws his body into her, jolting her. Riki turns and fixes him with a stare, a Navy Seal patch and Naval wings clearly visible on the shoulder of her leather jacket. The man backs down.

MAN

Excuse me, Ma'am, after you.

Riki centers herself in the aisle and walks to the door.

MAN (cont'd)

Bitch.

He pulls his carry on out of the over head heedless of the people in the way.

INT. EL PASO INTERNATIONAL AIRPORT - DAY

FEATHER stands at the gate. Riki enters with several others who break off to greet family members and acquaintances. As Feather's and Riki's eyes meet, they give each other subtle smiles, their hands touch.

FEATHER

Welcome to El Paso.

RIKI

Glad I could make it.

They walk to the baggage claim.

INT. BAGGAGE CLAIM - DAY

Feather and Riki wait for her bags. Hidden from public view, Riki slips her hand into Feather's.

EXT. AIRPORT PARKING LOT - DAY

Heat shimmers off the pavement as Riki and Feather lead a SKYCAP, loaded with a suitcase, duffel bag and small trunk.

INT. JUDD'S HOUSE - DAY

The sun is setting. The trunk opens with a hiss as Riki takes out a small cooler filled with dry ice. She places the contents into Judd's freezer. Closes it and takes out two beers, tosses one to Feather. On the table next to Feather is a stack of files and pictures.

RIKI  
This isn't your place.

FEATHER  
Judd's. He has the files.

RIKI  
I hear you guys got your butts kicked yesterday.

FEATHER  
It was a set up. You remember D Espinoza?

RIKI  
Deep cover, been feeding us info the last six months. He's good, dedicated. . .

FEATHER  
He's dead. They left his body as a calling card.

Feather pulls out several pictures of Julio Cortez.

FEATHER (cont'd)  
You know him?

RIKI  
We have a file cabinet on him. Julio Cortez, major Mexican dealer in arms, drugs, intelligence, dirty tricks.

Feather hands a folder to Riki before spreading maps and pictures over the table.

FEATHER

Judd and I feel that it's time to bring the war to the enemy.

RIKI

When you said come party in the desert, I knew you were up to something. When's schoolboy due back?

FEATHER

Soon. Let me show you the plan.

The two exchange a significant look, move very close together and pour over the maps, pictures and files.

EXT. BORDER; AMERICAN SIDE - NIGHT

A beat up pickup truck makes its way across the border to the Mexican side. Fishing poles are sticking out the back of a camper shell. It back fires and plumes of blue smoke rises from the exhaust pipe. Feather drives. Riki sits with her head on his shoulder.

EXT. STREETS OF JUAREZ - NIGHT

The truck, running smoothly, makes its way through Juarez.

EXT. HIWAY - NIGHT

They travel through the desert to an almost maintained road leading off the highway.

EXT. ROAD LEADING INTO DESERT - NIGHT

Once the highway is out of sight, Feather pulls the truck to the side of the road. They shed their fishing clothing to reveal black-out clothing underneath. They apply camouflage make-up to their faces, go to the back of the truck, pull back a tarp and remove a box containing an unassembled ultra light. In moments it is assembled and ready to fly. Riki returns to the truck as Feather positions the

ultra light. She hands Feather a small blow gun. Feather straps it on. Riki opens the cooler and fans away the dry ice smoke. She removes four black wrist quivers, dry ice smoke slowly seeps out of them. Two she places on her wrist, the others she opens and shows to Feather. The bands contain small white darts.

RIKI

They're made of sugar crystals laced with knock out drops. Once you remove them from the ice, you have fifteen seconds before they evaporate.

FEATHER

We need Cortez conscious.

RIKI

I have a special one for him.

They climb into the ultra light, and are airborne in seconds.

EXT. ULTRALIGHT; FLYING - NIGHT

Lights from a housing compound come into view. Riki cuts the engine. The ultra light lands behind a dune, just out of sight of a guard house.

EXT. DESERT NEAR CORTEZ COMPOUND - NIGHT

Riki and Feather cover the ground between the ultra light and guard house with a silent ground eating run.

EXT. FRONT GATE/GUARD HOUSE - NIGHT

Riki and Feather creep within range of three guards standing outside the guard house. Riki points to two of the guards and then to herself. Feather nods as she raises the blow gun to her lips.

GUARD 1 and 2 stumble and slump to the ground. GUARD 3 tries to grab for his weapon before slapping his neck and slumping the ground.

Riki and Feather leave their position and are quickly through the gate. They resume their run to the main house.

EXT. MAIN HOUSE - NIGHT

The back of the house is darkly lit and loud MUSIC can be HEARD coming from the pool area.

Creeping close, Riki and Feather quickly dispatch the two guards standing watch over a Cadillac limo and a stretch Mercedes.

The Feather and Riki move to the back of the house.

EXT. BACK OF HOUSE - NIGHT

The pool area is a mess from what must have been a large party. In the pool is a man and two women skinny dipping. Flanking the pool are five guards. A cluster three men on one side and two on the other watch the bathers. On the patio, is couple engaged in sex. Near the couple is a massive telescope.

FEATHER

Lucky break this asshole is an astronomy nut.

RIKI

His loss, our gain.

They move in closer. Riki points to the group of three guards, Feather nods. Both shoot their darts. Feather's man goes down. Riki's dart shattered on the man's watch as he slaps a mosquito on his neck. Guard 3 spins around with his Uzi at the ready.

Riki quickly reloads and sends a dart into her first target as guard 3 walks toward the edge of the patio. Guard 3 leans over the rail, Feather hits him with a dart under his chin catching the Uzi before it can hit the ground.

Riki and Feather circle to the other side of the deck, darting the two guards watching the skinny dippers. As the guards hit the deck Riki and Feather climb onto it.

Riki looks toward the two lovers. She loads a dart and shoots the man in the butt. Feather shoots the girl pinned beneath him.

They dart the three skinny dippers and pull the two women out of the pool. They reach for the man when a NOISE comes from the house. Riki and Feather race for either side of the open doorway. They look at the man floating face down in the pool, Riki shrugs and they enter the house.

INT. CORTEZ HOUSE - NIGHT

Cries of passion are HEARD from one of the bedrooms. Riki and Feather move toward it, slowly opening the door.

INT. BEDROOM - NIGHT

On the bed is Cortez, copulating with a girl. Riki opens her wrist pouch and takes out a red dart and loads it into her gun as Feather shoots the girl. Riki shoots Cortez. Cortez does not go down. Riki smiles. Feather looks at her.

RIKI  
(softly singing)  
Take a little trip, take a little trip,  
take a little trip with me.

Riki moves to Cortez's side and smacks him on the shoulder.

RIKI  
Hey big boy, want to party in Huntsville?

CORTEZ  
Oh, si', party Huntsville.

Riki slips Cortez's arm over her shoulder and moves him to the door. Feather quickly grabs the other arm and a pair of pants.

CORTEZ

Party, party, party.

Cortez is lead out of the room.

INT. LIVING ROOM - NIGHT

Crossing the living room, Feather spots two guards walking to the pool area.

FEATHER

Bogies, hit the door.

They race with Cortez to the front door. They open it. Alarms fill the air. The guards come running as the three run out the door.

EXT. FRONT OF HOUSE - NIGHT

As before. They race for the Cadillac, shoving Cortez into the back. Feather dives behind the wheel. The keys are in the ignition.

FEATHER

Luck is holding.

He speeds out of the driveway. One of the guards open up with an Uzi. Riki opens the window and shoots the tires of the other car.

EXT. GUARD HOUSE - NIGHT

The Cadillac races toward the guard house, smashing through the security gate.

EXT. DESERT - NIGHT

Feather, Riki and Cortez get out of the car. Riki quickly readies the ultra light. Feather tries to herd Cortez to the machine as Cortez chases butterflies only he can see.

RIKI

Feather. Quit playing and get him over here.

Feather grabs Cortez and leads him to the ultra light.

FEATHER

What did you give this guy?

RIKI

Lysergic acid diethylamide, on ice.

JUDD

You gave him acid?

Riki starts the engine just as the Mercedes shoots into view, sparks flying from the rims.

FEATHER

Company.

The ultra light bounces down the road, too heavy to fly.

RIKI

We're too heavy.

Feather pulls out his pistol as bullets start to zip around them. Leaning back Feather empties the weapons magazine at the speeding car. He reloads and continues shooting until the engine bellows steam and the car stops.

FEATHER

That should slow them down.

The ultra light continues to bounce down the road.

EXT. MEXICAN BORDER CROSSING - NIGHT

The truck stops on the Mexican side of the border bridge. Riki steps out dragging Cortez with her. She points to the bridge.

RIKI

Party, that way, Julio.

She sends him on his way with a slap on the butt.

CORTEZ

Si', Si' party, party.

Cortez dances his way across the bridge. Riki gets back in the truck.

RIKI

One for the good guys.

They wait for Cortez to finish crossing before following.

EXT. AMERICAN SIDE OF BRIDGE - NIGHT

Standing at the edge of the bridge, flanked by several SHERIFF DEPUTIES and an ADA armed with a video camera, is Judd. Cortez dances into the waiting arms of the deputies.

CORTEZ

Party, party.

INT. JUDD'S OFFICE - DAY

Judd looking tired, but content, walks into his office, briefcase in hand, with Maureen trailing behind him reading phone messages.

MAUREEN

You've got messages from every major jurisdiction requesting extradition. Erica Stone called about her tapes and wants to meet. I'll get some coffee.

Judd looks up to see Feather sitting in his chair and Riki sleeping on the couch. He takes the stack of messages from Maureen as she leaves.

FEATHER

Hey Judd.

JUDD

Good work, guys.

RIKI

And girls.

FEATHER

Riki Rhine. The best Naval Intelligence

FEATHER (cont'd)  
has to offer. I think you've meet.

Riki sits up on the couch.

RIKI  
General Judd. 'Bout time someone with  
guts got into this thing. How you doing  
schoolboy?

JUDD  
Riki, I had no idea. When he said he was  
getting help - - Good to see you again.  
College was more than a few years ago.

Maureen steps in with the coffee and begins pouring.

MAUREEN  
Boss, Defense Attorney Degrasse is here  
to see you about the cartel flunkies. You  
have Rosen, Jacobs, and LaRue on hold to  
talk about Cortez.

JUDD  
Tell them all to wait. We're not dealing.  
Thanks for your help Riki.

RIKI  
It was my pleasure.

The phone rings, Maureen answers it.

MAUREEN  
Boss, its Judge Ramirez, he wants  
to meet with you.

JUDD  
Tell him I'm on the way.

RIKI  
I'll be leaving this afternoon, if you  
need me, Feather can reach me.

FEATHER

We're taking the rest of the day off.

MAUREEN

Boss, the A.D.A.'s are stacking up outside.

Several bullets slam into the window before it explodes into a rain of glass. Judd dives for the floor. Feather is propelled out of the chair and over the desk.

JUDD

Hit the floor!

Everyone falls to the floor. MACHINE GUN FIRE rips into the room, shooting up the paneled walls and door. Cops flood the room with guns drawn.

COP 1

Sir, are you Okay?

SIRENS can be heard in the b.g.

JUDD

I think so.

Judd picks himself off the floor. He looks at the chair as Feather pulls himself up off the floor.

JUDD (cont'd)

It's bullet proof. I guess Martinez wasn't paranoid after all.

Feather brushes himself off. Riki runs to his side, helping him up.

RIKI

You okay?

FEATHER

Fine, but I'll never underestimate paranoia again.

DEGRASSE, a powerful, well groomed attorney, comes into the room with a drawn pistol.

DEGRASSE

I hope you don't think my client had anything to do with this.

Judd snatches the pistol from DeGrasse.

JUDD

Degrasse, do you have a permit for this?

DEGRASSE

Do your people have permits?

JUDD

Every last one. No one comes into my office with a gun drawn. Officer.

Cop 1 takes Degrasse's pistol and starts reading him his rights. Judd stops and looks at DeGrasse.

JUDD (cont'd)

I've got him. Even you can't wiggle him out. You just don't have that much grease. Maureen, call Jerry Davis at the I.R.S will you.

Judd leaves the office.

INT. PARKING GARAGE - DAY

Judd crosses the parking level to his car. Erica is leaning against the drivers door.

ERICA

We need to talk.

JUDD

I don't have time right now.

ERICA

But you had time to edit my tape. I could get an Emmy for what you kept.

JUDD

We gave back every...

ERICA

Your people didn't even put it on the same stock we use.

Judd tries to get his key in the door, Erica blocks him.

JUDD

Ms. Stone.

ERICA

Erica.

JUDD

Erica, I have a meeting. We'll have to talk about this some other time.

ERICA

Over dinner, tonight. It's the only way you'll get rid of me.

JUDD

Eight o'clock at Angelo's.

ERICA

How romantic. At least they have candles.

Erica moves out of the way, Judd gets into the car and leaves.

ERICA (cont'd)

Don't get too excited about it.

INT. JUDGE RAMIREZ CHAMBERS - DAY

Judd enters the Judge's chambers. JUDGE RAMIREZ, a man close to the end of his career, and RANDY ERIN, a man in his early forties, are sitting in a small conversation area.

RAMIREZ

Judd, come in. How you feeling?

JUDD

I'm fine. Thanks, Your honor.

RAMIREZ

This is Randy Erin, the U.S. Attorney  
for Western District.

ERIN

Quite a coup you pulled off. We've been  
after that bastard for years. Good Job.

JUDD

Thank you. Your honor, we've got this man  
dead to rights. I'm not turning my case  
over to the Feds.

RAMIREZ

No one is looking to take your case. We  
want to make it stronger.

ERIN

How would you like to prosecute this case  
as an Assistant U.S. Attorney?

JUDD

Cortez hasn't even been arraigned yet.

RAMIREZ

I assure you, he won't get bail.

ERIN

If you join us, we can bring in evidence and  
charges from other states as well as Federal  
charges.

JUDD

I just made D.A. yesterday.

ERIN

As a U.S. Attorney, I can get your people  
moved out to Ft. Bliss. M.P.'s can see to  
it your people don't get used as target  
practice.

INT. HALL OUTSIDE D.A. OFFICE - DAY

The elevator opens. Judd steps off. He is mobbed by the media. REPORTERS AD LIB questions at him. Erica, standing close, gives him a wink before shouting questions.

JUDD

My office will issue a statement later today.

Judd pushes his way to his office door.

INT. OUTER OFFICE OF THE D.A. - DAY

Judd shuts the door and leans on it. His staff fills the room.

JUDD

What? I'm trying Cortez personally.

MAUREEN

Davis from the I.R.S. is holding on one.

INT. JUDD'S OFFICE - DAY

WORKMEN are repairing the office. On top of his desk sits a rose. Judd picks it up, smells it and opens the card. It's signed Erica. Judd smiles before reaching for the phone.

INT. JUDD'S OFFICE - NIGHT

Judd and his staff are gathered around a conference table covered with papers, photos, laptops and books.

JUDD

Get everything you need. I want everybody on Bliss before night fall.

The woman points to the window.

JUDD

Okay, A.S.A.P. One other item, our friends will be using the P.D.'s office. Seems the I.R.S. got a tip and their defense money

JUDD (cont'd)  
was intercepted.

AD LIB cheers go up.

EXT. ANGELO'S RESTAURANT - NIGHT

To establish. Judd parks and walks into the restaurant.

INT. ANGELO'S RESTAURANT - NIGHT

The restaurant is dimly lit. It takes Judd a minute to spot Erica sitting in a small corner booth. She is dressed to seduce As Judd looks at Erica, the MAITRE D' comes up.

MAITRE D'  
If you will follow me please, Sir. Sir?

JUDD  
Oh, sorry.

The Maitre d' leads Judd to the booth, he slides in.

JUDD  
You look incredible.

The Maitre d' pours from a chilled Champaign bottle.

ERICA  
A toast to our future success.

They raised glasses and drink. Judd's eyes meet Erica's.

JUDD  
Aren't they going to miss you at the station?

ERICA  
No. I told them I was working under covers tonight.

JUDD  
Under covers?

ERICA

We can either go into the missing footage  
or, ...we can have a nice quiet evening,  
just the two of us. Your choice.

INT. JUDD'S HOUSE - DAY

In bed, Judd opens his eyes and HEARS the shower. He looks  
at the clock, Eight-thirty. He sits up as Erica, naked  
except for the towel around her head, walks past him.

ERICA

Do you have a hair dryer? I can't  
believe I over slept like this. God,  
Lou's going to kill me. Hair dryer?

She stops in front of Judd.

JUDD

Left hand drawer.

Erica vanishes into the bath room. We HEAR the hair dryer.  
Erica comes out of the bathroom dressing.

ERICA

Time for a scoop, sweetheart. I can't  
walk into work late without something  
really cushy. Talk to me!

JUDD

Are you plea bargaining?

ERICA

Yes!

JUDD

I'm prosecuting them all at once. Tell  
where you got it I'll have you arrested.

ERICA

Could be kinky if you were the Jailer.

Erica places a deep passionate kiss on Judd.

ERICA

See what you missed? Stay awake next time.

In a blink, Erica is out the door.

INT. JUDD'S OUTER OFFICE - DAY

Judd enters the office. Maureen is already on the phone.

MAUREEN

Boss...

Judd sits on the edge of Maureen's desk.

JUDD

How is our scum bag this morning?

MAUREEN

Haven't talked to him lately. The P.D. called, they want to deal.

JUDD

No deals. Tell them we'll be getting depositions this morning.

Judd dials Maureen's phone.

JUDD (cont'd)

Your honor, I'd like to talk to you this afternoon.

INT. CHURCH - DAY

The church is packed with law enforcement personal. M.P.'S keep an eye on everything that moves. Judd, Feather, and Maureen are sitting in the front row. Pal bearers gather around the coffin. The CHAPLAIN steps in front of it.

CHAPLAIN

Now we say good bye to our good friend,  
D Espinoza as we place his soul into  
the hands of God. Be at peace, D.

The Chaplain leads the way out as the pal bearers carry the coffin behind him.

EXT. CHURCH - DAY

The coffin is placed into the hearse. As the hearse drives away, Judge Ramirez walks over to Judd and Maureen.

RAMIREZ

You given any further thought to  
Randy's offer?

JUDD

I accepted it yesterday afternoon. We're  
moving everyone associated with the case  
onto Ft. Bliss.

EXT. BACHELOR OFFICERS QUARTERS 17 - DAY

Maureen supervises the move, directing people and equipment. She points to a door as two men carry a copy machine.

MAUREEN

Inside to the left and third door on the left.

A burly man, SERGEANT MADISON LONG, comes up behind Maureen with a box of files. The attraction is instantaneous.

LONG

Excuse me Ma'am, where 'bouts would  
y'all like this.

MAUREEN

God, who ever grew you knew what they  
were doing.

Maureen slips her arms through one of Long's.

MAUREEN

Just come this way and I'll show you,  
personal like.

Maureen leads Long into the BOQ.

INT. INTERROGATION ROOM - DAY

The room is stark, a table and chairs. In one of the chairs sits JUAN ORTIZ, a man in his twenties, flanked by his attorneys LEE WYLEY, a studious man in his forties, and ALEX CASTENADA, a sharp lawyer suffering from obesity in his early thirties. Judd and Feather sit across from them.

JUDD  
I hear you want to deal.

CASTENADA  
We're going to have to have certain concessions before we start talking.

JUDD  
I have your clients killing cops on tape. I'm going for death.

ORTIZ  
I can help, si', I can tell you things.

JUDD  
We're listening.

CASTENADA  
What are you offering?

WYLEY  
Come on Judd, we need something.

JUDD  
If what you have is worth it, I'll deal, with a couple of your clients, otherwise you're wasting my time.

Castenada looks at Juan and nods.

JUAN  
Senior, I work for congressman Diaz in Mexico. He is a good friend to Senior Cortez.

JUDD  
So?

JUAN

There is a book, my cousin kept, Names,  
dates, places, things you want to know  
about DEA people.

Judd and Feather look at each other.

EXT. SMALL BANK OUTSIDE MEXICO CITY - NIGHT

Riki leaves a cab and disappears into the shadows. She opens her back pack, pulls out an electronic neutralizer, turns it on. The lights around the bank go dark.

Riki goes to the front door, picks the lock and goes in.

INT. BANK - NIGHT

Riki goes to the vault, sets up an electronic pick and clock accelerator. The clock numbers click off in rapid secession as she starts dialing the combination lock. The vault quietly opens, Riki enters.

INT. VAULT - NIGHT

Riki opens a safety deposit box and takes out the log book. Slipping the book into a pocket, she removes a block of semtex, inserts a detonator, places it in the tray and slides it back into the vault. She places several more blocks of semtex around the building and discards the pack.

EXT. BANK BUILDING - NIGHT

Riki leaves the bank and waves down a passing cab.

INT. CAB - NIGHT

In the back seat, Riki reaches down and pulls a detonator from her boot. In the b.g. the bank blows to the heavens.

INT. BOQ FORT BLISS; JUDD'S ROOM - NIGHT

The room is filled with files, fax machines, phones, computers, T.V. and VCR. Judd is working at the computer; Feather and Randy knock and walk in.

JUDD

Come in.

FEATHER

We're in already.

JUDD

Randy!

(to Feather)

Have you heard from Riki?

FEATHER

She called to say...

Riki walks into the room reading the last of the log.

RIKI

Interesting reading, gentlemen. Very interesting. I've been reading this thing on the flight back.

ERIN

Was it worth the trip?

RIKI

It's explosive. Seems Mr. Cortez does keep company with a congressman Diaz.

JUDD

Old Juan must be scared if he was telling the truth.

RIKI

That's just for starters. They have a pharmaceutical company in Puerto Rico as a front. And, get this, it's covered by section 936.

FEATHER

936? What's nine thirty six?

ERIN

It's a section of the tax code that give companies in Puerto Rico a tax holiday when they sell outside the island.

FEATHER

We give them a tax break for selling dope?

RIKI

It gets better. Half the Mexican government's in it, along with Colombians and others. All invested in Carolina Pharmaceuticals Corporation, filing under 936.

FEATHER

Things are getting messy.

ERIN

Our friend has some powerful allies.

JUDD

Do we have any friends that can help?

ERIN

Judge Ramirez. They tried to hit him about ten years ago. A vest is all that saved him.

RIKI

I have his name with a very large number next to it.

JUDD

It still does nothing for us.

RIKI

We can use it as a declaration of war. It's gut check time and I think we're gonna need friends.

JUDD

What kind of friends are you talking about?

RIKI

The usual. Pilots, technicians and specialist from various creative and useful fields.

JUDD

You're talking about a small army.

FEATHER

Think about it Judd, every time we turn around this thing gets deeper and the people get more powerful.

JUDD

We go by the book.

ERIN

Sometimes the book needs to be rewritten.

JUDD

You too?

ERIN

They sort of talked to me about the legalese of it.

JUDD

There is no legalese about it.

RANDY

That's why you would have to keep it quiet.

JUDD

What do you mean, "I would have to keep it quiet".

FEATHER

It would be your invisible arm. Something you can count on and use when necessary.

RIKI

We have almost all the specialists we need right here on the base and General Lawton is willing to help.

FEATHER

We can call the team Judd's Jury.

RIKI

A covert ops group answering to the assistant U.S. Attorney.

Judd looks out the window.

RIKI (cont'd)

It's not like you're doing something new,  
just - - classified.

JUDD

Where would we house them?

FEATHER

A friend of mine has a ranch outside San  
Antonio, He's ex-CIA and itching to go.

ERIN

Your call. Yes, or no. You can take these  
guys to the mat by their rules.

Judd looks at his friends, then closes his eyes.

JUDD

At what point do we become the bad guys?

FEATHER

When we are no longer working for national  
interests.

Judd looks out the window before he turns and nods.

FEATHER

I'll start making calls. Can I use Maureen?

JUDD

Yes, I trust her implicitly.

Feather leaves the room as Judd returns to his seat.

JUDD

I think we need to check out this plant  
in Puerto Rico.

INT. PRIVATE HANGER JFK INTERNATIONAL - DAY

A business jet stands ready. JOEY, one of Daniel's two body  
guards, opens the door of a limo. DANIEL PERRONE, forty year

old prince of the La Costra Nostra families, steps out. A vintage cadillac stops near him. DON NICO PERRONE, a seventy-two year old man, gets out. Nico extends his hand to Joey, Joey kisses Nico's ring and steps back next to MARIO, Daniel's other body guard. Daniel and Nico embrace.

NICO

Daniel my son, you know what to do?

DANIEL

Yes, father. All will go according to plan.

NICO

Very good. You are my pride and joy, Daniel.  
My pride and joy.

Nico returns to the car. The others board the plane.

EXT. AIR SPACE OVER EASTERN U.S. - DAY

The business jet flies South into the darkening sky. Further West an F-14 flies in the same direction.

EXT. AIRCRAFT CARRIER - NIGHT

The F-14 lands. The carrier sits off-shore of San Juan.

EXT. TARMAC OF THE CARRIER - NIGHT

The canopy of the F-14 opens. Riki pops out beaming. Judd gets out a little slower and looking somewhat pale.

RIKI

Quite a ride. Huh?

JUDD

I've never done anything quite like it.

The two climb to the deck. Riki takes off her helmet. "SCALPER" is stenciled across it. CAPTAIN BENNETT, commander of the carrier, in his fifties, greets the pair.

BENNETT

Hey, top gunner.

Riki turns to see Bennett. She salutes him.

RIKI  
Captain. I'd like you to meet Judd Rayburn.

BENNETT  
Mr. Rayburn, it's good to meet you.

JUDD  
Judd, please. I'm not very formal.

BENNETT  
If we were to get formal, I'd have to call you Drug General. Media loves you, son.

RIKI  
I need to lock down my ride, Captain.

BENNETT  
It's good to have you back on board, Scalper. You know where everything is.

RIKI  
Thanks sir.

Riki walks toward her ground crew.

JUDD  
How did she get the name Scalper?

BENNETT  
Happened at a tail hook convention. One of the fly boys whacked her on the ass. Coffee?

JUDD  
Love some.

Bennett starts walking toward the bulk head.

BENNETT  
She pinned him to the deck, whipped out a pair of scissors and scalped him. As

BENNETT (cont'd)  
a peace offering, the boys had her  
scissors gold plated for her.

They disappear into the bulkhead of the carrier.

EXT. SAN JUAN AIRPORT - NIGHT

The business jet lands.

EXT. SAN JUAN AIRPORT - NIGHT

Daniel gets in a waiting limo, it drives to a plush hotel.

EXT. LAUNCH - DAY

Riki and Judd ride a Navy launch to shore.

JUDD  
Do you know how to get to this factory?

RIKI  
First I'll get you to a safe house. Then  
I need to play spook.

The launch docks at one of the piers.

EXT. EAST TEXAS RANCH - NIGHT

A C-135 lands on a dirt runway near newly built Quonset huts  
under camouflage netting. Banks of lights come on. Men  
quickly unload the plane and park it under camouflage  
netting. The lights go out.

INT. CAROLINA PHARMACEUTICALS - DAY

Mario, is getting a private tour. He photographs a group of  
men with a hidden camera, : COLOMBIAN CARTEL LIEUTENANTS;  
CONGRESSMEN FRANK FUSELIER, THOMAS ZAPATA, SENATOR JOSEPH  
CAPRIATTI and DON CARLOS RIGOZZI

INT. SAFE HOUSE - DAY

Riki leads the way into the lavish, two bedroom condo sitting high above the beach.

RIKI  
There's some food in the fridge. I'll  
be back in a while.

Riki is out the door. Judd looks around the apartment, opening one of the bedroom doors to reveal a highly sophisticated communications center.

INT. PENTHOUSE - DAY

Lavish with grace and charm. On the patio is a small table and chairs overlooking the beach.

JOEY  
I made several buys. They say business  
is good, better than last year.

DANIEL  
Then why are revenues down? Something  
is very wrong here.

The elevator announces it's arrival with a RING. The doors open and Mario steps out.

DANIEL  
Mario, good. What did you find?

Mario hands him the package of pictures.

MARIO  
I think you will find these interesting.

Daniel takes the pictures and starts flipping through them. He tosses the pictures down one by one.

DANIEL  
These are Colombians, I know him, him...

Daniel freezes as he gets to the picture of Rigozzi.

DANIEL

Rigozzi! What are the Sicilians doing here? I want a copier, fax and paper.

The two men leave as Daniel stares at the picture of Don Rigozzi.

INT. JUDD'S OPERATIONS OFFICE; FORT BLISS - DAY

The office is filled to bursting with staff members, equipment and, a coffee pot. In one corner is a bed and small night stand. Maureen commands over the room like a general in battle. The phone RINGS. Maureen answers it.

MAUREEN

Judd Rayburn's office...I know who you are Ms. Stone. Mr. Rayburn is still out and I don't know when he'll be back.

Maureen slams the phone back into it's cradle.

MAUREEN (cont'd)

I'm really beginning to hate that bitch.

FEATHER

Easy, she's just trying to do her job.

MAUREEN

No. She saw Judd and Riki go to the airport. She's green with...

FEATHER

Just because she's persistent doesn't make her a bitch.

As Feather and Maureen argue, Sgt. Long walks into the room.

MAUREEN

Persistent or not, she's still a bitch.

LONG

Am I interrupting?

MAUREEN

Hi, snookums.

Maureen plants a kiss on Long and they move out the door.

FEATHER

Incredible.

The fax machine hums. Feather grabs it. It's a happy face. The mouth spelling J-U-D-D, an "o" on the left and "k" on the right.

INT. SAFE HOUSE - NIGHT

Judd is channel surfing when Riki blows into the room.

RIKI

I had an interesting meeting with our contact in El Prevision.

JUDD

Who's El Prevision.

RIKI

To the government their revolutionary,  
to the people they're heroes.

Riki opens a file and hands a black and white photo to Judd.

RIKI

These are the people we'll be meeting tonight. Jose and Leti Irrizarry. They took over when their father was killed.

JUDD

They look a little young.

RIKI

It's been the family business for a couple of generations.

Judd grabs a jacket on the way out the door.

EXT./INT. TOLL WAY - NIGHT

Riki drives a small car along the well lighted highway.

RIKI

I told Father Molina that all we wanted  
was info and we'd be unarmed.

JUDD

That's laying the cards on the table.

RIKI

I laid the club too. I told the father if  
El Prevision refused I'd open operations  
on them.

JUDD

You don't fool around do you?

RIKI

I use what I have to get what I need.

EXT. MOUNTAIN ROAD - NIGHT

The car turns off the highway and onto a small road leading  
into the mountains. Riki navigates the treacherous road like  
a native.

JUDD

Can't we get a little closer to the middle?

RIKI

I am in the middle. Relax, it's like it's a  
carrier landing.

JUDD

(sotto)

Yes, it is.

The car turns off the mountain road on to a dirt road.

EXT. DIRT ROAD - NIGHT

The dirt road leads to a small, concrete chapel, complete with bell tower, tucked in the mountains jungle. FATHER MOLINA, a small man in his fifties, stands at the entrance with a lantern in his hand.

RIKI  
That's Father Molina.

Riki tucks her pistol under the seat as she exits the car.

RIKI (cont'd)  
Good evening Father,

Riki takes Molina's hand in both of hers as she greets him.

RIKI (cont'd)  
I'd like you to meet Judd Rayburn.

Judd extends his hand, Molina takes it warmly.

JUDD  
It's good to be meeting with you Father.

MOLINA  
I would have recognized you anywhere. You're quite the celebrity on television these day.

Judd looks at the chapel.

MOLINA  
Not here, of course, I have no power,  
I do go the bishop's residence once a week.

Molina giggles as he leads the way into the chapel.

INT. CHAPEL - NIGHT

The chapel is old and intimate, with eight pews and a small alter. The three sit in the front pew.

MOLINA

Our guests will be here shortly. They are decent people caught in a no win situation. But, they take care of their own and many others besides.

JUDD

Sometimes we do things that are right when on the surface they seem wrong.

MOLINA

Yes, most of life is gray. Very little black and white. If you will excuse me.

Molina takes a small candle from his pocket and places it in one of the windows before lighting it.

MOLINA (cont'd)

Good. They should be here in a moment.

The door at the far end of the church opens. Two shadowy figures come in, cautiously looking over the area. JOSE', a man of twenty five, and his sister LETI, a couple of years younger, look to Molina, who motions them forward.

MOLINA (cont'd)

Come in my children. You are safe.

Jose and Leti relax. Molina meets them halfway and hugs them before escorting them to the waiting Americans.

MOLINA

I'll make some tea while you get acquainted.

Molina leaves.

JUDD

We need your help. In exchange for it, I'll get the Justice Department to look into your complaints.

LETI

Mainlanders have made promises in the

LETI (cont'd)  
past. Why should we believe you?

RIKI  
Have the others bothered to meet with  
you, to hear your side?

JOSE'  
We were here first. The government, they  
are hurting the people.

Father Molina returns. He nods to Jose' and Leti.

JOSE'  
In the last month the Sicilians have  
taken over. Bodies are everywhere.

JUDD  
It seems we're talking to the right people.

JOSE'  
The fight is over Carolina Pharmaceuticals.

Riki and Judd sit in stunned silence.

LETI  
Beside the Sicilians, there are many  
others. These may help.

Leti hands Judd an envelope filed with photographs.

JOSE'  
Father we need to go.

Judd extends his hand. Jose' grabs it.

JOSE'  
If you need us, Father knows how to  
contact us.

Jose' and Leti quietly leave the church.

JUDD  
Father, thank you for your help.

MOLINA

Get rid of the drug money and they can  
do the rest. Don't let them down.

JUDD

I won't.

EXT. NEW YORK; NICO PERRONE'S RESIDENCE - NIGHT

To establish. The estate is large and well manicured,  
surrounded by a high fence. Guards move around the grounds.

INT. NICO PERRONE'S STUDY - NIGHT

Richly furnished. The phone is RINGING and a paper is  
sitting in the FAX tray. Nico picks up the phone and fax.

NICO

Hello, Son, I got your gift. I am  
finding it most interesting. I will  
be using it shortly.

EXT./INT. CAR ON TOLLWAY - NIGHT

Riki turns the car onto the Autopista. Judd looks through  
the pictures that Leti gave him using of a small flashlight.  
In the pictures he sees Zapata, Capriatti, Fuselier.

JUDD

Well kiss mine too?

RIKI

Come again.

JUDD

You aren't going to believe the people  
in these pictures. It's a who's who  
of power players. Look.

Judd starts handing pictures to Riki.

JUDD (cont'd)

Do you recognize them?

RIKI  
Congressman Frank Fuselier, head of the  
agricultural committee.

Judd continues to hand Riki pictures.

RIKI (cont'd)  
Congressman Thomas Zapata, Budget  
secretary of the finance committee.  
Senator Joseph Capriatti, co-chair of  
the foreign relations Committee. This  
is going to make Watergate look like  
child's play.

JUDD  
We're not done yet.

Judd hands several more pictures to Riki. The men in them  
stand out as European.

RIKI  
Let me see. I don't know the faces but  
I can find out who they are.

Riki stares at the photos as the car closes quickly on a  
semi rig in front of them. Judd looks up just in time.

JUDD  
Watch out!

Riki swerves missing the truck and turns back to the  
pictures, never missing a beat. Judd is on the edge of his  
seat.

RIKI  
Relax Judd. It's your fault.

JUDD  
My fault?

RIKI  
Of course. You're the one showing me the  
pictures when you know I should be driving.

Riki smiles at Judd mischievously.

RIKI (cont'd)  
Let me see that last one.

Judd shows the picture to Riki. His eyes plastered to the road.

RIKI (cont'd)  
You're going to get high blood pressure  
if you keep that up.

JUDD  
Would you mind if I drove?

RIKI  
Yes I would. I'd say from the cut of their  
suits they're most likely eastern European.  
That one is from Mother Russia for sure.  
We have the Mother Russian, American  
heartland and drug cartels all in one room.

JUDD  
I think we need to skip back to El Paso  
and get these people I.D.ed

RIKI  
Good, we'll leave tonight.

Judd groans.

INT. HOTEL BAR - NIGHT

Daniel, Joey and Mario stop at the MATRE'D.

MATRE'D  
Good evening, Mr. Perrone. How many?

Daniel looks Mario and nods his head.

DANIEL  
Six.

MATRE'D

Very good, Sir. One moment please.

The Matre'd disappears into the bar. He goes to a large well placed booth. The patrons quickly get out, Busboys clear and clean the table. The Matre'd returns to find only Daniel and Joey.

MATRE'D

Sorry for the delay, Sir. If you will follow me.

Daniel and Joey follow the Matre'd to the booth. They sit down when Mario arrives with three women. He is smiling.

EXT. ENTRANCE OF HOTEL - NIGHT

Riki pulls the car up to the door of the hotel. She gets out and hands the valet several bills. Judd follows catching up with her as she enters the door held open by the doorman.

INT. HOTEL LOBBY - NIGHT

As before. Riki and Judd cut across the lobby to the bar.

JUDD

I thought you wanted to leave tonight.

RIKI

And fly all night? Get real. I need a bedtime toddy.

The pair go into the bar.

INT. BAR - NIGHT

Judd and Riki grab a table that clears as they walked by. Riki scans the room as they sit. She spots Daniel.

RIKI

Look who's here. The group in the corner.

Judd squints to try to see that far.

RIKI (cont'd)

Use the cheaters, Judd. I've seen the bulge where you hide them.

Sheepishly, Judd pulls out a pair of wire rimmed glasses.

JUDD

That's Daniel Perrone, I've read his file. He's the mob prince.

Daniel makes eye contact with Judd across the room.

JUDD (cont'd)

He's seen us. What now?

RIKI

We act like civilized humans, what else.

Riki flags down a waitress, speaks to her quietly and slips her money. The waitress leaves as if on a mission.

JUDD

What did you do?

RIKI

You'll see.

The waitress appears with a bottle of wine and glasses. She places it in front of Daniel and points to Judd and Riki.

JUDD

Do you have a death wish or something?

RIKI

Just being friendly. Stay cool, everything's fine.

JUDD

It would have worked out if we'd left, too.

Daniel joins Judd and Riki at their table.

DANIEL

Mr. Rayburn, I'm honored to meet you

DANIEL (cont'd)  
in person. You're quite a celebrity.

Daniel extends his hand to Riki. Riki gracefully takes it.

DANIEL (cont'd)  
I don't believe I have meet your lovely  
companion. I am Daniel Perrone.

RIKI  
You flatter me Mister Perrone. Riki  
Rhine. Won't you have a seat?

DANIEL  
Thank you.

Across the room, Joey and Mario have their full attention  
turned to Judd and Riki.

DANIEL  
The island is quite beautiful this  
time of year. You are here for a  
vacation, no doubt?

RIKI  
I vacation any time I can. Yourself?

DANIEL  
The fresh air, beaches, lovely women,  
such as yourself. When here, I find it  
hard to do anything but vacation.

JUDD  
What business are you in, Mr. Perrone?

Riki hits Judd in the ribs with her elbow, hard.

DANIEL  
Hotel business. I assume you will be  
prosecuting the Mexican gentleman. The  
papers say you are seeking the death penalty.

JUDD  
If the papers say it, it must be true.

DANIEL

It has been very nice chatting but I  
fear I must return to my companions.

Daniel stands, extending his hand to Riki with a disarming  
smile.

DANIEL (cont'd)

Ms. Rhine, Riki.

Daniel extends his hand to Judd who stands and takes it.

DANIEL (cont'd)

I hope you enjoy the rest of your stay  
here in Puerto Rico.

Daniel goes back to his the table. Judd flags down the  
waitress.

JUDD

We'd like to clear the tab now.

WAITRESS

The gentleman across the way has taken  
care of it already.

Riki and Judd turn and nod to Daniel who returns the nod.  
As they leave Daniel's watches them.

MARIO

Something wrong, boss?

DANIEL

I'm not sure.

INT. HOTEL LOBBY - NIGHT

Riki and Judd walk across the lobby to the front door.

RIKI

Was that so bad. I'll bet it was the  
first time you've ever been that close to  
him.

JUDD

What's he doing here?

RIKI

We have drinks with a crime boss, could have been killed, and all you can say is what's he doing here?

JUDD

The man travels between New York, Chicago and Vegas. The fact that he is here means something significant is happening. Big enough the old man wants Daniel to see to it personally.

EXT. BIGGS FIELD: EL PASO - DAY

An F-14 touches down on the field in a perfect landing.

EXT. ROADS OF FORT BLISS - DAY

Riki and Judd are driven through the fort by Sgt. Long. The hum-vee stops outside the make shift offices.

INT. JUDD'S OFFICES - DAY

Judd and Riki blow into the building. Judd never stops as he passes Maureen's office.

JUDD

Maureen, I need Feather and Randy in my office immediately.

MAUREEN

Nice to see you too, boss. I'm on it.

INT. MAUREEN'S OFFICE - DAY

Maureen picks up the phone and starts dialing. Sgt. Long quietly comes in, sees Maureen is busy and starts to leave.

MAUREEN

Freeze soldier, don't even think about leaving without talking to me.

Sgt. Long smiles and leans against the door.

INT. JUDD'S OFFICE - DAY

As before. Judd, Riki and Feather are already in the room. Randy comes in. Judd closes the door behind him.

RANDY

I take it you found something?

Judd hands the pictures to Randy.

JUDD

We have some strange bed fellows down in P.R. What you're holding are pictures one of our operatives took at the pill factory. I think you'll recognize them.

RANDY

We can't trust our own people? Do you realize the implications of this?

JUDD

There's more.

Judd hands him another stack of pictures. Randy sifts through them.

RANDY

Who are they?

JUDD

As best we can tell, Russians.

Randy sits down on the nearest chair.

JUDD (cont'd)

That's not all. We meet Daniel Perrone at the hotels and we know Rigozzi was in town. So, what's new with you.

FEATHER

While you two were gone some terrorists tried to free Cortez.

RANDY

Only they weren't terrorist, they were Mexican secret police. We've confirmed their I.D. with our sources in Mexico.

JUDD

Ever feel like you're fishing with a worm that turns into a snake?

INT. DANIEL'S PENTHOUSE - NIGHT

The Penthouse is setup for a formal dinner. The table cloth, china and dinnerware is of the finest quality.

In the living area Mario and Joey leisure, dressed for dinner. Daniel walks in putting the finishing touches on his look.

DANIEL

It is imperative that we find out what's happening to operations here. Torres and son may not enjoy desert.

MARIO

We understand perfectly Mr. Perrone.

DANIEL

Good. The caterers are to leave after dinner is served.

MARIO

Yes, Sir.

DANIEL

Joey, I will signal you, you know what to do?

Joey nods. The phone RINGS. Mario answers.

MARIO

They are in the lobby now, Mr. Perrone.

DANIEL

Wait twenty minutes. Make sure they're clean.

INT. LOBBY - NIGHT

Sitting impatiently on the lobby sofa are MIGUEL TORRES, a Puerto Rican man in his fifties, fine clothing, gold jewelry and blood shot eyes, and his son TITO, in his twenties, as gaudy looking as his father. Mario and Joey walk up to them.

MARIO

Miguel Torres?

MIGUEL

About time somebody got their ass down here. Do you know how long we've been waiting?

MARIO

Stand.

Miguel and Tito stand. Mario frisks them.

MARIO

Follow me.

Mario leads them to the elevator.

INT. PENTHOUSE - NIGHT

Dinner has been eaten and the table cleared. Miguel is sitting to Daniel's right, next to Miguel is Tito and next to Tito is Joey. Everyone is at ease as Mario refills the wine glasses. In the b.g. a stereo plays vibrant classical music.

DANIEL

So, you think San Juan can field a major league baseball team?

MIGUEL

Yes, the talent is here. I think we shall see it in the next few years.

Daniel looks at Joey and nods. Under the table Joey puts on a leather glove and slips his fingers into brass knuckles.

MIGUEL (cont'd)

I think joining in the major sporting events will show the main-landers that Puerto Rico has great talent.

Joey's hand suddenly swings up and catches Tito squarely in the mouth. Tito falls backward over the chair, his mouth a mass of blood, ruptured lips. Mario produces an Uzi from under his jacket, freezing Miguel in place. Daniel slowly wipes his mouth as Joey removes the knuckles. He opens a switchblade and places the end of the blade in Tito's nose. Daniel leisurely takes a sip from his wine glass, then turns blazing eyes on Miguel.

DANIEL

Miguel. You have lied to people we send down here and you play the Perrone family for fools. People die for this, Miguel.

Miguel can do nothing but nod, he looks at Tito bleeding on the floor with Joey holding a knife in his nostril.

DANIEL (cont'd)

What is Rigozzi doing here?

Miguel hesitates, Joey pulls the knife through Tito's nostril. Tito screams, Frankie turns up the stereo. Frankie turns the stereo down as Tito's screams stop. Miguel urinates as Joey places the blade in Tito's other nostril.

DANIEL

You are going to have to do better, Miguel. I want the answers quickly. Now, what is Rigozzi doing on the island?

MIGUEL

The Russians, he is here to talk to the Russians. I will tell you what you want to know. My son, please, let my son go.

DANIEL

What are the Americans doing here?

MIGUEL

They talk to the Russians too. See,  
I tell you what you want to know.

DANIEL

You're doing good Miguel. Now, why does every-  
one want to talk to the Russians?

MIGUEL

They try to sell them drugs.

DANIEL

One more question, Miguel. How are the  
Americans involved?

MIGUEL

I do not know. I swear I do not know.  
On my mother's grave I do not know.

Joey looks to Daniel, Daniel holds up his hand.

DANIEL

Who is killing my people?

MIGUEL

Rigozzi. He gave your men a choice, work  
for him or die. He is a man of action as  
are you Daniel. I wanted to call, but I  
fear for my life...

DANIEL

I see you and Tito are still alive.

MIGUEL

For our lives, you must understand, we  
had no choice. But now, I am your man.  
You will see.

DANIEL

Joey, get our guest a towel. Miguel is  
going to prove his loyalty. I understand  
that your daughter is a pearl of the island.

MIGUEL

Oh, she is a dove, I get her for you Daniel,  
I will have her come here, to the hotel.

DANIEL

I want her here, now. She will remain as  
a bond, to insure your loyalty.

Mario places the phone in front of Miguel.

DANIEL

Cross me and you will never see her again.  
Am I clear on that?

MIGUEL

Si', Daniel. as always very clear.

DANIEL

Now, let us speak of what you will do.

INT. OFFICERS CLUB - NIGHT

Judd, Riki, Feather and Randy enter the crowded Club. Erica spots Judd from across the room. She heads straight for Judd making her way through the crowd with little resistance.

RIKI

In coming at two o'clock.

FEATHER

This should be interesting.

Riki and Feather grab Randy and leave for the bar.

ERICA

Hello stranger, I've missed you.

JUDD

Erica, I've been uh, a little busy.

Erica takes his arm and guides him to a semi secluded table in the back of the dining area and sits down next to him.

ERICA

Where have you been?

Judd tries to answer. Erica places her finger over his lips.

ERICA (cont'd)

Don't tell me you were locked up in some stuffy office. I saw you fly off with a very good looking pilot. Where did you go and should I be concerned.

JUDD

It was business. Erica. Nothing else.

Erica searches Judd's eyes, he won't meet hers.

ERICA

Where did you go? I saw you. You were gone for the better part of three days.

JUDD

If you weren't a friend...

ERICA

A friend!? That's all I mean to you. I made you a hero, and I can unhero you too.

Judd gazes deep into his drink and hangs his head.

JUDD

I'm sorry Erica, I simply can't tell. I would if I could. You know that.

ERICA

Judd, look at me, are you in danger?

JUDD

I can't. . .

Judd gets up and leaves the dining area.

EXT. JUDD'S OFFICES - NIGHT

Judd jumps out of a jeep that drops him off. Outside the front door is a Hum-Vee. The windows are fogged and giggling comes from inside. He stops at the front of the vehicle and looks at it, it rocks a little. He HEARS a loud SLAP. The door opens, Maureen gets out and slams it shut. She pauses a moment to put herself together when she sees Judd.

MAUREEN

Oh, hi, boss.

JUDD

Maureen, are you blushing?

MAUREEN

Of course not.

Maureen lifts her head and walks past Judd to the barracks. She gets to the door, suddenly turns, goes back to the Hum-Vee, opens the door, kisses Sgt. Long, slams the door shut and goes back to the building. At the last minute she turns to a puzzled Judd.

MAUREEN (cont'd)

I don't want him to take me for granted,  
but I want him to know I like him a lot.

Maureen winks and disappears into the barracks. As the door closes, the Hum-Vee opens and Sgt. Long looks out.

SGT. LONG

Women, go figure?

JUDD

Go figure.

Judd walks into the building.

INT. JUDD'S OFFICE - DAY

A laser printer is spitting out paper. Feather catches them and passes them around. Judd walks in with a cup of coffee and a stack of papers.

JUDD

What have we got?

FEATHER

Riki did a back ground on our friends.

JUDD

What'd you find?

FEATHER

So far nothing. Believe it or not it looks like our people are clean.

RIKI

The Russians are all in private business but one.

JUDD

I think we need to let Judge Ramirez in on this land mine.

Randy looks up from where he is working on a computer.

RANDY

I'm not sure that would be a good idea until we can I.D. the enemy a little better.

JUDD

I can vouch for Ramirez personally

RANDY

I hope you're right. If not, it could kill us.

Randy packs up. He and Judd leave the office.

FEATHER

That went well.

Riki kisses Feather on the cheek.

RIKI

Like I told you, everybody else's computer is our friend.

INT. JUDGE RAMIREZ CHAMBERS - DAY

Ramirez pinches the bridge of his nose, gets up, walks around the room and reseats himself. After a moment he looks at Judd, Riki, Feather, and Randy sitting across from him.

RAMIREZ

You realize the position you've put me in? Unless I turn all four of you in. . . just don't make any mistakes. I'm not far from retirement.

Ramirez walks to the front of his desk and joins the others.

RAMIREZ

How long will it take to put something like "Judd's Jury" together?

FEATHER

It's done.

Ramirez looks at Judd.

EXT. TELEVISION STATION - DAY

To establish. A television station in El Paso.

INT. GENERAL MANAGERS OFFICE - DAY

The general manager, LANCE NEASON, a sixty year old television vet, LOU NORMAN, a forty year old news director, are in the room with Erica.. The door is closed and the blinds are drawn.

LANCE

Are you sure there's a story here?

ERICA

I told you Lance, he's scared. Somehow I don't think threats from petty drug lords rattle him.

LOU

I think we should run with it. She's one

LOU (cont'd)  
of my best.

LANCE  
What's your plan?

ERICA  
I know a guy at Air Traffic Control who owes me a favor from the FAA piece I did. I'll have him track Judd the next time he leaves and I'll follow.

Lance opens his desk and takes out a credit card. He sets it on the desk across from Erica.

LANCE  
Get some cash from Betty. If this story is hot, stay with it. If it goes cold, I want your ass back here.

ERICA  
It's hot, I guarantee. Emmy.

Erica picks up the card and leaves.

INT. PENTHOUSE; DANIEL'S ROOM - DAY

The room is comfortable with a large bed. In the bed Daniel and LOOMA, a stunning Puerto Rican in her twenties, are holding each other. Mario KNOCKS and opens the door.

DANIEL  
Yes.

The couple makes no motion to cover themselves.

MARIO  
Mr. Perrone, there is someone to see you.

DANIEL  
I'll be out shortly.

Mario leaves closing the door behind him. Daniel kisses Looma. She tilts back her head as Daniel kisses her neck and rolls on top of her. Her arms close around Daniel.

DANIEL

Wait here, I'll be back as soon as I can.

LOOMA

I warn you, I may not feel like this later.

Looma pulls Daniel down on top of her, they make love.

INT. PENTHOUSE - DAY

Daniel is on the patio reading a book on sharks. Mario walks up to him with Miguel close behind.

DANIEL

Get us some coffee?

Mario leaves. Miguel sits down, his old confidence returned.

MIGUEL

I trust you slept well, Daniel.

DANIEL

You play games with your daughter's life.

MIGUEL

I do not understand, I have done as you asked.

DANIEL

You knew Porfi, did you not?

MIGUEL

Yes I know Porfi, he works here, at the hotel.

DANIEL

He tried to slip a pistol to Looma.  
Porfi went swimming last night.

Daniel sets the book on the table. Miguel pales.

MIGUEL

How, how is Looma.

DANIEL

She is indeed a flower. Try a stunt like that again and she will join Porfi.

Looma and Joey join Daniel and Miguel at the table. Looma kisses Miguel on the cheek as she sits down. Miguel never takes his eyes off Joey.

LOOMA

Hello, Papa. Are you well?

Daniel pulls a credit card out pocket and gives it to Looma.

DANIEL

I think you should take Mario and buy some new clothes.

Looma catches up the credit card and is off.

DANIEL (cont'd)

Now, we can talk.

INT. PENTHOUSE PATIO - DAY

Later.

DANIEL

Impressive work Miguel. What about the Americans?

MIGUEL

I don't know Daniel, I swear. They are not being paid by anyone. Remember you gave me until Tuesday.

DANIEL

I have not forgotten.

Joey stands and motions for Miguel to do the same, they leave. Daniel looks out over the water, picks up the phone.

INT. EL PASO AIRPORT TERMINAL - DAY

Erica runs into the airport with a carry-on bag. At one of the counters she spots CARLOS, cameraman for the T.V. station, checking his equipment.

ERICA

Carlos, you ready?

CARLOS

Have camera will travel.

EXT. DECK OF THE U.S.S. FORRESTEL - DAY

Riki and Judd walk away from the aircraft.

RIKI

There's not much daylight left,  
interested in a little dinner?

JUDD

That and some preparation H. Those  
seats were not built for comfort.

EXT. RESTAURANT - NIGHT

The terrace restaurant is loaded with atmosphere and beautiful people. The HOST leads Riki and Judd to a table.

RIKI

Judd, will you excuse me while I  
powder my nose.

JUDD

Of course.

Riki leaves for the ladies room as Judd opens the menu. Two KIDNAPPERS, dressed in suits, appear on either side of Judd.

KIDNAPPER 1

The Governor of Puerto Rico welcomes  
you to our island, Mr. Rayburn.

Kidnapper 1 opens his jacket to reveal a badge on his belt.

KIDNAPPER 1 (cont'd)

And he would like to see you.

Judd looks back to the rest room. No sign of Riki. Kidnapper 2 pulls Judd's chair out and they escort Judd out.

Riki comes to the empty table, she sits down and waits. She looks at her watch and flags down a WAITER.

RIKI

Did you see where my friend went?

WAITER

No, Seniora, I have not seen the American.

Riki places a fifty on the table. The waiter springs for it, She snatches it back.

RIKI

Where is the American?

WAITER

He left with some men.

Riki tosses the bill on the table runs out the door.

EXT. STREET IN FRONT OF THE RESTAURANT - NIGHT

Riki looks down the busy street. Nothing looks out of order. There is no sign of Judd. Riki quickly hails a passing cab.

INT. FEATHER'S ROOM; BOQ - NIGHT

Feather is in the room sleeping when we HEAR the phone RING.

FEATHER

Yeah.

INT. U.S.S. FORRETEL; COMMUNICATION CENTER - DAY

Barnett and Riki waiting in the communication center. N.D. Navel personal go about their business. Feather's voice comes over a loud speaker.

FEATHER V.O.

Yeah.

CAPTAIN

Go ahead, it's a secure line.

RIKI

Feather, Feather, it's me, Judd's missing.  
I need some help.

FEATHER V.O.

Help's on the way, hang in there.

RIKI

I'm going to see if I can get help  
that's a little closer also.

INT. SAN JUAN HOTEL - DAY

Loaded with equipment, Erica and Carlos admire the lobby.

ERICA

I could get used to this.

INT. MOUNTAIN CHAPEL - NIGHT

The door opens and Riki enters the dark candle-lit church.

RIKI

Father, Father Molina are you here.

MOLINA

Over here, my child.

EXT. JUNGLE - NIGHT

Riki follows Molina through the jungle to the El Provision camp. As they get close they are challenged by a LOOKOUT.

LOOKOUT

Pare'! se llama usted?

MOLINA

It is Father Molina, I need to see Jose'  
and Leti, quickly.

INT. TENT IN CAMP - NIGHT

Molina and Riki sit in a dimly lit tent. Leti enters.

LETI

Father you know better than to bring  
outsiders to our camp.

RIKI

Judd's been kidnapped.

LETI

We had nothing to do with the American.

RIKI

I know that, but the state department doesn't.

LETI

How does that concern us?

RIKI

If word happens to leak that you have  
him, they'll send in a strike team.

INT. SAN JUAN HOTEL - DAY

Dirty and disheveled from a night in the jungle, Riki walks  
to the guest phones.

RIKI

Daniel Perrone's room.

Riki slams the phone down. Goes to the MANAGER pulling out  
her I.D.

RIKI (cont'd)

I am Commander Rhine, Naval Intelligence,  
what room's Daniel Perrone in?

MANAGER

I'm sorry Commander Rhine, there is no one in the hotel by that name.

RIKI

One call, the I.R.S. becomes your guest for six months. What room.

MANAGER

Wait here.

Riki waits, the elevator opens and out steps Erica.

ERICA

Commander Riki Rhine, now what could you possibly be doing here in the Caribbean?

RIKI

R and R.

ERICA

So I see. And Judd? Rape and run also?

RIKI

I'm here alone.

ERICA

Don't play coy, commander, I saw you and Judd jet out of Biggs yesterday. Where is he?

Mario walks up to the two women.

MARIO

Commander, please follow me.

ERICA

Where are we going?

RIKI

We are not going anywhere.

ERICA

You don't know where he is do you?

The elevator doors close.

INT. ELEVATOR - DAY

At the top floor, Mario stops the elevator.

MARIO

I'm going to have to search you.

Mario searches Riki. It is fast, through and professional. Taking her pistol, Mario turns the key, the elevator opens.

INT. PENTHOUSE - DAY

Mario leads Riki over to Daniel. He sets the gun on the table.

DANIEL

Riki, good to see you again. But what could Naval intelligence want with a private citizen?

RIKI

I need to speak to you privately.

Daniel waives his hand and the bodyguards leave.

RIKI

Judd Rayburn's been kidnapped.

DANIEL

We had nothing to do with it. He holds no interest to us whatsoever.

RIKI

I know who did it. I think it's in your best interest to help me.

INT. LOBBY - DAY

The doors of the evaluator open to the waiting Erica.

ERICA

You knew I'd still be here. What gives.

RIKI

You and your camera man are in danger here. Go home.

ERICA

And tell my editor what? Oooo, I got scared so I ran home to mommy? You're going to have to do a lot better than that Commander.

RIKI

You don't understand English, do you?

ERICA

Part of the job. Now, where's Judd?

Riki tries to leave, Erica blocks her way.

ERICA (cont'd)

Commander, I'm stuck to you like glue until I have what I want.

RIKI

Come on.

Riki grabs Erica's arm and moves her out of the lobby.

ERICA

Where are we going?

RIKI

Where I can keep an eye on you.

In the bar, Carlos spots the pair, grabs his camera and follows.

INT. U.S.S. FORRESTAL; OFFICERS MESS - DAY

Bennett is having dinner with his officers, Riki and Erica come in.

RIKI

Captain, if you don't mind, we need to keep Ms. Stone aboard awhile.

ERICA

I'm a U.S. citizen, you can't hold me. . .

RIKI

You are becoming a liability to . . .

BENNETT

What the Commander is trying to say, is  
that you are welcome long as you want.  
Please join us?

ERICA

Sure, make the best of a bad situation.

INT. C-130 TRANSPORT - NIGHT

Judd's Jury is aboard. The back hatch opens. Feather watches  
with dismay. He sits next to MAJOR LINDSAY, a silver haired  
special forces veteran.

FEATHER

Sure we can't land this thing?

LINDSAY

No tail hook, besides where would the  
excitement be, the drama, the death  
defying act, the heroism?

FEATHER

Thrill seeker. It's a perfectly good aircraft.

The jump light turns green. The "Jury" starts jumping out.

LINDSAY

Jump time. You know, Feather, we yell  
Geronimo when we jump, what do Indians say?

FEATHER

Native American, and I've got something  
to yell.

LINDSAY

I sure hope so. Ya gotta have something.  
Remember, jump, count ten and pull the cord.

LINDSAY

Go.

FEATHER

Custer!

EXT. DECK OF THE U.S.S. FORRETEL - NIGHT

The "Jury" floats to the deck of the ship with perfect precision, except one parachute on a course all its own. From the deck, Bennett, Riki, Erica and Carlos watch. Carlos films the entire thing. Bennett calls the DECK COMMANDER.

BENNETT

Send the chopper.

DECK COMMANDER

Already on it, Sir.

A Helicopter leaves as Feather lands in the water. Lindsay, loaded down with his parachute, salutes Bennett.

LINDSAY

Permission to come aboard, Sir.

BENNETT

Permission granted, Major. Welcome aboard.

RIKI

Who landed out in the water?

LINDSAY

Feather, Ma'am, He yelled the wrong jump code.

BENNETT

Major, this is Commander Rhine.

INT. DIRT FLOOR SHACK - PUERTO RICAN JUNGLE - DAY

Judd lays on the floor. Tape covers his eyes and mouth. His hands are cuffed behind him. VOICES speak in SPANISH and ITALIAN. A vehicle is HEARD approaching, followed by foot STEPS. The door opens. Two BODYGUARDS lift Judd into a chair and rip the tape off. In the door way stands Rigozzi.

RIGOZZI

Mr. Rayburn, I trust you slept well?

JUDD

Who are you?

RIGOZZI

You possess information I want. We should be able to do business like gentlemen don't you think? Mr. Rayburn?

Rigozzi nods. Bodyguard 1 hits Judd. He is sent sprawling to the floor. They replace him in the chair.

RIGOZZI

Why are you here?

JUDD

You tell me.

Another blow hits him, again he crashes to the floor. Judd groans and lays still. His eyes open slightly and close as water is poured over him. He does not react.

RIGOZZI

Do what you have to. I want answers, but do not kill him.

Rigozzi leaves. Judd's limp body is placed on the chair. The beating continues.

EXT. HOME OF MIGUEL TORRES - NIGHT

Daniel's limo is in front of the house. Joey knocks on the front door. Miguel follows him to the limo. They drive off.

INT. LIMO - DAY

Daniel sits in the back of the limo.

MIGUEL

Daniel, I did not...

DANIEL

Just listen. The Sicilians have taken Judd Rayburn. Do you know anything about it?

MIGUEL

No, I do not, I swear Daniel.

DANIEL

I am sending Mr. Joey Verocchi with you. Find out where Rayburn is being held by night fall. If anything goes wrong I will put your daughter's heart in your lap.

The fax machine in the limo spits out a paper.

DANIEL

I suggest you get going.

Miguel leaves the car as Daniel reads the fax.

DANIEL - READING FAX

Lay offs in progress, consultants not under contract. Robin carrying message. . . This is not good, let's go.

EXT. LA CHA CHA - PUERTO RICO - DAY

A gaudy strip joint painted purple. Miguel stops the car and gets out. Joey follows.

MIGUEL

Come on, we go have a drink, look at pretty girls, relax.

JOEY

You play with your daughter's life.

MIGUEL

Not at all. Many of the women that work at the hotel are cousins. She is in no danger.

JOEY

And how would they know?

MIGUEL

They change the sheets, my friend, they  
change the sheets.

The two men go into the bar.

INT. LA CHA CHA - DAY

Stripers dance on stage. Joey follows Miguel to a table in  
the back. As they sit down, two men sit on either side of  
Joey. Rigozzi sits opposite him.

RIGOZZI

Mr. Verocchi, I am Carlos Rigozzi, I  
want you to consider what I have to  
say very carefully.

INT. SAN JUAN AIRPORT - DAY

Daniel and Mario wait at the terminal for ROBIN, Daniel's  
younger sister by several years. Robin walks down the  
concourse with the aire of a movie star.

DANIEL

Sister, I hope your flight was pleasant.

ROBIN

Quite pleasant, we need to talk.

INT. LIMO - DAY

In the Limo Daniel rolls up the sound proof partition. He  
pours Robin a drink and sits back. Robin digs in her purse  
for a pack of cigarettes and lighter.

ROBIN

Father is eliminating the Sicilians.  
God, you people are so blood thirsty.  
You make me sick.

DANIEL

The life of an E.R. nurse is pristine?

ROBIN

I don't start the blood, I stop it.

DANIEL

I brought you a little friend.

Daniel hands Robin a small pistol. She expertly checks to see it's loaded and places it in her purse.

ROBIN

Father said you need to watch the people close to you.

DANIEL

I understand. I need to warn you, I have a roommate.

ROBIN

Daniel, You're blushing. She must be special.

DANIEL

I didn't say that.

ROBIN

You don't have to. I can see it in your eyes.

INT. HOTEL LOBBY - DAY

Daniel and Robin walk into the lobby, Looma greets Daniel passionately. Joey is close behind.

ROBIN

This must be Looma.

LOOMA

Robin, I have heard much about you. We talk in the bar.

Robin winks at Daniel. The two women walk into the bar arm in arm.

JOEY

The Sicilians have Judd, I have a map.

DANIEL

Call the Commander.

Joey goes to the telephones. Daniel looks at the map.

EXT. DOCK - DAY

The sun is setting. Daniel's limo is waiting as the Navy launch docks. Riki gets out and walks to the limo. Mario opens the door, closes it, staying outside the car.

INT. LIMO - DAY

The lights in the limo are on. Daniel offers Riki a drink, she refuses.

DANIEL

We know where Judd is, but we came across the information too easy. I think it's a set up.

RIKI

I'll take that into consideration.

Riki reaches for the map, Daniel pulls it back.

DANIEL

I have an interest in seeing this though. Therefore, we will be joining you.

RIKI

Mr. Perrone, I don't think this is the place for civilians.

DANIEL

That is my price. I assure you without my help you will never find him.

RIKI

You've made your point.

DANIEL

Good. We are ready to go now.

EXT. DECK OF THE U.S.S. FORRESTEL - NIGHT

The deck is filled with activity as the Jury gets ready to leave. Helicopters stand at the ready as do two fighter aircraft. Off to one side, Erica and Carlos watch.

FEATHER

We will be joined on the ground by elements of El Provision. Double check your target before firing.

LINDSAY

All right gentlemen, lock and load.

ERICA

We've got to go on this mission.

CARLOS

Hey, I got an idea.

Carlos leads Erica back into the ship.

INT. FLIGHT PREP LOCKER ROOM - NIGHT

The door opens, Erica and Carlos look around and go in. Carlos walks up to one of the lockers and pulls out a flight helmet, visor down.

CARLOS

What'd ya think?

ERICA

Pulitzer.

Erica goes through several lockers until she finds a suit with a majors rank. She starts pulling off her cloths.

EXT. FLIGHT DECK - NIGHT

Erica and Carlos, dressed in flight suits, walk boldly across the deck to one of the waiting helicopters. They board.

ERICA  
We're ready.

PILOT  
Who are you?

CARLOS  
SEAL P.I.O.

PILOT  
I wasn't informed of any Public  
Information Office mission.

ERICA  
Get with the program, things change.

PILOT  
No, shit.

The helicopters leave the flight deck in formation. Carlos starts shooting as Erica turns off the radio.

PILOT  
What the hell are you doing?

ERICA  
It interferes with the camera. Just  
follow them.

INT. U.S.S. FORRESTEL CONTROL ROOM - NIGHT

The control room is a buzz with activity. People are watching radar scopes, plotting courses, and talking to various segments of the strike team.

RADAR OPERATOR  
Six choppers away. Standing by for  
fixed wing launch. Rotary clear.  
E.T.A., fifteen minutes.

BENNETT  
There should only be five choppers. Tell  
six to get their ass back here, on the  
double.

RADIO OPERATOR  
Six is not responding, Sir.

BENNET  
Where's that damn reporter.

INT. HUT - NIGHT

Judd is beat to a pulp. He has drawn himself up into one corner of the room. He HEARS the helicopters coming.

EXT. FLIGHT DECK - NIGHT

The fighters leap off the deck of the Forrestal.

INT. OPERATIONS ROOM - NIGHT

As before.

RADAR OPERATOR  
Fixed wing away.

EXT. JUNGLE HIDE AWAY - NIGHT

Five of the helicopters descend. The jury rappels out of four while Daniel, Robin, Mario, and Joey get out of the fifth. They join the "Jury".

FEATHER  
Jury to base, we're on the ground.

INT. COMMUNICATIONS CENTER - NIGHT

RADAR OPERATOR  
Sir, bogies have moved into the area.

BENNETT  
Jury, company is headed your way.

EXT. JUNGLE HIDE AWAY - NIGHT

FEATHER  
Roger that mother. Company coming.

LINDSAY

Move out.

The jury members spread out over the jungle hideout. Gun fire erupts from jungle. Jose' runs up to Feather. As several helicopters attack the jury.

JOSE'

They were waiting for us.

FEATHER

Umbrella, this is deck, their cutting us to pieces.

EXT. SKY - NIGHT

The fighters dive on the helicopters. Missiles slam into the helicopters. In the light of the fire, men run from the jungle and engage the Jury. The fighting is intense. But the Jury prevails over the attacking men.

RIKI

Umbrella to deck, talk to me...Scalper to deck do you copy. Damn it Feather, answer.

FEATHER O.S.

Still here.

INT. CAMERA CHOPPER - DAY

ERICA

Did you get all that?

CARLOS

And then some.

EXT. HUT - DAY

Feather, Daniel, Robin, Mario, and Joey run to the shack. Erica's chopper follows them.

INT. HUT - NIGHT

Feather kicks in the door. Judd, unconscious, is curled in a corner. Robin pushes her way in with a small medical bag.

ROBIN

I'm a nurse, you're going to be okay.

As Robin looks over Judd, Joey pulls out his gun, Mario places himself between Daniel and Joey as Joey shoots. Before anyone can react, Robin pulls out her pistol and shoots Joey, a turncoat. She turns back to Judd.

FEATHER

Deck crew to mother. We got him.  
We need medivac.

EXT. HUT - NIGHT

They leave the hut as the last of the Sicilian defenders attack. The Jury returns fire, Daniel pulls a pistol from under his jacket, levels it at Rigozzi as Rigozzi charges. Their eyes meet as Daniel pulls the trigger.

INT. COMMAND CENTER - NIGHT

A cheer arises throughout the room.

BENNETT

Good job, deck crew. Medivac on the way.

EXT. SKIES OVER JUNGLE - NIGHT

RIKI

I've got another Bogie, moving to intercept.

The fighter closes on a C-130. The targeting systems lock on. As she closes, men parachute out of the back.

INT. CONTROL ROOM - NIGHT

RADAR OPERATOR

Sir, the fixed wing is one of ours.  
Blue Delta.

BENNETT

Scalper, company is friendly, repeat  
company is friendly.

EXT. FIGHTERS - DAWN

The fighters break off the attack at the last second.

EXT. JUNGLE - DAWN

Feather is working with the radio man to change the  
frequency. Elements of Blue Delta land around the Jury.

FEATHER

Blue Delta, Blue delta, You've engaged  
members of a SEAL strike team. Stand  
down, repeat stand down.

RADIO

SEAL strike team please identify yourself.

FEATHER

Axle, Axle Morgan, is that you?

RADIO

Feather?

FEATHER

In the flesh.

A lone man stands. COLONEL AXLE MORGAN, the same age as  
Feather.

MORGAN

Feather, what are you doing here? I  
was told we were to engage rebel forces.

FEATHER

It's a long story, colonel.

Jose' waves to Feather as his forces melt back into the  
jungle.

Judd is carried to the Medivac helicopter, Robin holds an I.V. bag. Daniel and Feather keep in step with the stretcher.

INT. U.S.S. FORRESTAL - SICK BAY - DAY

Sick bay is filled with wounded men. Off in one corner, sectioned off from the others is Judd. The ship's DOCTOR is examining him. Robin is hovering beside the Doctor.

DOCTOR

He's going to be sore for a while,  
but he'll be fine. Why don't you  
get some sleep.

ROBIN

I will sleep when he sleeps.

Robin makes no effort to move. The doctor moves a chair into the small area for her. ROBIN sits down holding Judd's hand.

EXT. CORRIDOR OUTSIDE SICKBAY - DAY

Feather, Riki, Erica, and Daniel are waiting in the corridor when the Doctor comes out.

ERICA

How is he? Will he be all right?

DOCTOR

He's sedated at the moment. But he will  
be fine.

ERICA

When can I see him?

DOCTOR

Give him a few hours.

RIKI

Been a long night.

All, but Erica wander off to their quarters. Erica leans against the door. Her hand drifts to the knob and opens it.

INT. SICKBAY - DAY

Erica goes to Judd's corner of sickbay. She sees Robin holding Judd's hand. Erica quietly walks away.

INT. OFFICERS QUARTERS; U.S.S. FORRESTAL - NIGHT

The room is stark. Judd is sitting on the bunk. A KNOCK is HEARD. Judd looks up from his papers.

JUDD

Come in.

Daniel walks into the room.

DANIEL

You've looked better.

JUDD

Yeah, I've felt better too.

DANIEL

You wanted to see me?

JUDD

Pull up a chair, I have a proposition for you.

INT. COURT ROOM - EL PASO - DAY

Weeks later. Cortez and the other prisoners are lead into the court room. At the prosecution table is Randy and Maureen, who now wears a diamond ring. In front of the room is a large screen and projector and a VCR. At the defense table, Wyley and Castenada wait.

RANDY

I hope he makes it.

MAUREEN

He will. He wouldn't miss this for the world.

The court jury files in and takes their seats. People stand and begin to cheer. Randy and Maureen look back to see.

Judd enters the court room. His face is bruised and he is leaning heavily on a cane. He makes his way to the table. Feather and Riki follow. The BAILIFF brings the court to order.

BAILIFF

All rise, the honorable Judge  
Ramirez presiding.

The people in the court room stand, Ramirez comes in and sits behind his bench.

RAMIREZ

Be seated. Bailiff, please read  
the charges against the defendants.

BAILIFF

Rico Alvarez, assault on a law enforcement  
official, felony possession of a  
controlled substance, three counts...

INT. COURT ROOM - DAY

Later.

BAILIFF

Julio Cortez, felony possession  
of a controlled substance with  
intent to distribute, assault on  
law enforcement officials, assault  
on officers of the court, conspiracy  
to commit murder, and eight counts  
capital murder.

JUDD

Ladies and gentlemen of the Jury, my  
name is Judd Rayburn. I am hired by  
you, to uphold the law that we as a  
people have enacted.

INT. COURT ROOM - DAY

Later. Judd takes a videocassette and paces it into a VCR

JUDD

Lights.

INT. TELEVISION SCREEN - DAY

On the screen we see close ups of the prisoners shooting the law enforcement officers at the mountain ambush. The picture turns to the helicopter and starts to zoom in on D' Espinoza dangling naked from the bottom of the helicopter. He is beaten badly and blood is flowing freely from where his genitals used to be. The shot moves up the rope and closes in on Cortez cutting the rope.

INT. COURT ROOM - DAY

The Jury looks sick as D's body thrashes down to earth. One of the Jurors vomits, setting off a wave of vomiting in both the jury box and press section. From the table Judd turns off the Television.

JUDD

Your honor, I ask for a recess.

RAMIREZ

Granted, court will reconvene tomorrow, ten a.m.

INT. HALLWAY OUTSIDE COURT ROOM - DAY

Judd and Randy are in the hallway pacing when Maureen comes up.

RANDY

Will you relax. If that video didn't make the point, nothing will. They'll be back before noon.

MAUREEN

Boss, a Tyson Hall called from the presidents office. They want to give you the Presidential Medal of Freedom. Congratulations.

RANDY

Well done, Judd.

The Bailiff opens the door.

BAILIFF

The jury is back.

Randy looks at his watch.

RANDY

Ten fifty three.

INT. COURT ROOM - DAY

RAMIREZ

Jury, how say you.

JURY FORMAN

The jury finds the defendants guilty  
on all counts.

JUDD

Your honor, the prosecution asks for  
the death penalty as set forth in  
federal statutes.

RAMIREZ

So noted, Bailiff take the prisoners away.

EXT. OUTSIDE THE COURT - DAY

Judd walks to a news van. Erica is packing up her equipment.

JUDD

Hi, you have a minute?

ERICA

Will your Italian bodyguard let me stay?

JUDD

What are you talking about?

ERICA

That woman, Daniel's sister, she hovers over you like a bird of prey.

JUDD

Talking about Robin?

ERICA

I love you Judd and you don't even notice. I don't know what else to do. Your olive-skinned guardian wouldn't even let me see you when you were hurt.

JUDD

I, I don't know what to say.

ERICA

Why should you say anything?

Erica gets in the van and closes the door.

JUDD

Erica! Erica, wait.

The van drives off. Randy comes up beside Judd.

RANDY

Girl problems?

JUDD

That or irate reporter problems.

RANDY

I need a moment with you.

JUDD

You like my work and you're giving me a raise. Right?

RANDY

Close. I want you to open an investigation of our friends on the hill.

JUDD

I'll be in Washington tomorrow. I'll start then.

RANDY

Watch your back and keep me informed.

EXT. NICO'S ESTATE - NIGHT

Limos pour onto the grounds. OLDER MEN flanked by their BODYGUARDS, make their way into a building at the back of the estate. At the door TWO GUARDS with hand held metal scanners. The older men submit to a scan and go in while the bodyguards are guided to a well-lit canopied area in the yard. Under the canopy is a portable bar, tables, chairs and a large screen television.

INT. MEETING HOUSE - NIGHT

A heavy oak conference table dominates the room. At each place on the table is a leather folder, pens, a pad of paper and a leather cup filled with equal numbers of black and white pencils. At the head of the table is Nico. Daniel stands behind him.

NICO

Is everyone here?

DANIEL

Yes, Father. All twenty-four families are represented.

NICO

Gentlemen, please be seated. We have a lot of business to go over.

The men in the room each take a seat.

NICO (cont'd)

Gentlemen, over the last week we have had many unexpected developments. We are gathered to consider a new option my son brings before us.

DON DONATELLI

A toast to Daniel, who helped us save face, home and livelihood in the last week.

Everyone toasts Daniel.

DANIEL

Thank-you, Don Donatelli.

NICO

We have an offer from the U.S. Government to enter into a business agreement. Daniel.

DANIEL

We have worked with the government of the United states in the past. During World War two, we secured the New York docks from foreign agents. Now, they come to us again with a similar offer.

The lights dim and an overhead projector comes on.

DANIEL (cont'd)

Their offer is this. We take out the Colombian Cartel and secure the borders from drug importation. In return they will pay the families twenty-four billion for retiring the Cartel and twelve billion dollars a year for maintenance of the contract.

DON DONATELLI

Why would they do this thing.

DANIEL

Because it is less than what they are spending now. It is economics. The U.S. Government and the private sector are spending 300 billion to combat a 100 billion drug demand - and losing the war on drugs. They will save hundreds of billions. We get half up front. Half when the job is done.

NICO

The alternative is to attempt to take over the drug flow in the entire U. S. on our own and continue battling the government along with new resources they have committed against us.

DON DONATELLI

Don Perrone, as this will affect the future of the family for many generation, I move that the vote be unanimous for our mutual safety.

NICO

Agreed. The decisions must be unanimous. Our solidarity must remain intact.

Nico looks around the room. One at a time the Dons pull a white or black pencil from the cup in front of them and break it. Half break white, to accept the government offer, and half break black to take over drug distribution.

EXT. BIGGS FIELD - NIGHT

A van, flanked front and back by sedans, stops by a waiting aircraft. U.S. Marshals, armed with shotguns get out and gather around the van. The van opens and the prisoners, shackled hand and foot, get out and make their way to the aircraft. Two vehicles suddenly roar out of the night and start shooting at the Marshals. The fight is short and violent as the vehicles plow into the prisoners, grab Cortez and speed back away. A helicopter lands in front of the cars. Cortez runs for it. It flies away.

INT. OFFICER'S CLUB - NIGHT

Judd, Randy, Feather, Riki, Maureen, and Sgt. Long are sitting at a table in the crowded dinning room.

RANDY

A toast, forget the Czars, we have a general.

They toast and drink.

MAUREEN

Boss, I'm going to need some time off.

JUDD

Can it wait until we move back to the world of civilians?

MAUREEN

I'm getting married.

Riki and Maureen scream at each other and start hugging. Maureen reaches over and kisses Sgt. Long.

JUDD

I think we can arrange a little time off.

As the group talks two MILITARY POLICE OFFICERS come in. M.P. 1 approaches the table, leans over and speaks into Judd's ear. M.P. 2 stays a respectful distance back.

JUDD

When did it happen?

FEATHER

What happened?

JUDD

Cortez escaped, it was bloody for us. Sorry guys, just lost my appetite.

Judd throws his napkin on the table and leaves.

INT. NICO'S MEETING HALL-NIGHT

As before. The Don's are getting tired. Ties are opened and jackets are off.

NICO

Gentlemen, This will be the last vote.

Nico picks up a white pencil and breaks it. The other Don's do the same, some breaking the white right off, some pick up both pencils. They all break white.

NICO (cont'd)

I think we have reached a new era for our  
business legitimacy! Thank-you.

INT. JUDD'S OFFICE - DAY

Judd and the others are packing up the temporary offices.  
The phone RINGS. Judd answers it.

JUDD

I'm glad the vote came out. That's a tall  
order...Yes, I will do what I can.

FEATHER

What happened?

JUDD

It was Daniel. They voted in favor of  
our proposal last night, but they want  
an additional fifty million to get the  
ball rolling with their first buy from  
the Colombians.

FEATHER

It could have been worse.

JUDD

And the twenty four billion for the job  
in escrow.

RIKI

Morning guys what's up?

FEATHER

Judd needs money.

RIKI

Taking Erica out are we?

FEATHER

No. Daniel's, going out on the town  
for fifty million.

RIKI  
I can do that. I can spring that and  
another fifty for Judd's date too.

JUDD  
I don't have a date.

RIKI  
You will. Oh, by the way. . .

Riki reaches outside the door and brings in a huge bouquet  
of flowers.

RIKI (cont'd)  
These came for you. From Erica.

MAUREEN O.S.  
The card says she's sorry, boss.

JUDD  
Thanks Maureen.

MAUREEN O.S.  
I need next week off. I'm getting married.

JUDD  
We know that already.

RIKI  
You going to call her?

JUDD  
What about Daniel?

RIKI  
I can arrange the cash with Randy's help.  
We have a warehouse, with counterfeit but,  
it's classified.

EXT. NICO'S ESTATE - DAY

Riki drives up to the gate in an expensive sports car. A  
GUARD stops her at the guard house.

RIKI

Riki Rhine to see Mr. Nico Perrone.

GUARD

One moment.

The guard goes into the guardhouse, speaks into the phone and returns.

GUARD

Ms. Rhine, follow the driveway.

As the gate opens, Riki drives down the road to the front of the house. Two guards wait for her. Riki kills the engine and opens the trunk.

RIKI

Don't just stand there, get the cases.

Guard 1 steps forward to search Riki as Daniel comes out of the house.

DANIEL

I do not think that will be necessary.  
Riki, it is good to see you again.

RIKI

Likewise.

Daniel leads Riki into the house with the two guards lugging several large suitcases inside.

INT. NICO'S OFFICE - DAY

Nico is waiting in the office as Riki, Daniel and the guards come in.

RIKI

Mr. Perrone, I am Commander Riki Rhine.  
I'm here on behalf of Judd Rayburn.

Riki extends her hand to Nico.

NICO  
Commander Rhine, my pleasure. May I  
offer you something to drink?

RIKI  
Coffee, two sugars.

Daniel pours a cup of coffee and closes the doors to the  
office. Riki opens the suit cases revealing the money.

NICO  
This is a show of faith. Will you be  
able to uphold the rest of our agreement.

RIKI  
An escrow account is being set up in  
the Caymans as we speak.

NICO  
Very good. We will deliver within the month.

EXT. OUTSIDE JUDD'S BLISS OFFICE - NIGHT

Judd carries a box of papers to his car as a cab stops  
beside him. Erica gets out of the cab.

ERICA  
Relax, I just want to talk.

JUDD  
Thanks for the flowers.

ERICA  
It was the least I could do.

JUDD  
How do you mean.

ERICA  
I've been nominated for both an Emmy  
and Pulitzer. I leave for Washington,  
network anchor.

JUDD

I'm happy for you Erica, really I am.

ERICA

I owe it to you. I just wanted to stop  
by to thank you.

Erica kisses Judd.

ERICA (cont'd)

Take care of yourself.

JUDD

You too.

Erica gets back into the cab. It drives off. Judd looks  
after it for a moment and returns to his packing.

EXT. HILL SIDE ESTATE IN COLUMBIA - DAY

A convoy of three cars winds it's way to the estate at the  
top of a hill. At the Estate, Daniel and two of his  
bodyguards get out of the vehicles. The bodyguards carry the  
suitcases. They are led into the estate.

INT. VASQUEZ ESTATE - DAY

The estate is a shrine to luxury. Halfway across the foyer,  
Daniel's party is met by CAMILLO VASQUEZ, head of the  
Colombian Drug Cartel, a man in his mid forties dressed much  
more modern than Daniel, and his son, JOHNNIE, in his  
twenties, pony tail, gaudy dress.

CAMILLO

Come, come to the living room.

They follow Camillo to the living room.

JOHNNIE

You got the money?

CAMILLO

You, sit. Show our friends some  
courtesy. Now Daniel, what can

CAMILLO (cont'd)

I do for you.

DANIEL

I am here to seal our deal for distributing your merchandise in the U.S.

JOHNNIE

Cut the bullshit, do you have the money or not?

CAMILLO

Youth is so impatient. Silencio!

At Daniel's nod, the two bodyguards open the suit cases and turn them toward Camillo. They are filled with bills cut in half.

DANIEL

As per your instructions, half now, half on delivery.

JOHNNIE

What's this shit. We can't use that.

CAMILLO

Good, good, this is good Daniel. You are a very careful man. I like the way you think. Deal.

Daniel then takes a pistol box from bodyguard 1 and lays it on the table between himself and Camillo.

DANIEL

We have an important ceremony we use when we bond with another organization such as your cartel.

Daniel opens the small box to reveal a golden pistol along with a golden bullet.

DANIEL (cont'd)

We call it the Brotherhood of the Bullet. It is a show of trust between the parties

DANIEL (cont'd)

involved. If you are interested, my father will present this golden pistol to you in a ceremony while I present an identical silver one to your son. The other pistols will be presented to your 48 top bosses. They are made of brass. It is purely symbolic, but important to my father.

CAMILLO

Daniel, tell your father that we would be proud to perform this ceremony with him.

DANIEL

I will convey your message to him.

Camillo raises his glass.

CAMILLO

To a new order.

DANIEL

To a Brotherhood.

EXT. PERRONE ESTATE - DAY

The sun is setting on the estate. Nico, Robin and Looma are in the back yard as Judd comes from out of the house.

NICO

Mr. Rayburn, it is so good to meet you.

JUDD

Mr. Perrone, thanks for seeing me.

The two men walk a ways off into the yard of the estate, Judd looks at Robin as long as she is in view.

NICO

My people are somewhat nervous as I'm sure you can understand.

Judd hands Nico an envelope.

JUDD

This should help alleviate some of the nervousness. Twenty- four billion in escrow.

NICO

I do not mean to imply...

JUDD

In your shoes I would be nervous too. Please feel free to discuss whatever is on your mind.

NICO

Many things are on my mind. A new life, respect of my organization, our ways, our customs, my daughter's happiness.

JUDD

Ending the drug war, dossiers your people have on Washington officials, your daughter's happiness.

NICO

Monumental concerns, are they not?

JUDD

Very.

NICO

I believe God is the Don of Dons. He has his hand in everything. Only He could bring my daughter together with someone trying to jail her family. Only He could have found the solution.

JUDD

I love her.

NICO

I can see this, you both have my blessing.

Nico and Judd walk back to the house. Nico disappears into the house as Judd locks eyes with Robin.

LOOMA

I think I need to go do something.

Looma follows Nico into the house. Robin walks to Judd.

ROBIN

How are you feeling?

JUDD

Better thanks to you.

ROBIN

I did nothing but apply a little T.L.C.

JUDD

Sometimes that can do more than the medicine.

Robin leads Judd to the end of the yard, to a secluded place behind the trees. They sit on a stone bench. The sun sets over a small lake. Neither one notices.

ROBIN

Judd, I ...

Robin kisses him, Judd enfolds her into his arms. They make love in the grass.

EXT. BACK OF ESTATE - DAY

Looma sits on the porch as Nico comes out of the house.

NICO

Everything seems to be in order....

LOOMA

They went that way. It may be a while,  
interested in a cup of coffee?

Looma leads Nico into the house.

INT. POSH WASHINGTON HOTEL, PIANO BAR - NIGHT

Judd, Feather and Riki are sitting at a small table as the piano plays softly in the b.g.

JUDD

I think he was impressed.

RIKI

With the way you've been talking about Robin I would hope so.

FEATHER

When does it go down.

JUDD

I got Daniel's call. I need you to take the Jury and back them up. You have plenty of time. Somehow he got the Colombians to leave their bodyguards at home.

RIKI

What did he say to them?

JUDD

I don't know. Nico said it had something to do with a ceremony Daniel came up with.

FEATHER

What about our bust?

JUDD

He's agreed to a sacrificial lamb.

Judd hands Feather an envelop.

JUDD (cont'd)

That's where the freighter will be. It should look good for the camera.

FEATHER

We'll leave first thing in the morning.

JUDD

Good luck y'all.

FEATHER

Luck will have nothing to do with it.

RIKI  
See you in a few, Judd.

EXT. THE ROSE GARDEN - DAY

Judd stands in The Rose Garden as the PRESIDENT places the medal over Judd's head. The crowd cheers.

PRESIDENT  
We as a nation give medals where we can,  
but most deeds go upraised, carried out  
by silent heroes. Today we honor one.

Flashes go off and everybody shakes hands. Judd moves away from the crowd and quietly slips the medal into his pocket. He leaves the garden.

INT. WHITE HOUSE - NIGHT

A black tie reception is in full swing in the White House. Judd drifts aimlessly among the guests. Several stop and congratulate him before quickly falling back into the crowd. Judd looks to the exit as the President comes up to him.

PRESIDENT  
Judd, I've been looking for you. I wanted to congratulate you personally for your efforts.

JUDD  
Thank you Mr. President. I don't know what to say.

PRESIDENT  
Then don't say anything, it is usually the safest thing to do in this town anyway.

JUDD  
Yes, Sir.

PRESIDENT  
Relax, I'm not going to bite. Come, there are some people I think you should meet.

Judd glances at his watch.

JUDD

With all due respect, Sir, I do have  
a call to make.

PRESIDENT

I'm sure she'll wait for you.

The President winks at Judd and guides him through the  
reception.

INT. HALLWAY LEADING TO OVAL OFFICE - NIGHT

Judd and the President go into the hall. They are followed  
by two secret service agents.

At the door of the office stands a Marine guard in dress  
blues. He opens the door, Judd and the President go inside.

INT. OVAL OFFICE - NIGHT

Judd and the President enter the oval office. Sitting in the  
sofas are Fuselier, Zapata and Capriatti.

PRESIDENT

Judd, I'd like you to meet Congressmen  
Fuselier, Zapata and Senator Capriatti.

The men AD LIB greetings to Judd.

PRESIDENT (cont'd)

Please, have a seat. Would you like a drink?

Judd nods as he sits on the seat closest to the door.

CAPRIATTI

Hell of an investigation you have  
going.

ZAPATA

Don't look so surprised. We all sit on  
the intelligence committee. We've known  
what you were up to as soon as Commander

ZAPATA (cont'd)

Rhine joined you.

Judd squirms in his seat.

FUSELIER

Relax, we're all on the same side. You didn't really think it would be that easy to keep it quiet did you?

Capriatti gives Judd a hand full of pictures, copies of the ones Judd had gotten in Puerto Rico.

CAPRIATTI

I'm willing to bet my bottom dollar you've already opened an investigation into our activities. Haven't you?

JUDD

The thought had crossed my mind.

PRESIDENT

Are you familiar with "The Prince" by Niccolo Machiavelli? Not with what you think it says, or what everybody says about it. Have you read the work?

JUDD

No, Sir, I can't say I have.

PRESIDENT

The world is a changing place. I'm sure you will agree that we must look out for our interests. To paraphrase Machiavelli. "A State must be amoral, doing anything it must to insure it's continued survival.

CAPRIATTI

The Japanese are trying to bank roll the recovery of the former Soviet Union. Japan has the business know how and they have the resources, more yen to lend than we have dollars.

FUSELIER

If it happens, we figure in ten years, that alliance will be the world economic power. Hell, it's possible our own economy will be far down the list.

PRESIDENT

We can't let that happen.

JUDD

I don't understand.

ZAPATA

We're the good guys here Judd.

CAPRIATTI

We are helping the Russian drug trade establish a distribution system. In return, they insure the Japanese stay on their island. We bank roll the Russian reconstruction. The Russian Drug Czars employ all the people and control their votes. We have them in our pocket.

PRESIDENT

What we're telling you Judd, is that you've done a good job. Now you have to think U.S.

JUDD

You're destroying millions of Russian lives through addiction to save our way of life?

CAPRIATTI

International survival isn't always a pretty thing.

ZAPATA

America must keep her place as the world leader. We will do *whatever* is necessary to insure that happens.

PRESIDENT

Once the construction is well underway,  
we'll do the same thing to the Russian  
Cartel as you are doing to the Colombian  
Cartel. By the way, your show down south  
should be starting about now.

Judd looks at his watch. The President smiles at him.

PRESIDENT

Intelligence is a wonderful thing.  
I have an AWACK in the area, shall we  
see how it's going?

EXT. SOCCER FIELD IN COLUMBIA - NIGHT

The lights are on. Nico, Daniel and their men are standing  
one every yard, spreading them evenly across the center of  
the field. Facing them are top men from the Colombian  
Cartel, one in front of each of Nico's men, who are holding  
the pistols to be presented to their Colombian Brothers.

NICO

Are you ready to begin?

CAMILLO

Si' bother Nico, we stand ready to be  
joined with you in business and blood.

Under the bleachers, in back of Camillo's men, the members  
of the Jury have taken up positions. On the back of each of  
Camillo's men is a red laser sighting dot.

On the field, Nico places a magazine containing one bullet  
into the golden pistol. Daniel and the other men follow  
suit. Nico pulls back the slide loading the weapon.  
In unison Daniel and the men do the same. Nico places the  
gun to his head, the action is followed by the others. Nico  
then places the muzzle of the pistol against Camillo's head.  
It is copied.

NICO

Camillo, my brother, welcome to the  
Brotherhood of the Bullet.

As one, the men on Nico's side of the field pull the triggers. The shots echo as one through the Stadium. The Jury withdraws from under the bleachers. Several helicopters land, the bodies are loaded into them. As Nico and Daniel leave the field the sprinkler system comes on.

EXT. TWENTY MILES OFFSHORE; DECK OF ATTACK CARRIER - NIGHT

RIKI  
Been looking for you. What are you doing  
out here all by your lonesome?

Riki folds herself into Feather's arms.

FEATHER  
Bad feeling, down in my gut. I don't...

A alarm goes off. The Jury run to the Helicopters. Feather and Riki join them.

EXT. FREIGHTER OFF THE COAST OF COLUMBIA - NIGHT

The helicopters carrying the Jury fly over the water to a freighter.

INT. FEATHER'S HELICOPTER - NIGHT

Riki is flying the helicopter as Feather and the others prepare to board the ship.

FEATHER  
Two minutes to jump, lock and load.

The chopper closes on the freighter.

EXT. DECK OF FREIGHTER - NIGHT

On the aft deck of the ship, loaded with La Costa Nostra's first drug shipment, is Cortez sitting behind a telescope, star gazing. He moves to take a drink from the tequila bottle sitting next to an automatic weapon.

CORTEZ  
Damn.

Cortez readjusts the telescope, as he does so it passes over the helicopters.

CORTEZ

Attack, attack, we are under attack.

The crew of the freighter scrambles as tarps are pulled off of large crates. The sides of the crates fall away to reveal quad 50 caliber guns mounted on the deck of the ship.

Feather's chopper closes on the ship and the Jury repels to the deck as the anti-aircraft guns open fire on them. The Jury is shot to pieces as they try to get to the deck of the ship.

Feather lands on the deck and starts shooting. He kills several men when Cortez spots him. The guns continue to shoot at the helicopters, one plunges into the sea in a ball of fire.

Cortez shoots Feather. Feather tries to shoot back, but is too badly hurt. Laughing, Cortez shoots him several more times. Feather falls to his knees before the fatal shot takes him in the chest.

EXT./INT. CHOPPER - NIGHT

Riki screams as she sees Feather go down.

RIKI

No, no! Oh God, Feather! Feather!

RIKI turns to her co-pilot.

RIKI

Lieutenant, get out.

LIEUTENANT

Commander?

RIKI

I'm going to bury my husband.

The helicopter suddenly drops to several feet above the sea.

RIKI (cont'd)

Get out.

A raft comes out of the side door of the helicopter followed quickly by the pilot. The helicopter banks sharply and again closes with the ship.

EXT. DECK OF FREIGHTER - NIGHT

Cortez stands on the deck laughing as another helicopter succumbs to the AA batteries on deck. He stops laughing as Riki's chopper closes, the mini gun rakes the deck. Cortez runs to a set of quad 50's, pulls the dead man off of them, takes his place and starts firing at the helicopter descending on top of him. The choppers mini gun tears up the deck as the bullets move toward Cortez.

The window in front of Riki explodes as she closes on Cortez, she can now clearly be seen in the shattered glass. Several rounds find their way into Riki's body, but she continues to fire the mini gun and close on Cortez.

To late Cortez realizes what Riki is doing. With desperation he fires at the helicopter as it closes and then rams into the deck where Cortez is standing.

The helicopter explodes into a fire ball engulfing the ship, boilers and fuel explode. The ship sinks as what remains of the Jury watches in stunned silence.

EXT. FRONT OF WHITE HOUSE - NIGHT

Judd steps out of the door. The sun is just rising and a light rain is falling. Tears steam down his face.

He walks down the drive to the gate. He turns at the gate and starts down the sidewalk when he falls to his knees.

In back of Judd a limo pulls to the curb and stops. Robin gets out and runs to Judd's side.

ROBIN

Judd, Judd, are you all right?

JUDD

Oh God, Robin, I killed them. I killed them both.

ROBIN

What happened?

JUDD

Something went wrong. Feather was shot and Riki's chopper. . . Riki rammed the ship.

ROBIN

Oh, Judd, I'm so sorry.

Robin hugs Judd and rocks him gently.

ROBIN

It's not your fault, Judd. They knew what they were up against.

JUDD

I keep telling myself that. They were my best friends.

ROBIN

I know. There is a way we can honor their memories.

Robin places Judd's hand on her stomach.

ROBIN

The doctor said to start thinking about some names, a boy and a girl.

JUDD

You're...? We're going to...Twins???

ROBIN

Father says, you have to make an honest woman out of me.

JUDD

Okay. But I may have to find a new line

JUDD (cont'd)  
of work. Being married to the daughter  
of La Costra Nostra . . .

Robin helps Judd up and walks him to the car. They get in  
and the limo drives through the rain.

ROBIN  
Maybe my father will have a job for you.

JUDD  
Imagine that . . .

FADE OUT

END