

# The Revolution of Cassandra

Written by  
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**While caught in the crossfire of a raging civil war, a patchouli-wearing, Latina, humanitarian must save her tomboy sister from the firing squad by beseeching help from a rightwing gun-smuggler, and changes the entire course of the war by inadvertently starting her own revolution.**

Screenplay Format



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EXT. TREETOP IN JUNGLE - NIGHT

A jungle canopy under a full moon. The Marshall Tucker Band's "CAN'T YOU SEE" fills our mix as an aircraft approaches.

TWENTY YEARS AGO

A DC-3 vintage aircraft ROARS directly above.

EXT. DC-3 CARGO AIRPLANE - NIGHT

A patchwork of aluminum taken from other aircraft. Vargas - style nose art depicting an elegant hispanic woman, ISABELLA.

INT. DC-3 CARGO AIRPLANE - NIGHT

On the dashboard a photo of two girls, CASEY (Three) and MOIRA (Four) with joyful smiles.

The pilot with truckers hat and stubble beard, is TRUMAN CLARK (40). Touches of grey, an ethnic/caucasian mix, a confident poise and a coffee mug with a kitten on it.

In the cargo hold behind him are crates and ammunition cases that are clearly MILITARY IN NATURE.

Truman spots something ahead, and THROTTLES UP.

EXT. DC-3 CARGO AIRPLANE - NIGHT

The plane ACCELERATES towards the colonial city of MONTE CHRISTI in the distance.

EXT. JUNGLE CLEARING - NIGHT

ARMY SOLDIERS with weapons mounted in Jeeps. Then....

The DRONE OF AN APPROACHING AIRCRAFT. A SOLDIER raises the alarm! *Italics indicate Spanish.*

SOLDIER  
*Everybody up! From the south - from  
the south!*

Soldiers look to the sky. SOUND of the aircraft BUILDS...

In a FLASH, the DC-3 RACES above and a BARRAGE of GUNFIRE!

INT. DC-3 CARGO AIRPLANE - NIGHT

Truman remains calm as he makes evasive maneuvers. Bullets RIP through the fuselage all around him.

TRUMAN  
Hello boys.

He rights the aircraft and peeks back to check on the cargo. A SIGH of relief as he passes the danger zone.

EXT. JUNGLE CLEARING - NIGHT

The SOLDIER SPEAKS frantically into a radio.

SOLDIER  
*Base one - base one. Single aircraft  
 approaching the city from the South -  
 under 200 feet.*

EXT. JUNGLE HILLTOP - NIGHT

This perch sits just above the canopy of trees. A hardened military leader with a pocked face, ROBERTO ROJAS (40), steps forward to get a glimpse of the approaching aircraft.

Behind him a heinous looking anti-aircraft gun SPINS INTO POSITION and takes aim.

INT. DC-3 CARGO AIRPLANE - NIGHT

The distant city grows larger in the window. A smile develops on Truman's face, until he spots FLASHES OF GUNFIRE.

TRUMAN  
 Shit....

He banks the plane - too late. The aluminum is shredded by multiple HITS. An engine takes a hit and EXPLODES. Truman struggles to keep the plane in the air.

EXT. JUNGLE HILLTOP - NIGHT

Looking magnanimous, Roberto Rojas watches the flaming plane descend into the jungle.

EXT. JUNGLE TREETOP - SAME

A shirtless, dread-locked hippie, BLUE (25), sits in a treetop perch. In slow motion - the trees around him LIGHT UP as the fire-ridden DC-3 passes just overhead.

His face is illuminated as the plane CRASHES below him, then looks to the moonlit jungle horizon as far as we can see...

YOUNG GIRL (V.O.)  
*We are citizens of the planet Earth,  
 which is the third planet from the  
 sun. Our country is called San  
 Paulo.*

Our horizon image slowly dissolves...

EXT. JUNGLE - DAY

As our image dissolves to PRESENT DAY, much of the forest disappears, evidence of deforestation.

INT. IMPOVERISHED CLASSROOM - DAY

A YOUNG GIRL (12) reads a paper in front of a classroom. Her cadence nervous and unfamiliar with public speaking.

YOUNG GIRL  
*It is located in a beautiful place  
 by the ocean. My mother loves the  
 ocean very much.*

She presents a handmade map of our fictitious country, colored in with crayon. This map will be our visual guide throughout the story.

YOUNG GIRL (CONT'D)  
*Our country was part of an ancient  
 Empire until the Spanish came and  
 then made the Inca go away. Our  
 first president was a very bad man.  
 He lived for a long time and then  
 the father of our democracy, Juan  
 Julio Rojas, made him go away with a  
 revolution.*

She displays a photograph of JUAN JULIO ROJAS (40).

YOUNG GIRL (CONT'D)  
*Now our president is his little  
 brother, President Roberto Rojas. He  
 was angry with Juan Julio and  
 believed that he could be a better  
 president, so he sent Juan Julio to  
 live in a different country far, far  
 away.*

The photo of PRESIDENT ROBERTO ROJAS is upside down. This is the older version of the guy who just shot down that plane.

YOUNG GIRL (CONT'D)  
*President Roberto is loved by some  
 people, but my father thinks he is a  
 rat. Santonio Perez is now fighting  
 to become President. My mother  
 thinks he is a fool.*

EXT. OPEN FIELD - DAY

A nearly full moon in the sky. The somber, tear-stained face of a boy named JORGE (13).

YOUNG GIRL (V.O.)  
*My brother and me simply hope that  
 peace will someday come.*

A VOICE...

CASEY (O.S.)  
 When is your birthday, Jorge?

Jorge looks upward. Confused.

JORGE

What?

CASEY (O.S.)

Your birthday. What day were you born on?

JORGE

December - the 29th.

CASEY (O.S.)

Ahhh - a Capricorn. You're a natural leader. Did you know that most of the presidents of the United States have been Capricorns?

CASEY, one of the girls seen on the dash of the airplane. Now twenty-five and a hippie. A glow from whole grains and patchouli soap. Faded Levis, Birkenstocks, henna tattoos, olive skin. Around her neck hangs a VINTAGE LOCKET made of silver and a small mirror.

Jorge straightens. They stand face to face, inches apart.

JORGE

What is a Capricorn?

CASEY

(abruptly)

Ahhh...Don't move. Don't look down.

Her bare foot steps down onto his, holding it in place.

CASEY (CONT'D)

A Capricorn is somebody born in the 10th house of the Zodiac. When you were born, there was a special set of stars up in the sky that helped to make who you are today.

He ain't buying it.

JORGE

I think you must be crazy.

CASEY

Crazy? Tell me - what wakes you up in the morning?

JORGE

My mother. Ouch - you're hurting me!

Casey bears her weight down onto the boy's foot.

CASEY

Look here - Only at me.

Jorge looks into Casey's eyes.

CASEY (CONT'D)  
I mean before your mother.

JORGE  
... The sun?

CASEY  
And what tells you when it's time to  
go to bed?

JORGE  
My father.

A raised eyebrow from Casey.

JORGE (CONT'D)  
The sun.

CASEY  
And when do you go fishing?

JORGE  
It depends. Ouch... not so hard.

CASEY  
It depends on what?

JORGE  
The tide.

CASEY  
And what makes the tide?

JORGE  
The moon?

CASEY  
The sun tells you when to wake and  
when to sleep. The moon tells you  
when to fish so you can eat.

JORGE  
Yes.

CASEY  
Okay, then why is it crazy to  
believe that a sky full of moons,  
planets, and stars can move what is  
inside of you?

JORGE  
I don't believe it.

CASEY  
Okay. Then what do you believe?

JORGE  
I believe in God.

CASEY

Good.

(smiling)

Especially right now. That's very good. What else?

JORGE

I believe that Juan Julio will return and save our country. He will feed the people. He will take away all of these land mines.

CASEY

That would be nice, wouldn't it?

WIDE - They stand in the middle of a minefield. Tiny flags mark positions of mines surrounding them. Nearby is a homemade soccer ball.

MINE FIELD DEMARCATION FENCING. CHILDREN observe the scene as JORGE'S MOTHER (35) enters, pulled along by a YOUNG BOY (8).

JORGE'S MOTHER

*Jorge, what in God's name are you doing!?*

YOUNG BOY

*Our ball! He tried to get our ball back. But he stepped on something. It's okay...the lady will help him.*

JORGE'S MOTHER

*Oh God! Jorge, why are you not in school!? What the hell have you done?!*

JORGE

That's my mother.

Casey's fear is palpable, focused on the task at foot.

CASEY

Can you move your toes?

JORGE

Yes.

JORGE'S MOTHER(O.S.)

*Jorge answer me! Oh God! Please help my baby...*

(to the children)

*How could you let him go out there!?*

CASEY

Good. Pull your toes back. Like an inch-worm.

Casey concentrates, placing her weight onto his toes.

CASEY (CONT'D)  
 Good. Keep all of your weight on  
 that foot. All of it, do you  
 understand?

Concentration. They slowly move his foot from under hers.

JORGE'S MOTHER  
*Oh God - Please help my little  
 Jorge... Oh God....*

JORGE  
 Mother! You're driving me crazy!  
 Shut up!

She STOPS - shocked. Even the Children are surprised and look  
 wide-eyed to Jorge, then to Mother. SILENCE.

CASEY  
 Thank you.

Sweat is building for both Casey and Jorge.

JORGE  
 If I don't blow up with you, she  
 will now kill me.

CASEY  
 We're not going to blow up. Can you  
 lift your heel out?... Ahhhh....  
 Slowly....

Silver-ringed-toes inch forward as Jorge slowly lifts his  
 foot out of his shoe. In a final MOTION the transfer is  
 complete. They FREEZE.

CASEY (CONT'D)  
 Only walk on your old footprints.

JORGE  
 What about my ball?

CASEY  
 I think maybe you should leave it.

JORGE  
 Good idea.

Jorge retraces his steps between flags. Casey stands alone  
 surrounded by mines. Her new reality sets in.

CASEY  
 Jorge?

JORGE  
 Yes?



CASEY  
 Would you please go and get my  
 sister?

EXT. SMALL VILLAGE SQUARE - DAY

A statue of CHRISTOPHER COLUMBUS in the center of a plaza.  
 Two BOYS run past.

EXCITED BOY  
 Hurry! She's probably naked by now!

EXT. ALLEY - DAY

The boys ascend a pile of boxes leading to a window above.

A propaganda mural of JUAN JULIO ROJAS covers the wall.

INT. VILLAGE GROCERY STORE - BACK ROOM - SAME

From inside, the boys' faces cram for a better view.

A game of dice played by unsavory MEN and a nearly-naked  
 WOMAN. MOIRA (28) is less delicate than her sister Casey.  
 Wearing a bra, shorts, one sock, and an identical locket to  
 Casey's, she always exudes sexuality.

She ROLLS DICE across to HUGO (55), the grocery store owner.  
 SNAKE EYES! CHEERING.

Next to Moira are her winnings - various liquor bottles. Next  
 to Hugo are Moira's forfeited clothes.

MOIRA  
 Whiskey.

Hugo places a bottle of TEQUILA on the floor.

HUGO  
 Your pants.

MOIRA  
 These pants don't come off for  
 tequila. The cheap crap only works  
 with your wife...

LAUGHTER from the cronies. Hugo isn't amused. She takes off  
 her sock and tosses it at him.

MOIRA (CONT'D)  
 ...And your daughter.

The Cronies GROAN. Hugo reels, then WHISPERS to a MINION. The  
 Minion SCURRIES away.

MOIRA (CONT'D)  
 You been holding out on me, Hugo?

HUGO  
Waiting for just such an occasion.

Moira looks to an old man, CUCHO (76) gazing at her.

MOIRA  
Do you think he can handle it?

HUGO  
*Cucho? I think he's waited a  
lifetime for this. Huh, Cucho?*

Cucho-the-toothless LAUGHS with glee.

CUCHO  
*I've never seen an ass that white!*

LAUGHTER - including from Moira. The minion places a bottle of JOHNNY WALKER BLUE LABEL on the floor. The crowd REACTS - she has been called.

HUGO  
The pants.

Moira slowly unbuttons her shorts. CHEERS build. The boys in the window JOCKEY for a better view.

Her shorts drop to the floor, revealing hot-pant underwear. The MEN soak in the view. The boys at the window are frozen in amazement. SILENCE.

CU - Moria swaps the dice with a secret set...

SEVEN! GROANS of defeat. Moira JUMPS in delight which makes the boys' eyes pop. The bottom of boxes FALLS OUT and their faces DROP from view.

EXT. VILLAGE GROCERY STORE - MOMENTS LATER

CONVERSE high-tops and a rock and roll shirt, Moira loads liquor bottles into a WWII army truck painted PINK.

ROSALIA is the off-road equivalent of a '69 VW bus with a graffiti image of ROSALIA the Riveter on the doors.

Jorge, the minefield boy approaches.

JORGE  
*Moira!? Señorita Moira!*

MOIRA  
*Yes?*

JORGE  
*The woman - Your sister.*

MOIRA  
*What now?*

JORGE  
*Our ball got kicked into the mine  
 field... I went in to get it - it  
 was our only ball... She saved me...*

She doesn't need more details.

MOIRA  
 Shit.

INT./EXT. ROSALIA - SAME

Moira JUMPS inside. Interior like an Indian rickshaw - charms, mirrors, horseshoes, beads. Name the belief or superstitious icon - it's in here.

A similar photo of young Casey and Moira we saw in the airplane is on the dashboard. ROSALIA refuses to start.

MOIRA  
 Come on, you bitch!

JORGE  
*Hey - You dropped these.*

Too late, Rosalia TAKES OFF - Jorge is left with LOADED DICE.

EXT. OPEN FIELD - LATER

Casey's foot is on top of Jorge's shoe in a one-legged yoga position. Eyes closed, meditating.

ROSALIA pushes through onlookers and STOPS. Moira EMERGES.

MOIRA  
 What the hell have you done!?

A smirk develops on Casey's face.

CASEY  
 Hey Moira! Like my tree-pose?

Moira approaches the very edge of the demarcation flags.

MOIRA  
 Bullshit. Quit acting cute. What are you doing out there!?

CASEY  
 I couldn't just let him blow up.

MOIRA  
 That's very noble. You want me to get you a medal? Maybe a ribbon?

CASEY  
 Tha'd be nice.

MOIRA  
 Damn you, Casey! It's like you want  
 to get yourself killed.

Moira is perplexed... she looks around for the answer.

MOIRA (CONT'D)  
 Ahhhhh... crap.

VILLAGERS gawk at the scene.

MOIRA (CONT'D)  
 So did you think of anything beyond  
 heroics?

CASEY  
 Just the hero part. That's as far as  
 I got.

MOIRA  
 Are you sure you're standing on a  
 mine? There's no flag.

CASEY  
 You want me to check?

MOIRA  
 Please, yes. Let's get this over  
 with.

CASEY  
 Come on - you don't mean that.

MOIRA  
 The hell I don't! Damn it Casey why  
 do you pull this kind of shit?....

Moira turns to the villagers.

MOIRA (CONT'D)  
*Does anyone know how to defuse a  
 land mine?*

No volunteers. She spots RIKI (17), a scrawny, weasely kid  
 who tries to make himself disappear.

MOIRA (CONT'D)  
*Riki! You helped when they marked  
 this field.*

Not no, but HELL NO! Riki is gone in a flash.

MOIRA (CONT'D)  
*Riki, get back here! Son-of-a-  
 bitch...*

She addresses the crowd of people.

MOIRA (CONT'D)  
*Riki told me that he has a fantasy  
 about making love to his cousin  
 Veronica behind the church. None of  
 you should ever trust him!*

The crowd is shocked by the revelation.

CASEY  
 (eyes finally opened)  
 Moira are you serious?!

MOIRA  
 Course not - bastard shouldn't have  
 run away like that. Serves him  
 right.

Moira retrieves a tool kit from ROSALIA.

MOIRA (CONT'D)  
 Veronica's gonna kick his ass for  
 me.

Moira walks towards the mine-field.

CASEY  
 I don't think a set of box wrenches  
 will help here.

MOIRA  
 The weight, smart-ass. I'm gonna use  
 this to replace you on top of that  
 thing.

CASEY  
 Stop.

MOIRA  
 Why?

CASEY  
 Stop!

Moira stops before entering the minefield.

CASEY (CONT'D)  
 I don't want you coming out here.

MOIRA  
 Oh, come on.

CASEY  
 I mean it! Come any closer and I'll  
 step off right now!

MOIRA  
 What the hell?

CASEY

I could never live with myself if something happened to you because of me.

MOIRA

You should've thought about that before you brought my ass three-thousand miles from home!

CASEY

It's gotta be a dud.

MOIRA

Casey, don't be an idiot!

CASEY

I'm serious. It should have gone off when the boy stepped on it - or even when I took his place. They say most of these things are duds anyway.

MOIRA

I don't give a damn what they say! Don't you dare move!

CASEY

It's the 22nd, right?

MOIRA

Don't start. I don't wanna hear shit about Jupiter's moons.

Casey looks truly relieved.

CASEY

Saturn. Saturn's orbit is in perfect alignment with Mercury's orbit for the entire week. That's why it hasn't gone off. Mechanisms are a complete mess. Didn't you say that Rosalia was running rough?

MOIRA

You're right Cassandra. Be a suicidal asshole like Dad and blow yourself up for a cause - nobody gives a shit!

CASEY

It's okay. Really. Trust me.

Casey smirks with confidence - MOIRA SHOUTS

Casey lifts her foot up.

CUT TO BLACK. TIBETAN MONK CHANTING OVER.

INT. ROSALIA THE TRUCK - LATER

A rock incrusted with dirt on the seat between them. The stereo plays NEW AGE TIBETAN CHANT "music".

CASEY

With Mercury and Saturn descending through Aeries, that thing was never going to blow up.

MOIRA

It was a rock! Saturn had nothing to do with it. If it was a land mine, you would be dead! Why do you have such a hard time grasping reality?

CASEY

The fact that it was a rock is exactly the point. Can't you see it? The ninth house of the Zodiac is all about belief. The fact that I'm a Gemini...

MOIRA

Damn it, Casey shut up about it! Christ, I can't do this anymore.

CASEY

What?

MOIRA

I'm tired of you acting like the laws of gravity don't apply because of Pluto's orbit. You need to grow up. This planet has rules and you'll get killed if you ignore them. You'll be dead and forgotten just like them.

CASEY

They're not forgotten!

MOIRA

Yeah, well... I'll forget you.

CASEY

Ha! Never. Look at me...  
Look.

Moira begrudgingly looks. Casey gives a silly face that breaks the tension.

MOIRA

I hate you. And I just wanna go home.

CASEY

You are home!

MOIRA

Born here doesn't make it home. San Francisco is home. I just don't see the point in being here anymore. Nothing's changed. Nothing's gonna change.

Moira gazes at the impoverished civilization around them.

CASEY

I don't believe that. You don't believe it, either. You're tired.

MOIRA

And selfish. I want a burger and fries. I wanna wipe my ass with real toilet paper. And I'm tired of Latino men. I want to get laid by a plain white guy.

CASEY

Good idea. Wipe after the burger and before the sex, I always say.

MOIRA

You're a twit.

CASEY

You're a slut.

MOIRA

Yes I am. But at least this ass gets us something of value, not just some fantasy about peace and love. Tits work, Casey. That's the world we live in.

CASEY

Mom would be so proud.

MOIRA

Mom would say it's time to leave. Time to go and live our own lives. She didn't want us here. I'm going home, Casey.

Casey absorbs.

CASEY

Okay. I understand. Just finish this run with me and I won't try to stop you.

Moira casts a disbelieving look.

CASEY (CONT'D)

I promise.

Moira submits, then sends a meager KICK to the radio.



MOIRA

God this shit is annoying. I would give anything if this damn music would stop.

CASEY

How about if I promise to not step on anymore land mines?

MOIRA

It was a rock!

CASEY

Okay, I'll stop being cavalier.

MOIRA

I don't want to lose you to this.

CASEY

Got it. No danger. Just love. I promise. One last run just for love.

INT. AN-12 AIRPLANE COCKPIT - DAY

HARRIS REDMAN is ten-years Casey's elder. Handsome, rough, Australian. Penetrating and confident. HALL & OATES' "SHE'S GONE" BLASTS on the radio. The Statue of Liberty in a mini-skirt is his dashboard effigy.

Co-pilot RONOLDO (32), skinny, greasy, reach the 'SHE'S GOOOOOOOONE' crescendo, belting it out as they bank a turn.

EXT. SKY ABOVE THE JUNGLE - DAY

The cargo plane flies over the treetops of rainforest.

A TITLE CARD OVERLAY OF THE MAP DRAWN IN CRAYON SHOWS THAT WE ARE IN THE JUNGLE NEAR THE BORDER OF SAN PAULO.

EXT. HIDDEN AIRSTRIP - DAY

The airplane SKIMS above. ALVARO (68), the Don of smugglers, ignores the PROP-WASH as his HENCHMEN duck. He is bald, grey bearded, and strong. He FLICKS a cigar nub at...

A propaganda poster for SANTONIO PEREZ - WE WILL BRING OUR FATHER BACK! He stands next to a drawing of JUAN JULIO ROJAS.

The aircraft swings to a halt and engines are KILLED. Harris and Ronoldo exit the airplane with hands raised.

HARRIS

(Australian accent)

Alvaro! Come out of the bushes and face me like a man, you coward son-of-a-bitch.

Alvaro approaches. Behind him, his men have guns raised.

ALVARO  
Why do you do that in front of my men?

HARRIS  
They don't know what I'm saying.

ALVARO  
Yes, but I do.

HARRIS  
Well someone's gotta keep your feet on the ground.

ALVARO  
As a man who lost his virginity to a ten-dollar-prostitute that I paid for, I hardly think you are the one to keep me humble.

Ronoldo looks to Harris quizzically.

HARRIS  
(to Ronoldo)  
*It's nothing.*  
(to Alvaro)  
I never did thank you for that. Can I put my hands down now?

ALVARO  
No.  
(to his men)  
*Watch him closely!*

Nervous guns RAISED to the alert. Harris raises hands higher.

HARRIS  
You're a prick.

ALVARO  
Someone has to keep you humble. Did you bring everything?

HARRIS  
Of course.

INT. AN-12 AIRPLANE - CARGO HOLD - MOMENTS LATER

A tarp pulled to reveal RED CROSS and UN boxes.

HARRIS  
Primaquine. Haemophilus vaccine.

ALVARO  
This is all of it?

HARRIS  
The whole shipment.

Alvaro motions for his men to unload the boxes. A nervous henchman holds Harris at gunpoint.

HARRIS (CONT'D)  
New guy?

ALVARO  
He is very eager to impress me. Show me the rest.

Harris pulls the cover on a pile of military cases.

ALVARO (CONT'D)  
Good.

Alvaro addresses the new guy.

ALVARO (CONT'D)  
Load the truck.

New guy complies. Harris OPENS a hidden hatch in the floor. Inside is a fat man sleeping in a linen suit - mouth open, drooling. JUAN JULIO ROJAS (54).

ALVARO (CONT'D)  
Juan Julio's triumphant return.

HARRIS  
He's still an asshole.

ALVARO  
An asshole the people believe in. The key to removing his brother from power.

Alvaro extends a large roll of cash.

ALVARO (CONT'D)  
The rest of it when you deliver him to Santonio across the border.

Harris takes his payment.

HARRIS  
You trust this guy?

ALVARO  
Do I trust Santonio Perez? I fund the revolution, he leads it. If I trusted Santonio, there would be no need for *him*.  
(indicating Juan Julio)  
...Or for you.

Harris counts his money.

HARRIS

So, with a no-fly-zone over the entire country, any ideas on how to bring him across the border without getting me killed?

ALVARO

Right under President Roberto's nose.

Harris finishes counting money and casts a look to Alvaro.

ALVARO (CONT'D)

(a cynical smirk)

Peace and love, and a little pink truck.

EXT. OPEN AIR MARKET - DAY

Our women weave through a BUSTLING market, arms full of liquor bottles. Behind them, ROSALIA fits perfectly in the wash of colors.

CASEY

Last time, you got more than this.

MOIRA

So if I got more you'd be okay with using my ass to get it?

CASEY

It's for the kids. I don't mind ass-for-charity.

MOIRA

A noble slut.

CASEY

A compassionate slut. It's a fine line.

They arrive at a booth to find HECTOR (55), a slick salesman. His DAUGHTER (8) sells sundries and lottery tickets while he smokes and waits for bigger fish.

Our women UNLOAD bottles onto his table. He is unimpressed.

HECTOR

Chivas. Smirnoff. Don't be cheap like your father. I can get this anywhere.

CASEY

Hector, you say that every time.

HECTOR

It's my starting point - Ask anyone in sales.

MOIRA  
Yeah, well we're gonna start things  
differently this time.

Moira produces a bottle of JOHNNY WALKER BLUE LABEL. His  
interest is piqued and reaches for it. Casey grabs his hand.

CASEY  
Wha'd you have for us Hector?

Hector smiles.

MOMENTS LATER - Items are DROPPED onto a table; a notebook, a  
pack of pencils, crayons.

HECTOR  
One thousand of each.

CASEY  
You don't even pay for this stuff.  
It costs you nothing. Try again.

He considers...

HECTOR  
Ten cases of foot balls.

Casey considers. FLASH TO; an insert of her foot standing on  
Jorge's barefoot in the mine-field.

CASEY  
Shoes. I want shoes for them too.

HECTOR  
Wait...

Hector motions to his Daughter.

HECTOR (CONT'D)  
*The yellow.*

She rushes out, then emerges with yellow, BRANDED shoes.

HECTOR (CONT'D)  
Ten cases - most common sizes.

CASEY  
Along with the usual supplies.

HECTOR  
Of course.

Casey smirks.

EXT. BACK OF HECTOR'S SHANTY - MOMENTS LATER

The last of the boxes are LOADED into ROSALIA. Moira CLOSES  
the tailgate and nods to Casey. Casey nods to Hector.

Casey kneels by Hector's Daughter and gives her a piece of candy. The girl immediately looks inside the wrapper.

INSERT on a hand written message: BELIEVE IN LOVE.

We follow as the girl rushes inside the shanty...

INT. SHANTY - CONTINUOUS

She adds the wrapper to a collection that cover a wall, each with a HAND WRITTEN MESSAGE. Evidence of prior visits.

Her silhouette in the doorway as she waves to ROSALIA DRIVING OFF down a dusty road. A re-imagined PEACE RALLY TUNE from the 60's ENTERS our mix.

EXT. IMPOVERISHED ROAD - DAY

ROSALIA AMBLES along a road, passing a horse-drawn cart. A FARMER and BOY smile and wave. CHILDREN emerge from shanties to CHEER. Casey and Moira wave and toss candy as they pass.

Our HAND DRAWN MAP emerges to show that we are heading to a dot near the border of SAN PAULO.

EXT. UNITED NATIONS RALLY POINT - DAY

A gated area with large tents and UN SOLDIERS. Lines of CITIZENS at medical tents and water wells. UN and civilian trucks are being loaded.

CARLOS (12) is a young hustler we will see often is in a huddle of children showing-off a shiny new soccer ball. Jorge, the minefield boy from earlier is among them.

CARLOS

*Keep your dirty hands off it!*

BOY #1

*How do we know it's any good?*

Carlos BOUNCES the ball.

CARLOS

*The ball is perfect. The question is what do you have for me?*

SILENCE. These kids have nothing. Until...

JORGE

*I have these.*

He hands Carlos a set of red dice. (Moira's dice)

JORGE (CONT'D)

*But they don't work. They only roll number seven.*

A smirk. Carlos knows what they are, but plays the game.

CARLOS  
*Is this all you have?*

JORGE  
(disappointed)  
*Yes.*

Carlos DUMPS the ball and takes the dice.

CARLOS  
*Well... Okay. It's your lucky day.*

ROSALIA ENTERS, CHILDREN scatter to greet Moira & Casey.  
They're mobbed as they emerge and hand out candy.

CASEY  
*Hello Miguel!*

MIGUEL (11) takes the candy and runs off.

CASEY (CONT'D)  
*Lili, what happened to your tooth!?  
Did your brother punch you?*

LILI (10) smiles with a missing tooth. Brother, JOSE reels.

JOSE  
*No, Miss Casey - I didn't - I  
promise I didn't!*

LILI  
*Yes he did! He hit me and my tooth  
came out.*

JOSE  
*I didn't! I promise!*

Casey raises an eyebrow, then winks at Jose. Other CHILDREN  
press for candy.

CASEY  
*No more - sorry - no more. Here - go  
play!*

Casey dispenses several soccer balls. Kids give CHASE.

United Nations liaison, TREVOR (55), emerges from a tent with  
clipboard and crisp uniform. Handsome, Somali with a British  
accent. He is greeted with hugs.

TREVOR  
*Ahh - the highlight of the jungle.  
How are you, love?*

CASEY  
*Namaste Trevor.*

TREVOR  
Moira. Why does this whole place  
feel better when you're here?

MOIRA  
Because I willingly let you grab my  
ass.

A kiss for Moira, and of course a pat on the ass.

TREVOR  
That has something to do with it.

CASEY  
We have something maybe you can help  
us with.

TREVOR  
Anything, of course.

A box is RIPPED OPEN. It is filled with YELLOW SOCCER SHOES.

CASEY  
We thought we could distribute them  
at the school.

TREVOR  
Shall I just assume that these were  
bought legally?

CASEY  
It would be best to assume that.

TREVOR  
Casey, it's a war zone. You can't  
just...

CASEY  
Soccer shoes. For kids!

TREVOR  
There are regulations. Our cargo  
manifest is very specific. This  
can't go without approval from the  
government of San Paulo.

CASEY  
What harm can they do? It's just  
toys...

TREVOR  
And they'll be distributed as soon  
as approved. Until then, they stay  
here.

CASEY  
That's crap, Trevor.

Trevor signals to a couple of LABORERS.



TREVOR

Well I have my limits, and this is one of them.

(to Laborers)

Get these boxes inside.

(to Casey)

We cross in the morning. Get your truck loaded - ONLY what's on the bloody manifest, got it?

CASEY

(contemptuous)

Of course, fearless leader of men.

Trevor angrily turns, un-trusting and face-to-face.

TREVOR

Moira. Remind your sister that she is allowed to operate here out of the good graces of the United Nations, a lenient President Roberto Rojas, and my personal respect for her Mother. Don't muck this up for yourselves, or the children you purpose to help.

MOIRA

I'll let her know.

Trevor walks away as the shoes are unloaded from ROSALIA.

MOIRA (CONT'D)

Ass-privilege-revoked!

Beat.

MOIRA (CONT'D)

That'll teach'im.

Casey looks fit to spit... But her sister always finds a way to make her crack a smile.

INT. GECKO BAR - NIGHT

The pointed end of a large hammer STRIKES a tree stump, missing the intended nail. Four nails protrude from the stump as UN SOLDIERS play a game of Hammerschlagen. The hammer is passed to the next player, and the game CONTINUES.

UN Soldiers, ex-pats, journalists, smugglers, whores, and the local priest fill this shanty bar. As the hammer passes, CHEERS and REVERIE. Casey stands behind Moira, beer in hand.

CASEY

I don't get it. What's the point?

MOIRA

To win.

A GERMAN SOLDIER SWINGS HARD! He HITS, driving the nail slightly. BRAVADO - DRINKING. He passes the hammer to Moira. She muscles her STRIKE right on the head, driving it slightly. BRAVADO - DRINKING - BANTER.

CASEY

Nice one! AAAHHH - You're good at this!

MOIRA

Two years of Marin County vo-tec finally paying off.

The hammer continues around the stump, each taking a STRIKE with varying degrees of success and failure. Each attempt is followed by a COMMUNITY TOAST and DRINK.

CASEY

I wanna try it.

MOIRA

It's a hammer, Casey.

CASEY

So?

MOIRA

It involves a heavy tool hitting something very hard. It's a deliberate use of force.

DRINK!

CASEY

You're afraid I'm gonna be better than you.

MOIRA

Ha!

CASEY

You are! I've always had game karma and you can't stand it.

STRIKE! DRINK! And the hammer is passed again to Moira.

MOIRA

Okay. Go ahead.

Moira gives her the hammer. Casey positions herself. The crowd falls SILENT. Casey folds into a meditative state...

CASEY

The reason I win, Moira, is because it's about focus. Focusing on one thing with all of your heart. All of your consciousness. Drown out everything around you...

MOIRA

Awww... Cut the crap, Casey, and just hit it.

CASEY

...All the negativity of people telling you that you can't... Positive optimism. Just imagine the possibilities if the whole world did that, even for a single day.

Casey calms her BREATH, lifts the hammer rather than swinging it. Her perfect minuscule TAP drives the nail completely in!

Cheers ERUPT all around. Moira moves to the bar.

MOIRA

I'm gonna go vomit.

Casey relishes the praise. The Soldiers DRINK and urge her to show them how to focus in her way.

AT THE BAR -

Moira elbows in next to Harris and signals for another drink.

HARRIS

She believes all that liberal bullshit?

MOIRA

(disgusted)  
She oozes it.

HARRIS

They live in their own little gingerbread world while the rest of us in reality have to protect 'em... keep 'em safe...

MOIRA

Oblivious! Not even a thank you.

She SLAMS her drink, orders another, and takes an interest.

MOIRA (CONT'D)

Why? Why do we do it? Protect them.

HARRIS

Cause they're like squirrels. Don't do any harm...

They watch Casey flirt and guide the smitten Soldiers in a drunken meditation.

HARRIS (CONT'D)

Sure, you could kill 'em, but they're cute. Kids like 'em. Nah...

(MORE)

HARRIS (CONT'D)  
 living in reality... that's our  
 role. Our burden.

MOIRA  
 I'm the one with the bleeding heart.  
 Keeping her dreams alive. She'd be  
 dead without me.

HARRIS  
 Lemme guess... The children - she's  
 here to save the children.

MOIRA  
 Following the footsteps of our  
 blessed mother. But I'm done - no  
 more charity.

Moira SLAMS another drink. She looks to Harris.

INT. GECKO BAR - BACK ROOM - MOMENTS LATER

Moira SLAMS Harris into the wall, nearly eating his face. A  
 mayhem of undressing in the dark space.

She's on top and PULLS his shirt off - then takes her's off.

HARRIS  
 I didn't get your name.

MOIRA  
 That's right.

Her shirt gets stuck on the locket around her neck, the exact  
 twin of the one that Casey wears.

MOIRA (CONT'D)  
 Damn it...

She works at it, but it's really stuck.

MOIRA (CONT'D)  
 Seriously...?

HARRIS  
 Maybe I can help.

MOIRA  
 Have at it.

HARRIS  
 Not that. A thousand bucks gets you  
 home?

MOIRA  
 Yeah?

HARRIS  
 You cross tomorrow, right?

Moira can sniff a deal in the works.

MOIRA

Drugs aren't my thing - not in my truck.

HARRIS

Nobody brings drugs into San Paulo. Easy stuff. Just an old man who wants to see his family.

MOIRA

An old man.

HARRIS

Yeah, kicked out during the war, want's to see his grandkids.

MOIRA

If it's so easy, why don't you do it?

HARRIS

UN enforced no-fly zone. I'd be shot down as soon as I cross the border. Fifteen hundred bucks.

Moira ponders.

MOIRA

Three thousand. I need a ticket for my sister.

HARRIS

Twenty five.

Moira begins putting her shirt back on.

HARRIS (CONT'D)

Okay... okay... Three.

MOIRA

I've never met you in my life, he's just a stowaway on my truck for all I know.

Harris digs in his pocket and presents a roll of cash.

HARRIS

Half now.

Moira LAUGHS.

MOIRA

You're never gonna see me again. All of it.

Harris has no leverage - he gives her all of the cash. She stands up off of him and pockets the cash.

HARRIS

Wha... What about this?

MOIRA

(indicating her body)

This ain't for sale. Get him in the truck tonight, I'll keep my sister busy.

She bends and plants a kiss on his lips.

MOIRA (CONT'D)

Keep her out of this, got it?

She leaves him frustrated and three-grand-short.

EXT. JUNGLE ROAD - NIGHT

The jungle PULSATES with life. Drunk Moira stumbles along.

MOIRA

(whispering)

Casey. Casey! Where the hell are you?

She's freaked out and picks up the nearest object - A massive leaf and holds it like a defensive weapon.

MOIRA (CONT'D)

Casey, this isn't funny, damn it.

The moment lasts longer than comfortable. Fun-turns-to-fear.

MOIRA (CONT'D)

(genuine concern)

Casey?

Casey LEAPS from the dark. Moira SCREAMS and ATTACKS! She spasmodically swings the leaf for dear life. Casey LAUGHS.

MOIRA (CONT'D)

You're such a bitch. Why would you do that?

CASEY

I'm supposed to do that, I'm your sister.

MOIRA

Yeah, when we're seven! I could've killed you.

CASEY

With a leaf?

MOIRA

I'd find a way. Good God, I'd find a way.

(MORE)

MOIRA (CONT'D)

(laughing)  
You suck.

Moira SNATCHES the bottle of booze from Casey hand.

CASEY

I know. Come on, I found something.

She walks into the dark forest.

EXT. ANCIENT RUINS - MOMENTS LATER

Casey leads Moira to the center of ancient, ceremonial ruins. Stone spires reach into a stunning curtain of stars above.

MOIRA

What is it?

CASEY

Ancient burial ground.

MOIRA

Ahhh... Casey, I don't wanna walk on a bunch of dead people.

CASEY

Come on. It's amazing. A whole network of these run across the forest like connection points in a spider web.

They sit in the center, looking out over a vast sky. Casey pours vodka into a cup for Moira.

CASEY (CONT'D)

Ancient people picked places like this because of the energy faults that intersect. Scientists can even measure it. You can feel the harmonics passing through, connecting you to every living thing.

She takes the bottle, leaving Casey with the cup.

MOIRA

I feel vodka, that's all.

CASEY

Come on. You can't deny that a place like this is special.

Moira rolls her eyes, but submits to its beauty.

MOIRA

You're right. It is special. You're here, I'm here. These big, ugly rocks are here.

CASEY  
Mom and Dad are here.

Moira appreciates the sentiment, they TOAST.

CASEY (CONT'D)  
Truman and Isabelle. The hero and  
the angel.

MOIRA  
To the martyr and the fool.

Moira POURS vodka on the ground, they drink.

CASEY  
To trading a glimpse of your ass for  
the greater good.

MOIRA  
And to never trading the Absolute-  
fucking-Mandrin.

Another TOAST. They look up to the stars and moon above.

CASEY  
I'm just trying to keep their legacy  
alive.

MOIRA  
When is it enough?

CASEY  
When I feel like I've made a  
difference.

EXT. UNITED NATIONS RALLY POINT - NIGHT

Glowing in moonlight, the large field is now a parking lot of  
WHITE supply trucks under the protection of UN SOLDIERS.

A SOLDIER patrolling spots something on the ground and moves  
to pick it up... A whole pack of cigarettes. Score!

He never notices Harris, Carlos, and Juan Julio sneaking into  
the maze of trucks behind him.

EXT. UNITED NATIONS RALLY POINT - TRUCK MAZE - NIGHT

The trio maneuver in the maze of trucks. A near miss as a  
SOLDIER crosses ahead. They double back, another SOLDIER!

Carlos leads them under a truck. Soldiers' feet to pass in  
front of their faces.

The Soldier hears Juan Julio's labored BREATHING. He scans  
and finds the DRIVER of the truck sound asleep in the cab.  
Satisfied, he moves on.



EXT. UNITED NATIONS RALLY POINT - TRUCK MAZE - NIGHT

Harris ushers Juan Julio along as they search the maze.

HARRIS  
Where the hell is it?

CARLOS  
It's this way. No. It's this way.

HARRIS  
Damn it, Carlos. You have no idea,  
do you?

They rush to follow Carlos. Juan Julio stops to BREATHE.

JUAN JULIO  
What is that?

Harris doubles back to spot... ROSALIA, proudly in her pink glory.

HARRIS  
Ahhh. That's your ride home.

JUAN JULIO  
I can't ride in that.

Carlos runs past - a day late and a dollar short.

CARLOS  
Oh, there it is. See. I told you.

Harris eyes him, annoyed.

The back of Rosalia's tailgate is covered with bumper stickers: ABOLISH CORPORATE PERSONHOOD. I BELIEVE #RESIST NASTY WOMAN ON BOARD. PEACE. ONLY YOU CAN STOP NARCISSISM! COEXIST

Harris looks at the bumper stickers in disgust.

HARRIS  
(annoyed)  
Awww, Christ.

JUAN JULIO  
What do they say?

HARRIS  
Fucking communists.

Juan Julio SPITS to the ground in disgust. Carlos COPIES him. Then Harris. He DROPS the tailgate and CLIMBS in.

IMPOVRISHMENT MONTAGE - MORNING

Downbeat, hip-hop version of TIBETAN MONK MUSIC FILLS OUR MIX. Sunrise in the jungle. Images of poverty and beauty.

A dog sleeps. A MOTHER feeds a baby. Peace.

EXT. UNITED NATIONS RALLY POINT - TRUCK MAZE - MORNING

FROM HIGH ABOVE - A spot of pink, ROSALIA, surrounded by white UN Trucks. An image of symmetry.

On Rosalia's engine hood Casey practices yoga. Inside, Moira sleeps it off.

Trevor FIRES a flare gun into the sky.

Birds SWARM out of trees and the Earth RUMBLES from the mass of STARTING TRUCKS.

Casey slips into the cab and coaxes ROSALIA to LIFE. Moira begrudgingly awakens, glancing toward the rear of the truck.

CASEY

All set?

MOIRA

Who? Me? Yeah - all set.

IN THE BACK - The trio of stowaways awaken among piles of boxes in the back as ROSALIA LUNGES forward.

The cab of ROSALIA is the source of the CHANTING MUSIC.

EXT. JUNGLE ROAD - MORNING

A pink dot in the middle of a meandering convoy that cuts along the jungle forest.

OUR NOW FAMILIAR, HANDMADE MAP OVERLAYS TO SHOW US APPROACHING THE BORDER OF SAN PAULO.

EXT. SAN PAULO BORDER CROSSING - DAY

A massive mural of PRESIDENT ROBERTO MIGUEL ROJAS stands vigil over ARMY SOLDIERS observing the convoy of UN Trucks. Each truck stops for inspection. ROSALIA is next.

INSIDE ROSALIA - MORNING

Casey nervously chews her nails.

MOIRA

You alright?

CASEY

Moon rises in twenty minutes.

MOIRA

So?

CASEY

Still waxing. She'll screw things up with all these guns.

MOIRA  
Just relax. There's nothing to worry  
about.

CASEY  
Something's not right. Something  
here, in this space. The energy is  
off.

MOIRA  
You're hung over.

Casey touches a crystal that dangles from the mirror.

CASEY  
It's vibrating like crazy. Feel  
that. Something is...

MOIRA  
I'm not gonna feel a rock, Casey.  
Nothing is wrong!

A QUIET beat.

CASEY  
Oh my God!

MOIRA  
What!?

CASEY  
Look at that flower.

Sure enough, there is a very pretty flower in the ditch.

MOIRA  
God why do you do that?! You scared  
the hell out of me.

CASEY  
I wanted you to see it. What kind of  
flower is that?

MOIRA  
Just go!

Casey pulls forward. An armed BORDER GUARD approaches.

CASEY  
Hello.

BORDER GUARD  
Papers.

Casey hands over UN DOCUMENTS that identify them as OFFICIAL  
CONTRACT CARRIERS.

BORDER GUARD (CONT'D)  
What are you carrying?

CASEY

Like it says - just food, blankets,  
mosquito netting, books, pencils,  
toys...

A suspicious look to her - then to Moira. She smiles.

BORDER GUARD

Show me.

EXT. BORDER CROSSING - REAR OF ROSALIA - MOMENTS LATER

Moira and Casey are flanked by gun-wielding SOLDIERS. The tailgate is LOWERED to reveal the cargo inside.

Among the boxes, Harris, Juan Julio and Carlos quietly wait. They WHISPER.

HARRIS

Get ready.

CARLOS

Not until you pay me.

HARRIS

I already paid you.

CARLOS

Don't be an asshole.

Harris digs out a wad of money - Carlos snatches it.

AT THE TAILGATE - The Guard CLIMBS inside to inspect. He pushes a box to the ground.

CASEY

Be careful!

The Guard eyes her. Moira nudges her to behave.

He continues to search... Getting closer to our trio... Suddenly Carlos LUNGES with all of his strength.

The Guard FLIES out of the truck with Carlos on top. Cans of food SPILL OUT. CHAOS ENSUES. Carlos grabs cans of food and FLEES like a thief into the adjacent field.

BORDER GUARD

Stop him!

He raises his rifle and FIRES - Casey PUSHES his gun away.

CASEY

No!

The bullet PASSES through a box next to Harris's face.

The other GUARDS raise their guns at Casey. They're pissed off. Moira slowly raises her hands.

MOIRA

Ummm, Casey.

Casey refuses to raise her hands. She picks up a can.

CASEY

It's milk. *It's just milk!*

The Guard aims again. She PUSHES it away. Carlos fades away. The Guard is steaming mad! He points gun at her, then...

BORDER GUARD

*Pick up this mess. Go.*

He angrily walks off. Moira looks to Casey with spite.

CASEY

What?

MOIRA

No more stupid?

CASEY

That's not my stupid! - It's his!

They toss items back into the truck.

CASEY (CONT'D)

I told you something wasn't right - and the moon isn't even up yet! That poor boy just wanted some milk.

EXT. JUNGLE - DAY

A photograph of Juan Julio Rojas is held up.

ANTONIO (O.C.)

This man? You're telling me that this man is in the pink truck? Juan Julio Rojas?

Carlos looks up to the daunting militant with a scarred face, ANTONIO (32), President Roberto's righthand man.

CARLOS

I saw him with my own eyes.

Antonio gazes at the photograph.

ANTONIO

If you're lying, I will kill you - then he will kill you.

CARLOS

(fist in the air)  
*Long live President Roberto!*

Carlos extends his hand and Antonio gives him cash.

INT. PRESIDENTIAL PALACE - DAY

A classic Spanish design. Colorful flags adorn a long, open-air corridor. An ASSISTANT approaches with ECHOING FOOTSTEPS that amplify his urgency.

ASSISTANT  
Excuse me, Mr. President.

PRESIDENT ROBERTO  
Yes?

ASSISTANT  
It appears the rumors are true. Your brother has returned to San Paulo. He intends to join the rebellion.

The silhouette of PRESIDENT ROBERTO (55) gazes into the garden. A painted portrait of him hangs on the wall behind him - *This is the only glimpse we get of his face.*

PRESIDENT ROBERTO  
Thank you, Antonio.

Antonio EXITS.

PRESIDENT ROBERTO (CONT'D)  
Antonio.

ASSISTANT  
Yes, sir?

PRESIDENT ROBERTO  
Bring him to me. And anyone helping him.

EXT. JUNGLE ROAD - SAN PAULO - LATER

The convoy DRIVES by the smoldering site of a battle. Burnt buildings and blackened ground. CHILDREN scavenge.

A destroyed tank has been stenciled with a portrait of SANTONIO PEREZ. VIVA SANTONIO PEREZ Y LA REVOLUCIÓN!!

A nearly full moon in the sky above.

ROSALIA turns away from the main convoy at the intersection. Moira drives. Casey waves farewell to the UN DRIVER and CREW behind, who HONK and wave as we recognize them from the bar.

INT. ROSALIA THE TRUCK - DAY

CASEY  
Germans are fun. I think they really dug the meditation exercises I gave them.

MOIRA  
That's because they're interested in  
your mindful Zen practices, Casey.

CASEY  
You think?

MOIRA  
(cynical)  
Absolutely. It's your connection to  
Earth's source they adore most.

CASEY  
(Laying head down)  
Wake me when we get there.

Casey settles in for a nap.

INT. ROSALIA THE TRUCK - REAR - DAY

Harris peers out through the truck's tarp, watching as they  
lose sight of the convoy of UN trucks.

JUAN JULIO  
When do we get out?

Harris PULLS on a string that he holds in his hand.

HARRIS  
Right now.

The string is attached to a smoke grenade - the pin is  
pulled.

INT. ROSALIA THE TRUCK - SAME

Moira drives to the sound of CHANTING MONKS. Smoke begins  
billowing from the hood.

MOIRA  
Ahhhh, crap.

CASEY  
What is it?

MOIRA  
Gotta be the water pump.

EXT. JUNGLE ROAD INTERSECTION - SAN PAULO - SAME

Moira PULLS OFF the road. They emerge in a cloud of smoke.

CASEY  
I thought you fixed the water pump.

MOIRA  
Yeah, well I guess Saturn must be  
next to Pluto or something.

CASEY  
I know, right?

Moira POPS the hood.

MOIRA  
Just get the tools.

She digs in and pulls a smoke canister as it SPUTTERS out.

MOIRA (CONT'D)  
You asshole.

She knowingly turns around to... The barrel of Harris' gun.

HARRIS  
Hey there.

MOIRA  
Seriously... this is your move?

EXT. JUNGLE ROAD INTERSECTION - SAN PAULO - LATER

Harris lowers Moira onto her ass next to Casey. Both are tied and gagged.

HARRIS  
Really sorry 'bout all this. You didn't think I'd just let you walk with three grand?

He pulls out a roll of cash from her bra. Casey STRUGGLES to move and kick Harris away from her sister.

HARRIS (CONT'D)  
Don't worry. You can pick up your truck just outside of Monte Christi. It'll be easy to find 'cause it's bloody pink.

Casey looks to Moira in rage.

CASEY  
(mumbling)  
Ooooh la elll is eee?

HARRIS  
Think of it this way - you're helping to restore the peace and bringing the great father of democracy back to the people. You're heroes!

A glance over to Juan Julio, taking a piss.

HARRIS (CONT'D)  
Moira told me to keep you out of this... But I think you need to hear it.

(MORE)



HARRIS (CONT'D)

Your bleeding-heart-peace-and-love-bullshit isn't doing anyone any good. It's people like you who make wars like this last for years. Stop rewarding people for bad behavior. Guns aren't the problem, bad guys with guns are the problem. You are the bloody problem!

Moira's eyes are daggers.

HARRIS (CONT'D)

That felt good. Okay then. We should go. Nice to meet you both. Peace.

Harris flashes the peace sign.

HARRIS (CONT'D)

Come on, let's go!

INT./EXT. ROSALIA THE TRUCK - DAY

Harris turns the ignition. CHANTING MONKS.

JUAN JULIO

*What the hell is that?*

Harris TURNS THE KEY again, and of course she WON'T START.

BEHIND ROSALIA - Casey moves her body like a yoga contortionist. Upward Dog, Low Lunge, Crane Pose. She begins to work her way out of the ropes.

INSIDE ROSALIA - The CHANTING MONKS are driving Harris nuts. He POUNDS at the radio to stop it, but fails.

He turns the key and ROSALIA STARTS UP! A smile.

BEHIND ROSALIA - Another yoga pose and Casey is free.

ROSALIA TAKES OFF. Casey makes a mad DASH and pulls a TIANANMEN SQUARE in front of ROSALIA.

CASEY

Stop!

She plants herself and raises her arms. Harris BRAKES.

HARRIS

Aww crap. How'd she... I will run you over!

He GUNS it and STOPS SHORT. Casey doesn't flinch.

CASEY

Get out of my truck!

HARRIS

You crazy bitch. Get outta my way.

He ACCELERATES, then STOPS. Casey holds her ground.

He turns - she SHUFFLES. The other way - She SHUFFLES.

HARRIS (CONT'D)  
 Unbelievable. Crazy damn hippie.  
 (to Juan Julio)  
 Wait here!

Harris OPENS his door and it's RIDDLED WITH BULLETS! The door BOUNCES closed and in the mirror, we spot Antonio and his MEN FIRING at them! Harris FIRES back.

Moira rolls towards Rosalia.

Harris SLAMS THE ACCELERATOR! Casey THUDS against the grill and hangs on for life!

Moira LUNGES with tied hands, hanging onto Rosalia's cab.

JEEPS give CHASE.

EXT. JUNGLE ROAD - SAN PAULO - CONTINUOUS

MAYHEM ENSUES - ROSALIA flees with Casey pegged to her grill. SOLDIERS fire from Military Vehicles in pursuit.

Harris drives like hell - Moira hoists herself up to the passenger door, just below the window.

Juan Julio grips as trinkets and crystals swing around him.

Boxes SPILL out of the rear, sending canned goods everywhere. Cans of milk EXPLODE as they hit vehicles.

Harris scans the mirrors, jockeying to keep the Soldiers behind him - then looks out the windshield to discover...

Casey is on the hood crawling towards him!

HARRIS  
 Awww hell....

Antonio cruises up alongside them and spots Juan Julio. They immediately FIRE at him over Moira's head.

Harris jams the wheel, RAMMING the jeep and unknowingly nearly crushing Moira.

MOIRA  
 Asshole!

Harris looks to his passenger mirror to find Moira's angry face gazing at him, tied up and hanging on.

HARRIS  
 Oh shit. Sorry!

Everyone careens as Harris avoids obstacles.

HARRIS (CONT'D)

Get her!!!

Juan Julio meagerly attempts to help Moira.

ROSALIA drives ahead, SLAMMING potholes and SWERVING with both vehicles in close pursuit.

A large TANK sits in the road dead ahead.

JUAN JULIO

*Look out!*

Casey and Harris spot the tank.

Harris PULLS a hard turn just as the tank FIRES.

Antonio's jeep CAREENS from the EXPLOSION. Moira is nearly bounced off as she clutches Juan Julio's hands.

ROSALIA BOUNDS off the road sending Casey ass-over-heels into the air. She LANDS on top of the canvas covering in the rear. As if on a mattress, she bounces around - and nearly off!

She snags Rosalia's canopy, TEARING it as she goes.

The Army vehicles continue to pursue. Soldiers FIRE.

Casey falls, hanging onto the tearing canopy. She hits the ground and holds on, now being drug behind by the fabric.

Juan Julio pulls Moira through the passenger window and into the cab of the truck just as the passenger mirror is SHATTERED with BULLETS.

Another Military Vehicle approaches head on. Harris SWERVES again and SMASHES through a barricade.

EXT. JUNGLE CLEARING (MINEFIELD) - CONTINUOUS

Casey DRAGS behind ROSALIA.

Harris and Moira spot her in the mirror, then look ahead and spot doom.

HARRIS/MOIRA

Awww... Shit.

A massive field of LAND MINE MARKING FLAGS. Harris turns the wheel HARD.

HARRIS

Go get her!

Dragging behind, Casey SLIDES directly towards a flag, then is JERKED away just before hitting it.

Moira uses her tied hands to PUNCH Harris across the jaw before crawling over Juan Julio and back out the window.

The Army Jeep SPEEDS up to run Casey over. She grasps at the canvas fabric, pulling herself towards ROSALIA. A hard turn.

Casey SLIDES opposite, the Army Jeep adjusts in time to straddle a mine. Casey skips across the dirt, trying to right herself - just in time to see a flag!

Like a spinner lure, she rolls quickly, just missing the mine - then another! Harris watches in the mirror.

Moira maneuvers along ROSALIA and DROPS into the back bed. She finds her sister still dragging behind.

The Army Jeep gets dangerously close. Casey looks ahead to another flag - a near miss as she maneuvers.

The next one can't be avoided. She clenches her eyes in anticipation... Moira GASPS and closes her eyes.

She skids over the flag - A cannon-like EXPLOSION OF DIRT shoots skyward just behind her. She's moving too fast for the mines to be effective!

The Army Jeeps SWERVES out of control.

Harris SLALOMS with ROSALIA.

Juan Julio holds on like a cat over water.

Casey skips across, hitting another mine which EXPLODES. The Jeep pursues through the mayhem. Another EXPLOSION.

A SOLDIER FIRES at Casey and misses. He aims again.... Moira throws a can of condensed milk which hits, causing him to miss his target.

Harris looks for a way out, nothing but craggy rocks in front of him. He SWERVES around another mine and SLAMS THE BRAKES!

Casey ROLLS and stops. A mine in front of her face. The Jeep STOPS behind her.

Harris is dejected - a wall jungle has stopped them.

Casey STAGGERS to her feet. Harris walks towards the awaiting SOLDIERS with arms raised. He is tackled from above by a flying, still-hog-tied Moira. She kicks his ass.

CASEY

HA! This is what you get F-Stick!

Moira strangles Harris with her ropes. Mayhem!

CASEY (CONT'D)

(out of control)

You're going to jail! You stole my truck and now you're going to jail!

Hands raised, Juan Julio makes his way around.

CASEY (CONT'D)

You are too! See how stuff just works out? It's called Karma and you're about to get a face full of it, bitch. I'm just a stupid hippie, right? Well, the universe is about to lay some shit down on you... He's not even supposed to be in this country! Exiled! Exiled!

Antonio watches, in awe of Casey's crazy OUTBURST of rage. TWENTY SOLDIERS have guns raised - she doesn't mind.

CASEY (CONT'D)

This vehicle is operating under United Nations jurisdiction. I want both of these men arrested. And I want my sister untied right now!

Antonio FIRES a line of bullets at her feet. She raises hands. Harris and Moira stop and raise hands.

CASEY (CONT'D)

(polite)  
Sorry. I'm sorry.

ANTONIO

*Welcome home Juan Julio! You look tired.*

JUAN JULIO

*I am tired. Old and tired, but still stronger than the man you work for.*

He lowers his hands.

JUAN JULIO (CONT'D)

The people have called on me to return. For them, I will fight forever.

ANTONIO

As President you never once held an election. You have the people fooled - But I know the true pig that you are. Your brother is looking forward to seeing you, and your friends.

He turns to one of his MEN.

ANTONIO (CONT'D)

Load them up.

CASEY

Wait! We have nothing to do with this!

ANTONIO

Is this your truck?

CASEY

Yes.

ANTONIO

Then I can shoot you or take you with me. Which do you prefer?

CASEY

I'm outta here. Peace.

Casey walks away. A SOLDIER approaches her... BOOM! He is VAPORIZED from an UNMARKED land mine.

A chain reaction - Harris grabs Juan Julio and RUNS into the jungle.

Antonio and his Men OPEN FIRE as they run!

The Soldiers give chase through the minefield as our foursome disappears into the jungle.

EXT. JUNGLE PATH - MOMENTS LATER

Harris and Juan Julio run with great effort.

JUAN JULIO

(panting)

It's too much. I would rather face my brother... I will fight him.

CASEY

I'm with him - this is only going to make it worse Moira! I'm sure if we just talk to them--

MOIRA

Great idea, Case - go talk to them.

BULLET HITS send debris all around.

CASEY

Follow me!

Casey runs into the jungle. Harris PULLS Juan Julio by the collar.

HARRIS

Move your ass!

Casey SPRINTS easily past them like a gazelle. Aggravation in Harris' eyes.

Soldiers BURST into the jungle in pursuit.

EXT. JUNGLE PATH CROSSING - MOMENTS LATER

Harris, Moira and Juan Julio stop at an intersection unsure of where Casey ran. Soldiers APPROACH in the distance.

Behind them - Casey sprints up the intersecting path, passing them without a glance.

CASEY

This way.

They contemplate, then follows her.

ANGLE ON - SOLDIERS navigate the jungle and converge on the intersection. They are getting close.

EXT. JUNGLE PATH SPHERICAL ROCK - MOMENTS LATER

Casey reaches a large, spherical rock where the path splits again. She works to find her bearings.

Moira, Harris and Juan Julio catch up to her. She pays no attention to them as she RUNS in a new direction.

MOIRA

Where the hell are you going!?

Convinced that she must know something, they follow.

The Soldiers make their way up a hill. They form a long search-party type line as they pursue.

EXT. JUNGLE PATH - MOMENTS LATER

Juan Julio, Moira and Harris run up hill. Casey passes.

MOIRA

How did she... Casey!

Confused, they speed up and follow her until...

They reach an ivy-covered cliff that rises into the canopy above - A TOTAL DEAD END. Juan Julio collapses, exhausted.

HARRIS

Ahhh - this is brilliant. Genius!  
Half the San Paulo army is after us,  
and you corner us here.

CASEY

Well I guess that makes you the  
moron who followed me, doesn't it?

HARRIS

I guess it does.  
(Ushering Juan Julio)  
Come on - get up behind that rock.

MOIRA

Casey, let's go!

Moira follows Harris approaching the wall.

CASEY  
I'm staying here.

MOIRA  
Don't be an ass. Come on.

CASEY  
You go. Clearly you guys have a  
thing.

MOIRA  
You know we need money to get home,  
Casey. I did it for us.

CASEY  
How noble.

Harris pulls a pistol from an ankle holster and ushers Juan  
Julio to climb up the cliff, CLEARING ivy from a crevasse.

MOIRA  
One of us can't bury our head in the  
sand and just hope shit appears  
Casey. Sometimes you gotta break the  
rules to make things happen.

CASEY  
Anything to do with him isn't  
breaking the rules - it's selling  
your soul.

HARRIS  
Thank you.

CASEY  
A gun? You plan to shoot your way  
out of this?

HARRIS  
Wasn't actually part of my plan but  
I don't have much choice now, do I?

CASEY  
You could tell them we had nothing  
to do with this!

MOIRA  
We did have something to do with it!

CASEY  
They don't know that!?

MOIRA  
So lying to them is okay?

CASEY  
Yes!



HARRIS  
 You go see if you can arrange a  
 meeting. Maybe they'll have a drum-  
 circle with you.

MOIRA  
 (to Harris)  
 You shut your mouth.  
 (to Casey)  
 You untie me.

Casey looks to her in rage and walks away. Moira begrudgingly  
 helps Harris wedge Juan Julio up into the rocks.

JUAN JULIO  
*Push me! Up. Up.*

They work to push Juan Julio up. Harris looks down....

HARRIS  
 What is she doing?

Casey sits cross-legged on a rock.

MOIRA  
 (reluctantly)  
 Meditating.

HARRIS  
 What the...  
 (Yelling)  
 What the hell are you doing?

CASEY  
 Protesting the injustice of the  
 situation.

HARRIS  
 Christ...  
 (Yelling)  
 You should try setting yourself of  
 fire. That's a protest I can  
 support.

MOIRA  
 That's enough - Casey get up here!

Casey closes her eyes to begin meditation.

CASEY  
 Have you ever heard of the Xotin?

MOIRA  
 Oh God, here we go...

HARRIS  
 Wha-the-hell is she on about?

CASEY

They were the most feared warrior tribe in this region. They would back down to nobody.

HARRIS

Wonderful.

MOIRA

Please, Casey, don't do this.

CASEY

They believed so strongly that they were chosen by the Gods, that they were impervious to all.

HARRIS

(climbing)

I don't need a damn history lesson.

CASEY

Actually you do. The Xotin were so arrogant that they started a war to push out other tribes, and were nearly decimated when they were surrounded at the Volcano Temple of Tixtec.

HARRIS

Lovely! She's on her own - I'm out of here.

CASEY

The temple became sacred ground for the tribe. They refused to go near it for fear of their own demise.

HARRIS

Here, take my gun.

MOIRA

I don't want your gun.

HARRIS

Please, take it and shoot me.

CASEY

The President's personal guard is made entirely of Xotin warriors. The guys chasing us - all of them are Xotin.

HARRIS

Never mind - I'll do it myself.

MOIRA

(yelling)

Why are you telling us this??

CASEY  
Welcome to the Temple of Tixtec.

A realization as the overall shape of the wall is revealed to be a pyramid. Harris wipes away foliage to reveal ancient carvings rising toward the sky.

MOIRA  
You mean they won't come here?

CASEY  
Don't you think they'd be here by now?

This settles in. She's right.

MOIRA  
(yelling)  
How long will they stay away?

CASEY  
Until they get the regular army here.

Moira looks to Harris for the answer.

HARRIS  
The entire army is protecting the capital. These roads... 10-12 hours.

Harris has a smirking realization.

HARRIS (CONT'D)  
She's crazy.

MOIRA  
Yup. She is.

EXT. JUNGLE PATH SPHERICAL ROCK - SAME

SOLDIERS STOP at a large, stone sphere. A long line holds at what seems to be an invisible wall, preventing them from moving forward.

EXT. ANCIENT TEMPLE PYRAMID - MAGIC HOUR

Our foursome LABORS up to the top of an ancient pyramid. Harris and Juan Julio are exhausted - Not Casey.

HARRIS  
Ok, so now we call on Great Eagle to fly down and carry us to safety, right?

CASEY  
How could you possibly know him?

HARRIS  
You should experience me for  
yourself.

Casey stops with raised eyebrow.

CASEY  
She didn't experience you. You may  
have thought she was going to. But  
she didn't.

MOIRA  
(circling her face)  
Actually right over here... Any  
questions about who I have or  
*haven't* mashed-with can come this  
way.

HARRIS  
(to Casey)  
Yeah, it's none of your business  
really.

Before he realizes it, Moira is at his neck with a knife.

MOIRA  
Go ahead, tell her the details of  
our experience.

HARRIS  
(Compliant)  
It was... limited.

MOIRA  
My fifteen-hundred?

HARRIS  
Front pocket.

She digs in and retrieves it.

MOIRA  
I get it - you overpaid, but...

She adds pressure to the blade.

HARRIS  
...We're on the same team now.

The truce is made.

CASEY  
(Disgusted)  
You guys are perfect for each other.

HARRIS  
Supply and demand was around long  
before I showed up on the scene.

CASEY

So was love and compassion. You're really gonna start a war just so you can make some cash?

HARRIS

The war's already started, love.

CASEY

And so you're gonna escalate it by bringing him back?

Casey looks to the HEAVING Juan Julio as he rests on top of an ancient sacrifice rock.

HARRIS

Yeah, well. For a bit. In the end, it'll save lives.

CASEY

You're brimming with compassion.

HARRIS

Giving free blankets and milk ain't making things better 'round here.

CASEY

Food, clothing, medicine. School supplies...yes, it makes a difference. We make a difference.

Harris LAUGHS as he finds a place to rest.

HARRIS

Tourists throwing candy from a bus.

MOIRA

(Collapsing)

Enough! I'm starving. We need to eat.

HARRIS

Don't expect your UN friends to help ya outta this mess. Only one way to save your ass from the firing squad is right ova' there.

Casey looks to the HEAVING Juan Julio as he rests on top of an ancient sacrifice rock.

CASEY

Him!?

HARRIS

Him, me, and Alvaro Rodriguez.

CASEY

The drug lord?

HARRIS  
He's a farmer.

CASEY  
Cocaine farmer.

HARRIS  
And pistachios.

CASEY  
Oh, I love a good pistachio while I  
tweak.

HARRIS  
Be a martyr if you want, but he's  
the one who paid for him and he's  
the one to get you two outta this  
mess.

CASEY  
Great, the gun-runner is gonna bring  
us to the narco for help...

MOIRA  
Stop!

Finally, SILENCE. A cute, little monkey approaches and smiles  
at Casey. A moment of connection with quiet nature... More  
monkeys encircle. Joy...

...that is violently interrupted by a DEAFENING SCREAM.  
MONKEYS SCATTER. Another SCREAM and a THUD!

Juan Julio is behind a rock CLUBBING THE HELL out of  
something with a large stick. He DROPS the stick and with a  
victorious smile holds up a dead monkey.

JUAN JULIO  
*Who is hungry!?*

Casey is in horrific shock.

CASEY  
Oh my God. What the hell is wrong  
with you!? Are you out of your mind!

Harris LAUGHS as he sees her reaction. Juan Julio is confused  
by her concern.

JUAN JULIO  
*What?*

CASEY  
You can't just... Primates have less  
than one-percent difference in their  
DNA than us!

HARRIS

Well - I guess that's enough to establish the bloody food chain isn't it?

EXT. TOP OF ANCIENT TEMPLE PYRAMID - NIGHT

A monkey on a spit over the fire. Primal faces carved in rock surround, leftovers from an ancient religion. Juan Julio takes pride in his cooking and serves others.

Casey sits next to a pile of berries, bark, and twigs.

HARRIS

What is that?

CASEY

Clearly, it's food.

HARRIS

Kind of a snob, aren't you? Nobody says clearly. Normal people say kiss my ass.

CASEY

I'm not normal.

Casey takes a bite of a twig.

HARRIS

No, you're special. You're a vegetarian. Vegetarians need their own special little menu. Makes you a snob.

CASEY

Really. And what if meat makes me sick?

HARRIS

I can accept an allergy. But your kind decided to go out and make their own little club.

MOIRA

(defending Casey)  
Harris, kiss my ass.

HARRIS

See. Normal.

Juan Julio gives Moira meat as if serving a delicacy. He points at her locket.

JUAN JULIO

Tell me about this - you both have the same.

MOIRA  
Family photo, sort of.

Moira removes it from her neck and hands it to Juan Julio.

MOIRA (CONT'D)  
Only photo we have of our mother.

He gazes at the B&W photograph of Truman Clark standing in front of his cargo plane with the painting of Isabelle.

MOIRA (CONT'D)  
She died giving birth to Casey. Our father sent them to us just before he got killed making a run.

CASEY  
While delivering food and medicine.

MOIRA  
Killed because he was a, foolish crusader like his wife and daughter.

It's as if Juan Julio has seen a ghost.

JUAN JULIO  
*This is your father?*

MOIRA  
*Yes.*

JUAN JULIO  
*...And your mother?*

MOIRA  
*In the painting, yeah...*

He looks to Moira, then Casey. He examines her eyes, then begins to kiss her face in delight.

CASEY  
Gross! Get off me creep!

He moves closer to look at Moira - his delight is palpable.

HARRIS  
Wha'z going on mate?

JUAN JULIO  
Look - look.

He shows Harris the photograph in the locket. Absolute shock.

CASEY  
What? What's going on?

HARRIS  
My parents ran a mission in a small village near here.  
(MORE)



HARRIS (CONT'D)

I spent my childhood wandering around looking for adventure - for my own tribe. That's when I met Juan Julio here. He and his friends were my biggest mentors...

Harris retrieves the full-crop image of the same photo from his pocket. Casey SNATCHES it.

CASEY

(shocked)

That's not possible...

A more complete story, with a young Harris standing next to Truman, whose hand is on the boy's shoulder. A younger Juan Julio and Alvaro are in the photo as well. Casey is crushed.

CASEY (CONT'D)

That's you... And him.

(Indicating Juan  
Julio)

And...

HARRIS

Alvaro the drug lord.

CASEY

Of course it is. And he loved you.  
You can see it...

HARRIS

And I can assure you, your father  
wasn't delivering food and medicine.

CASEY

How would you know?

HARRIS

Because I loaded his plane.

Casey drops the photo and runs away.

FLASHBACK - HAIGHT ASHBURY NEIGHBORHOOD - DAY - FLASHBACK

A mural on a wall - JOHN LENNON, JIMI HENDRIX, KURT COBAIN, JANIS JOPLIN, all wrapped in psychedelic flowers overlooking a BUSTLING neighborhood.

TRUMAN (V.O.)

To my babies, I can't tell you how  
much I miss you both. How much it  
pains me to spend even one minute  
away from your smiling faces.

A YOUNG CASEY (5) & MOIRA (8) race up the street and into a classic San Francisco row house.

TRUMAN (V.O.)

By now Moira, you will have grown new front teeth, a foot taller and are looking more beautiful than ever.

FLASHBACK - INT. SAN FRANCISCO ROW HOUSE - DAY - FLASHBACK

The girls enter an eclectic, bohemian dwelling. They find the kitchen and greet their hippie AUNT MADDIE (30) with a kiss. Simon & Garfunkel's Cecilia fills our mix.

TRUMAN (V.O.)

Be careful with all that beauty, young lady. Casey, I'm sure you've moved on from the Hobbit and are well into the second Lord of the Rings book.

Casey downs the glass of green-sludge smoothie that's been prepared. Moira dumps hers into one of the myriad of potted plants suspended in macrame plant hangers.

TRUMAN (V.O.)

I promise it all works out in the end. Just remember that the waters are murky - the truth hides - and the smallest among us can make a difference.

Aunt Maddie hands them a parcel and they gleefully RUN upstairs, through beaded doors, past lava lamps and didgeridoos...

INT./EXT. ROW HOUSE BEDROOM/ROOFTOP - DAY - FLASHBACK

...through a window to a secret rooftop perch.

TRUMAN (V.O.)

My work here is almost finished, or at least I am finished with it. What your mother started will live on if I get this right.

They dig into the parcel and find two lockets *and the letter that we are now listening to*. They read and check the photo inside the locket, then help each other put them on.

TRUMAN (V.O.)

By the time you receive this, I will already be on my way home to you. Be good to your Aunt Maddie, but don't believe everything she tells you about me. She loves you and she loved your mother, so at the very least we have that in common. God be with you, my angels - I will see you before Christmas. Love Dad.

The girls sit on the rooftop overlooking San Francisco, their lockets reflecting the golden evening light. Simon & Garfunkel's CECILIA echoes out of our mix like a memory.

EXT. TOP OF ANCIENT TEMPLE PYRAMID - PREDAWN

Casey looks over a valley under a canopy of stars. Moira approaches. Casey's swollen eyes have finished crying.

CASEY

Looks like he got the son he always wanted.

MOIRA

He didn't want a son. He was just protecting us.

CASEY

This is what protected feels like? I prefer neglected. Neglected doesn't pretend to be something else.

MOIRA

So he knew him, so what? That doesn't mean he didn't love us.

CASEY

No, but it does mean *that* asshole knows what he liked to eat for breakfast. Knows what his favorite song was. What he smelled like. Why does *he* get to know those things and I don't?

MOIRA

I'm so sorry.

Moira embraces her from behind - they gaze out together.

CASEY

All this time I thought he was a certain way, ya know? I wanted him to be... noble. In the end, he was just another gun runner like him.

MOIRA

Things just aren't ever that simple...

Casey pushes her away.

CASEY

It is that simple. You choose a side and that's it. There is no grey.

MOIRA

Oh Casey...

In a WASH OF SOUND AND WIND a military helicopter RISES in front of them! Bullets BLAST all around. The helicopter SWOOPS down and panic ensues as they SCRAMBLE for cover.

FOUR COMMANDOS slide down ropes from the chopper.

Harris FIRES at the chopper as Moira and Casey SLIDE behind a ceremonial stone, joining Juan Julio in hiding.

The Commandos DROP and the Chopper FLIES away. They exchange GUNFIRE with Harris who is easily overpowered as they advance.

HARRIS

We gotta get off this thing.

Together they begin a tactical retreat - Harris providing as much cover FIRE as he can. Juan Julio and Casey lead the search for a way out - which they find in a stone trench that runs steeply into the dark forest below - not exactly safe.

CASEY

There! Go!

JUAN JULIO

*Absolutely not!*

Without flinching, Casey gives him a push. He drops to his ass and SLIDES quickly down the trench. Now to the others...

CASEY

This way!

Casey waits as Harris and Moira approach in retreat. Harris runs out of AMMUNITION.

HARRIS

Run!

From behind a stone, a COMMANDO leaps out and GRABS Moira. Harris attempts to save her, but the other COMMANDOS quickly close in.

Moira STRUGGLES.

MOIRA

Get my sister out of here!

A look between them - then a choice.

CASEY

Moira!

Before Casey can move back to Moira, Harris grabs her as he launches down the trench. Together they SLIDE down the mossy track into the darkness - SCREAMING the whole way.

Casey's POV as the trench leads them directly towards a stone wall at breakneck speed - it looks bad until they suddenly DROP into...

INT. ANCIENT TEMPLE PYRAMID - CONTINUOUS

The hole in the trench opens into a massive cavern filled with bones from eons of ritual sacrifice. They careen down - Sounds of BREAKING bones taking the edge off their fall.

They LAND at the bottom -

CASEY  
Moirira! We can't leave her.

HARRIS  
We can't save her - not here.

Casey ponders for a moment - assault ropes DROP DOWN THE HOLE from above - VOICES of commandos are heard.

JUAN JULIO  
*Come! This way!*

They turn and spot Juan Julio in a tunnel. Casey's still not convinced.

HARRIS  
You have my word - we'll get her back!

A beat of consideration.

HARRIS (CONT'D)  
I don't give my word, ever.

They run into the tunnel with Juan Julio as Commandos RAPPEL DOWN.

EXT. JUNGLE PATH SPHERICAL ROCK - MORNING

The perimeter of the pyramid has been surrounded. SOLDIERS fill in gaps along the line. In the foreground Casey and Harris emerge from a secret hole covered in vegetation. They freeze as SOLDIERS PASS.

The coast is clear and they dash into the forest. Commandos ERUPT from the same tunnel and RAISE THE ALARM. The entire Army gives chase through the forest!

EXT. JUNGLE PATH DRY STREAM - MOMENTS LATER

They race across a field. Soldiers reach the clearing and OPEN FIRE. Bullets HIT all around. In a heart-stopping moment, REBEL FIGHTERS stand directly in their path.

Automatic weapons FIRE directly at them. Our heroes DROP to the ground. They are now stuck in the CROSSFIRE between the Army and Rebel Fighters.

A line of Rebels emerge and advance past our trio as they FIRE. Casey notices that some are wearing COLORFUL SOCCER SHOES. (The same ones she loaded onto her truck earlier)

A WOUNDED REBEL falls between Casey and Juan Julio. Eyes widen as he recognizes Juan Julio.

REBEL FIGHTER  
*Our father! It's true! You have returned.*

Juan Julio barely lifts his head.

JUAN JULIO  
Yes - I have returned.

REBEL FIGHTER  
*You will save us. You will bring us together again?*

JUAN JULIO  
(reluctantly)  
*I will... Yes, I will.*

Juan Julio ducks behind the Fighter as a bullet HITS close by. The fighter rolls on his back and looks upward.

REBEL FIGHTER  
*Long live Juan Julio.*

CASEY  
*No! You're gonna be okay...*

An attempt to check his wounds, but he falls limp, dead.

CASEY (CONT'D)  
God - he's so young.

Juan Julio genuflects. The battle PUSHES PAST them.

HARRIS  
Come on.

Casey gives a last look of compassion. Harris grabs the soldier's machine gun and they vanish into the forest.

EXT. JUNGLE PATH - LATER

The battle continues behind them, as Harris leads through thick forest. Casey still reels from the encounter with the fallen rebel.

CASEY  
I just don't get it.

HARRIS  
What?

CASEY  
Hatred. Violence.

HARRIS  
Oh, you mean human nature.

CASEY  
I can think of a lot of things I'd  
die for. Nothing I'd kill for.

HARRIS  
(ushering Juan Julio)  
Ahhh. You're young. You'll learn to  
want to kill most everyone you meet,  
like I have.

CASEY  
Did my father teach you that?

HARRIS  
Yes.

Casey absorbs this horrible thought.

HARRIS (CONT'D)  
It's what I've felt ever since the  
moment he was killed. Worst day of  
my life. Everything changed after  
that.

He falls back to help Juan Julio. Casey ponders his words.

HARRIS (CONT'D)  
*How you feeling, old man?*

JUAN JULIO  
(laboring)  
*For the people.*

HARRIS  
*For the people.*

We break through the trees and enter a DEFORESTED valley.

HARRIS (CONT'D)  
Shit. There goes our cover. Come on  
then.

Casey absorbs the sight of Harris helping Juan Julio walk  
into a destroyed rainforest. We get a sense of the massive  
scale of human devastation.

EXT. PRESIDENTIAL PALACE (COURTYARD) - MAGIC HOUR

An image of Juan Julio in fresco: Arms extended as the  
benevolent savior. Blood stains and bullet pocks mark the  
mural. A DEFIANT VOICE yells.

DISSIDENT  
 Long Live our father Juan Julio!

BANG! A firing squad sends a volley. A SPLAT of blood and the DISSIDENT'S body FALLS.

We are behind President Roberto as Antonio serves him lunch. We may notice soccer shoes on the dead man.

PRESIDENT ROBERTO  
 They would do the same to me.  
 Santonio Perez and his rebels. My  
 brother Juan Julio. The Americans.  
 The United Nations. Christian  
 missionaries. My own Congress. The  
 only thing more corrupt than power,  
 are those seeking to claim it. Tell  
 me Antonio, what do you seek?

Army vehicles are parked near the front gate, one with Moira in the back seat.

ANTONIO  
 Only your respect, sir.

PRESIDENT ROBERTO  
 Then where is my brother?

ANTONIO  
 We will have him before sundown.

PRESIDENT ROBERTO  
 (indicating Moira)  
 Who is she?

ANTONIO  
 One of the conspirators who brought  
 your brother across the border.

He looks to Moira, then back to the blood-stained mural of his brother.

PRESIDENT ROBERTO  
 She will make a nice addition to my  
 wall.

ANTONIO  
 Yes sir.

INT. PRISON CELL - PRESIDENTIAL PALACE - CONTINUOUS

A heavy door OPENS and Moira is PUSHED TO THE FLOOR inside. Light pours from a high window forming the outline of a MAN. He lifts his head to reveal the face of the hottest guy in our entire story. This is Caucasian hunk RANDY MILLER (30).

RANDY  
 Welcome.



Moira is immediately aware of her good fortune.

MOIRA  
American?

RANDY  
That's a bit limiting.  
(reaching his hand)  
I'm Randy.

MOIRA  
(taking his hand)  
Me too. I mean, I'm Moira. It's nice  
to see a friendly face.

RANDY  
The good news is that the food here  
isn't terrible.

MOIRA  
(flirting)  
Neither is the company apparently.  
So what's the bad news?

RANDY  
If you're in here, you likely won't  
be having many meals. Welcome to  
death row.

Moira examines Randy's face, her flirtations end.

EXT. JUNGLE CANTINA - LATER

A simple structure utilizing found materials and scrap.  
SANTONIO PEREZ propaganda posters adorn. THUGS and SCUMBAGS  
loiter. Our trio peers through the brush.

CASEY  
These are friends?

HARRIS  
People with mutual interests.

CASEY  
And they can get Moira back?

Harris checks the ammunition in his machine gun.

HARRIS  
It's never that simple. Wait here  
and keep him out of sight.

Harris walks, Casey steps in front of him.

CASEY  
Hell no. I'm getting my sister.

HARRIS  
Relax, I'll be right back.

CASEY

I am relaxed. And I'm going with you. He can wait here. You can wait, right?

Juan Julio can only gesture as he RECOVERS from the walk.

HARRIS

Out here with the trees and bunnies, it's is your world. Down there is mine. I'm just gonna find Santonio. He's expecting me. I'll be right back.

Harris attempts to leave, Casey stands in his way - just as she did before. He tries to go around, she blocks again.

HARRIS (CONT'D)

You're really gonna pull this again?

CASEY

Pull what?

He walks, she blocks. Face-to-face, eyes of defiance.

HARRIS

This isn't cute.

CASEY

I don't do cute. Your birthday is in May, right?

HARRIS

'The hell'd you know that?

CASEY

Only one way to deal with a Taurus. I want my sister, you want what? Money? Sex? Bragging rights?

Their eyes stay locked. He thinks. She holds her ground.

HARRIS

(to Juan Julio)

Are you rested?

JUAN JULIO

Yes. I think so.

CASEY

We're not going anywhere until we have a deal.

HARRIS

Fine - Ten grand for your sister.

Casey shakes his hand, then allows him to pass.

INT. JUNGLE CANTINA - LATER

The place is packed with toothless SCOUNDRELS. Chickens cook on a spit. Propane fryers create a thick atmosphere.

A CHEERING CROWD is gathered around a ring in the center. Fighting cocks IN BATTLE. A frenzy of enthusiastic faces clamor for a better view of the contest.

A winner is DECLARED. The PROUD OWNER raises the bird into the air. The crowd COLLECTS WINNINGS from the bookie, who is our young friend Carlos - He gets around!

At the rear of the joint, the prized bird is placed into one of several holding cages. A THUG hears a POUNDING at the door - he OPENS it...

Harris holds a gun to his HOODED hostage (Juan Julio). Casey stands behind, disgusted by the sight of the place.

HARRIS

*I have an appointment.*

GUARD

*Don't know what you're talking about.*

HARRIS

*He'll want to see me right away.*

GUARD

*(challenging)*  
*Who is it?*

HARRIS

*(not impressed)*  
*Your father.*

BEAT of unflinching bravado.

GUARD

*Gun.*

Harris offers his machine gun.

HARRIS

*Of course.*

GUARD

*She stays here.*

He looks into the cantina-of-carnage. A smile develops.

HARRIS

*No problem.*

Harris is allowed to pass towards an adjacent door.

CASEY  
*I'm going with you.*

The Guard blocks her. No way.

CASEY (CONT'D)  
 (to Harris)  
 Son-of-a-bitch.

HARRIS  
 Relax, I'll be right back. Order me  
 some tofu, will ya?

He leaves Casey in the shadow of the monolithic Thug looming lustfully over her.

CASEY  
 (righteous)  
*Is this how you'd treat your sister?*

Lust turns to anger.

GUARD  
*Would you like to see how I treat my  
 sister?*

Casey gently backs away deeper into the bar.

INT. JUNGLE CANTINA - BACK ROOM - MOMENTS LATER

Light peaks through holes in corrugate. Harris PULLS off Juan Julio's hood. The attractive and well-cropped rebel leader SANTONIO PEREZ (38) sits opposite.

SANTONIO PEREZ  
*Welcome home Juan Julio.*

JUAN JULIO  
*Oohhhh...Santonio. Look at you. The  
 student has grown to become a great  
 revolutionary leader.*

SANTONIO PEREZ  
 And our father has returned to unite  
 us once again.

A heartfelt hug between them.

SANTONIO PEREZ (CONT'D)  
 I had almost written you off, Mr.  
 Redman. I've never seen so many of  
 the president's men fighting with so  
 much passion. Clearly they fear what  
 Juan Julio means to our rebellion.

HARRIS  
 More likely because he's the  
 president's brother. It's personal.

SANTONIO PEREZ

Maybe. Alvaro Rodriguez must trust you very much indeed.

HARRIS

Trust might be too kind of a word for what we have. But then, here I am as promised.

Santonio TOSSES a wrapped package. A glance reveals cash.

JUAN JULIO

Enough secrecy, Santonio. The people need me. They are dying in my name. We must take back our country.

SANTONIO PEREZ

Soon. Factions from all regions are surrounding the Capital as we speak. Together we will lead them and drive your brother out.

JUAN JULIO

You are the son I never had Santonio. I'm so proud of you.

A sincere embrace.

INT. JUNGLE CANTINA - SAME

Casey pushes through the CROWD to find the fighting ring. Two cages with FIGHTING COCKS are prepped ringside.

CASEY

Oh my God.

Young Carlos TAKES BETS as the fight is about to begin. Casey moves to ringside.

CASEY (CONT'D)

You can't do this! Don't you dare hurt that chicken! Stop!

She steps in the ring, but is pulled back by the crowd. Cages are placed on the floor, about to be opened... Casey drops down and crawls between legs.

Cages OPEN and the ROOSTERS rush out. Casey dives, placing her body between the birds. MAYHEM! Casey SCREAMS as she is ATTACKED. It's all she can do to hold one RAGING bird above her head. Feathers fly!!

CASEY (CONT'D)

You should all be ashamed of yourselves!

The bird on the ground STABS at her.

CASEY (CONT'D)  
 OWWW! Stop it. I'm helping you.

The other FIGHTS like hell to get out of her hands. PECK.

CASEY (CONT'D)  
 OWW...Son-of-a-bitch....

Casey holds on, creating a cluster-fuck of feathers and hair. Our Thug Guard breaks through the crowd and picks her up.

CASEY (CONT'D)  
 Get away from me! Leave me alone!

SHE'S NOW THE FLAPPING chicken and uses the rooster as a weapon against him. He DROPS her to the ground and the MAYHEM ESCILATES as the other rooster JOINS IN.

INT. JUNGLE CANTINA - BACK ROOM - SAME

Harris counts his money.

SANTONIO PEREZ  
 Do you mind taking a photo?

Santonio hands him a small camera and slings his arm around Juan Julio. Harris begrudgingly TAKES aim.

JUAN JULIO  
 Ahhh... A bit lower. As if looking up to our great visionaries.

As if cued by a media handler, both men extend their arms in an open gesture. Harris adjusts...and...

CLICK. OUR FRAME FILLS WITH A FUTURE PROPAGANDA POSTER.

SANTONIO PEREZ  
 Thank you. One more.

Another pose.

CLICK. ANOTHER POSTER. 'AMIGOS EN LA LIBERTAD'

JUAN JULIO  
 Ahhh... Very good.

SANTONIO  
 Please, let me take one of you alone. The father of our democracy.

Juan Julio poses. Santonio steps back and SHOOTS Juan Julio in stomach!

Juan Julio's eyes widen and he COLLAPSES.

HARRIS  
 What the hell! Why the hell...

Harris races to help Juan Julio until Santonio raises his gun to him.

SANTONIO  
Come on, the man is a pig in case  
you didn't notice.

HARRIS  
He's your friend. He's...

Harris kneels to help the GROANING Juan Julio.

SANTONIO  
He's my competition.

HARRIS  
(attempting first aid)  
What about uniting the factions an'  
all that!?

SANTONIO PEREZ  
I need the legend of Juan Julio, not  
the man. The man only causes  
problems.  
(Laughing)  
Just ask his brother, right Juan  
Julio?

HARRIS  
Damn it. All this for a photo opp?

SANTONIO PEREZ  
Yes, but it's a great photo.  
Inspiring now that he is a martyr.  
He had his chance - it's my turn  
now. It's time for new leadership, a  
new direction.

HARRIS  
This ain't exactly wha'd I'd call a  
new direction.

SANTONIO PEREZ  
This is no longer any of your  
business.

Santonio turns the gun on him. Harris rises to his feet.

HARRIS  
Hey, it's your revolution - I'm just  
the guy who gets things. That's all.

SANTONIO PEREZ  
Like Google.

HARRIS  
Exactly - I'm your Google. Damn it,  
man - Would ya put the gun down?

Santonio aims his gun. Casey BURSTS through the door and LANDS ON HER BACK with a Rooster in her hands. The distraction allows Harris to PUNCH SANTONIO OUT COLD.

CASEY  
What the hell happened?

Harris rushes to Juan Julio on the floor.

HARRIS  
Ahhhh, you know. Politics. *Hold on, old man.*

JUAN JULIO  
*I'm bleeding badly.*

Harris grabs a nearby rag.

HARRIS  
Here. Hold it tight. We'll get you out of here.

CASEY  
He shot him? Why did he shoot him?

Harris looks out the door. ABSOLUTE MAYHEM. Roosters RUN AMOCK and the crowd CLAMORS to recapture them. Harris grabs a pistol and machine gun, then lifts Juan Julio.

HARRIS  
Grab his feet.

CASEY  
Why did he shoot him?

HARRIS  
Put down the damn bird and grab his feet!!

Casey indecisively searches...

HARRIS (CONT'D)  
Take your time, make sure the bloody chicken is okay.

She gingerly places the Rooster at an opening in the wall.

EXT. JUNGLE CANTINA - MOMENTS LATER

They struggle out the back with Juan Julio in tow. ROOSTERS-ON-THE-RUN are an effective distraction as they escape.

EXT. JUNGLE PATH - LATER

Harris & Casey make slow progress into the forest.

CASEY  
Lift!



HARRIS  
I am lifting!

CASEY  
How is it possible I'm stronger than  
you?

HARRIS  
You got the feet!

Casey zigs and zags and steps over a rock.

CASEY  
Watch the rock.

Too late. Harris trips and FALLS. Juan Julio GROANS.

HARRIS  
Damn it! How 'bout a little warning!  
You okay?

JUAN JULIO  
Yes. I'm okay.

CASEY  
"Watch the rock" - What exactly does  
that mean to you?

HARRIS  
I thought you were making an  
observation - Like, Wow - check out  
that amazing rock.

CASEY  
Where are we taking him?

Harris ponders this for a moment. Casey kneels.

CASEY (CONT'D)  
We'll find you a place to rest.

JUAN JULIO  
I'm thirsty.

HARRIS  
Santonio's men'll be on us in a  
minute.

CASEY  
He needs water.

HARRIS  
(conceding)  
Come on.

They take a moment, find unity through eye contact, and they  
gently lift together and move into the forest.

INT. PRISON CELL - PRESIDENTIAL PALACE - DAY

Randy sits on his bunk, leaning back against the wall, eyes closed in meditation. Moira faces him on the other bunk and stares at him.

MOIRA  
So what does one do to pass the time  
in a place like this?

RANDY  
Contemplation?

MOIRA  
Sounds dull.

RANDY  
It all depends on what we  
contemplate.

Moira enters his space and straddles him.

MOIRA  
It does.

RANDY  
You're incredibly attractive...

MOIRA  
(provocative)  
I know... Won't this be fun!?

RANDY  
...Without question.

She kisses him - his resistance is weak. The door OPENS and in walks President Roberto.

PRESIDENT ROBERTO  
I'm sorry... Shall I come at another  
time, Brother Randal?

Moira realizes that she's just mounted a monk.

MOIRA  
Brother?

RANDY  
Franciscan.

Moira climbs off.

PRESIDENT ROBERTO  
You haven't told her.

RANDY  
Just getting to that part actually.

PRESIDENT ROBERTO

Yes. Randal is a man of great faith, which is why I can trust him in a confined space with a woman such as yourself.

MOIRA

The hell is that supposed to mean?

PRESIDENT ROBERTO

This is a compliment. I see that you are not devoted to the cause of revolution. Bringing my brother back isn't the sort of thing you are willing to die for, am I correct?

MOIRA

Just business.

PRESIDENT ROBERTO

As I suspected. Let me tell you about my business. Rebel fighters are planning to attack this city. I need you to tell me where you intended to bring my brother so I can prevent this.

MOIRA

(contentious)

Or you could just leave. The people don't want you.

He stands - knowing he won't win this.

PRESIDENT ROBERTO

People don't know what they want. They only know what they fear.

MOIRA

They don't fear you.

PRESIDENT ROBERTO

Some, no. But they fear a country without law and order, and this is enough. I've created prosperity. Forestry jobs. Mining jobs. And most importantly I've created discipline and protection. And what has my lazy, idealist brother returned to offer?

RANDY

Compassion.

PRESIDENT ROBERTO

A good thing for a church. But for a society, the only thing compassion brings is chaos and terrorism. I'm sure Brother Randal can tell you about the martyrs.

(MORE)

PRESIDENT ROBERTO (CONT'D)

He deals with many of them. Will you pray with this one as well?

RANDY

If she will have me.

PRESIDENT ROBERTO

Good luck. She seems to be... Not very pious.

He exits. Moira looks to him in shock.

MOIRA

You're not a prisoner.

He shakes his head.

MOIRA (CONT'D)

You work for him?

RANDY

No. I stay here by choice to serve those who will die here.

MOIRA

Shit.

Moira gazes out the tiny window at clouds in the sky...

FLASHBACK - EXT. VILLAGE SCHOOL - DAY - FLASHBACK

The sound of CHILDREN SINGING. The DC-3 with the painting of Isabelle looking like a faded postcard. A little 3-year-old MOIRA daydreams as she admires the plane.

Truman unloads boxes, handing them to CHILDREN who deliver them to the schoolhouse. A newly built structure. Primitive, clean, and welcoming.

We find ISABELLE - a pregnant woman living her dream, serving TEACHERS and CHILDREN, creating a place for learning. She is magnetic as she stocks the shelves while the CLASS SINGS.

She walks to the DC-3 to find Truman unloading boxes from the back door of the aircraft. Truman picks up little Moira.

TRUMAN

*Ahhh - my beautiful!*

Truman kisses the girl and passes her to Isabelle as if she were a little airplane. She carries Moira through the scene.

TRUMAN (CONT'D)

She was perfect. She might have the fly-bug in her after all - Isn't that right, Moira!?

A peck between busy people in love. They walk to the school.

ISABELLE

Any news?

TRUMAN

More of the same. Two brothers  
fighting it out to the death.

ISABELLE

(exasperated)

God - If they only had a sister.

TRUMAN

Ha! One like you.

ISABELLE

Yes - One like me. Someone without  
an ego who can get things done.

TRUMAN

*El Presidente*, is that what I should  
call this ego-less woman I married?

ISABELLE

You should, but you won't.

Distant GUNFIRE and SMALL EXPLOSIONS. The mood shifts.

ISABELLE (CONT'D)

You should get the plane out of here  
before they close this area off.

TRUMAN

Sometimes I think you care about  
that damn plane more than me.

ISABELLE

Of course, how else would I supply  
my school? I only need you until she  
learns to fly.

She looks over at Moira.

TRUMAN

Ouch.

Now the kiss of a lover.

ISABELLE

You are my Sun. She is my moon.

(indicating the  
school)

They are my stars and the hope for  
my home.

More distant GUNFIRE.

ISABELLE (CONT'D)

Go. We will be fine. If there's a  
problem, we'll go to the monastery.

TRUMAN

Monks! Thoughts and prayers won't stop the bullets. What good will monks do?

ISABELLE

(moving close to him)  
Right thought. Right speech. Right action, and we will change our world.

TRUMAN

I love you.

ISABELLE

I will see you in a few days.

Isabelle turns and enters the school.

ISABELLE (CONT'D)

*I don't hear singing! I want to hear more singing!*

The ANGELIC VOICES begin again, PLAYING OVER...

Smoke billows from the DC-3 engines as they start.

Harris performs a LOW FLY OVER as he departs.

EXT. JUNGLE PATH (EDGE OF RIVER) - TWILIGHT

OUR CRAYON MAP giving context - OUR LOCATION IS NEAR A RIVER. A CASCADING river.

Casey delivers water into Juan Julio's mouth at the edge of the water under jungle canopy.

CASEY

We need a hospital.

HARRIS

We'll stay here tonight. Find some wheels in the morning.

Movement in the shadows behind them. Like a SILENT COMMANDO TEAM, figures slide down ropes.

HARRIS (CONT'D)

Ever hear of a town called Corralitos?

CASEY

Great idea! It's the center of an incredible vortex area because of the volcano. Lot's of healing energy, I've gone there just to sort of get focused, you know.

He is baffled by her.

HARRIS

Yeah... Exactly. That's the one. We follow the river, we'll find it. Alvaro Rodriguez lives nearby. He's our best option to save him and get your sister back.

CASEY

So... This drug lord.... is he another friend, or just a person with mutual interests?

HARRIS

Is there a difference?

In a flash of motion, Harris SPINS around and aims his pistol at the dark figures - a band of TREE HIPPIES.

FREEDOM

Whoa...It's cool man.

HARRIS

No man, it ain't.

CASEY

FREEDOM!!!!

HARRIS

What?

Casey LUNGES and CLINGS to the Doonesbury-like character named FREEDOM who hasn't been sober for years.

FREEDOM

Casey! How you doin', baby?

CASEY

God it's good to see you. You still livin' up high?

FREEDOM

In every way possible.

Harris maintains his stance with gun drawn. Fellow hippies SUNSHINE and CHRISTMAS, gaze cautiously at him.

FREEDOM (CONT'D)

What's with the N-R-A?

CASEY

This is Harris. Harris, Freedom.

HARRIS

Freedom?

FREEDOM

You can call me Free. Sorta easier, ya know?

HARRIS  
 Much easier.

FREEDOM  
 This is Sunshine and Christmas.

HARRIS  
 Sunshine and Christmas. Jesus...

Harris finally lowers his gun. Freedom shakes his hand.

FREEDOM  
 Good to meet ya.  
 (looking to Juan  
 Julio)  
 Hey, I know that guy. Isn't that...

CASEY  
 Yes, it is.

Freedom approaches the weakened Juan Julio.

FREEDOM  
*Hello, Mr. Rojas.*

JUAN JULIO  
*Hello.*

FREEDOM  
*It's an honor to meet you. My name's  
 Freedom.*

JUAN JULIO  
 Ahh. I've been looking for freedom.

A smile exchanged.

FREEDOM  
 I studied your revolution in  
 college.

JUAN JULIO  
 Berkley?

FREEDOM  
 Santa Barbara.

Freedom examines his wound.

FREEDOM (CONT'D)  
 Looks pretty bad.

CASEY  
 We need a hospital.

FREEDOM  
 This can't wait. We can help him.



HARRIS  
You? What can you do?

FREEDOM  
I have my doctorate in medicine.

HARRIS  
You do?

Sunshine and Christmas move in to help.

FREEDOM  
Yeah. So does Sunshine.

HARRIS  
Doctors? The hell you doin' out here?

FREEDOM  
Saving the trees, man.

A re-invented Where Do The Children Play ENTERS OUR MIX.

EXT. TREETOP CANOPY - MAGIC HOUR

We're high in the jungle canopy, SLIDING between colossal trees. It's breathtaking and gives a sense of scale.

Freedom RIDES A ZIP-LINE with a water container slung over his shoulder.

EXT. TREETOP HIPPIE CAMP - CONTINUOUS

Freedom LANDS inside the crotch of a massive tree where a treetop camp has been established.

Casey attends to Juan Julio who has been bandaged and rests in a hammock. Freedom approaches and pours water.

FREEDOM  
He'll need a few days before we move him.

CASEY  
You're an angel, Free.

FREEDOM  
Yeah, well...Wherever we take him, I'm afraid he'll be mobbed or killed depending on our luck.

HARRIS  
I don't believe in luck. You keep him alive, I'll get him outta here.

Harris stops abruptly as he gets a glimpse over the edge.

HARRIS (CONT'D)  
Aww, crap. How high are we?

FREEDOM  
'Bout a-hundred-and-sixty-feet.

Freedom grabs a rope and casually SWINGS out and back.

HARRIS  
The hell is this place?

FREEDOM  
The Alamo.

CHRISTMAS  
Our last stand to end corporate  
greed and the rape of mother-father  
Earth.

HARRIS  
Mother-father..? You live up here?

FREEDOM  
Three years now.

HARRIS  
To save the forest?

SUNSHINE  
Protecting Source.

HARRIS  
Source?

Freedom caresses the tree.

FREEDOM  
Absolutely. Here's the proof. This  
whole stand of Giant Cedars was  
slated to be cut down. As long as  
we're here, they live.

Harris takes a moment to digest the concept.

HARRIS  
That's ridiculous. You know how big  
this forest is?

FREEDOM  
Yeah, man - beautiful. We've got zip  
lines covering almost a full square  
mile.

HARRIS  
A square mi...You think the lumber  
industry gives a shit about your  
square mile of...People want coffee  
tables man, and they're gonna get  
'em one way or another.

FREEDOM

There's a lot of negativity you're dealing with.

HARRIS

I think you mean reality.

SUNSHINE

Reality is what we make it.

HARRIS

Lemme guess, you got a bunch of bleeding-heart, fair-trade coffee drinkers funding this big club house and talkin' about how they're saving the rainforest. Eco-friendly masturbation is what it is.

FREEDOM

Really? And how do you propose to save the last of this species?

HARRIS

Hell, I don't know. Build an amusement park. You wanna save the planet, sell tickets.

CASEY

Enough.

Casey gives a hard nudge, throwing his balance.

HARRIS

(panic)  
Easy!

CASEY

Sorry, can I talk to you?

Harris clings to a hanging rope.

HARRIS

Yeah. Let's talk.

EXT. TREETOP HIPPIE CAMP - MOMENTS LATER

Casey pulls Harris to a private branch.

CASEY

Maybe you can hold back your fascism just a little.

HARRIS

Fascism!? Do you even know...

CASEY

I just want my sister back.  
(re: Juan Julio)  
And he needs their help.

HARRIS

Well, don't get too attached. El Presidente wants his brother - he's the only way you get Moira back.

CASEY

No. I can't trade one life for another. I thought he was your friend.

HARRIS

A friend of your father's, not me.

CASEY

There has to be a better way.

HARRIS

You gotta grow up. You gotta pick a side, warts and all. Moira's gonna face the firing squad. You hate his kind - remember? He's a monkey killer.

Harris flinches from losing his balance, then recovers.

CASEY

That doesn't mean I want him dead. More violence is not the answer.

HARRIS

Your father got himself killed with a bleeding heart like yours.

CASEY

No - He died with a plane full of guns. He died like you will - from a lust for money, glory, and control.

HARRIS

The hell do I control!?

He is clearly unnerved by the height, he teeters a bit.

CASEY

Nothing! That's why you want it so badly. You bring guns, bullets, bombs... And him!

(indicating Juan  
Julio)

People like you create fear and chaos just so you can then show up and control it to make people believe that they need you.

HARRIS

Can you even hear yourself? You don't make any sense. Are you... God I hate the smell of patchouli!

He storms away, leaving Casey a moment between her and the fragile Juan Julio, who has heard everything.

INT. PRISON CELL - PRESIDENTIAL PALACE - NIGHT

Moira sits directly across from Randy. Face-to-face. Moonlight pours in. These people should really have sex.

MOIRA

Why couldn't you have been gay? I can work with gay. Gay understands me. Gay has passion. A monk I don't understand.

RANDY

Oh but I do understand you - And I have lots of passion.

He reaches out and takes hold of her locket.

RANDY (CONT'D)

May I?

A nod. He OPENS it and examines the photo inside.

MOIRA

The only image we have of our mother.

RANDY

When did she pass?

MOIRA

Giving birth to Casey. He died three years later in a crash about fifty miles from here.

RANDY

A missionary?

MOIRA

(chuckling)

Hardly. Just a guy who got himself killed for his wife's obsession and left behind two lost girls.

RANDY

Well, must have done something right. You found your way to this place.

MOIRA

Lot of good that's done.

RANDY

Living for something bigger than yourself - no greater purpose in life than that.

MOIRA

There *is-no* greater purpose. You stay here with people like me to feel better about yourself. Me, I just want out.

RANDY

Compassion. Com - Passio. Latin. It means to suffer-with, not feel sorry for. Certainly you're suffering-with someone.

EXT. TREETOP HIPPIE CAMP - NIGHT

Casey dangles her feet in contemplation. Juan Julio awakens with a COUGH and a MOAN. She moves to him attentively.

CASEY

How can I help? What do you need?

JUAN JULIO

Nothing.

CASEY

Drink.

She helps him drink from a water bottle.

JUAN JULIO

Cassandra.

CASEY

Yes.

JUAN JULIO

Apollo's lover. Given the gift of prophecy and the curse that nobody would believe her.

Casey works to comfort him. Hidden in the background, Harris observes Casey's compassion.

JUAN JULIO (CONT'D)

My brother is not a bad man. He loves this country as I do. But people are more interested in charisma than virtue. He is a charismatic leader, the people will follow a corrupt fool as long as they are entertained by him.

CASEY

If he were here now I'd push him off this branch.

Juan Julio smiles.

JUAN JULIO

Not possible. To go against who you are inside, Cassandra, is to kill God himself.

CASEY

Well, I would do anything for my sister.

JUAN JULIO

Don't be ruined by the logic of this world as I have been - only do what is truly in your heart. This is what your father did and what he want's you to do.

Harris watches as she cools his fever with a cloth.

EXT. JUNGLE FOREST - NIGHT

The moon illuminates the top of the canopy.

FLASHBACK - INT./EXT. SCHOOL - NIGHT - FLASHBACK (DREAM)

Propaganda fliers supporting YOUNG PRESIDENT JUAN JULIO spit out of an old copy machine. A very pregnant Isabelle makes stacks of them while 3-year-old Moira makes a mess.

ISABELLE

Moira, sweetheart - Go play with your toys please.

Young Moira KNOCKS DOWN a large stack. Before Isabelle can get angry, Truman enters and SWOOPS the girl into the air.

TRUMAN

That's my girl! Always stick your nose where it don't belong!

ISABELLE

Are you clear on where these should be dropped?

TRUMAN

(playfully)  
You could tell us three more times if it will make you feel better, right Moira?

ISABELLE

This man will make the change we've been waiting for - I feel it in my gut.

He stops her frantic working and places his hand on her belly.

TRUMAN

Maybe it's not him you're feeling -  
maybe it's her.

ISABELLE

Don't be silly. She has nothing to  
do with this. We have to get this  
right before she gets here. Our  
girls must not live with this chaos.

She picks up one of the fliers.

ISABELLE (CONT'D)

He is our chance. I've seen it. I  
know it. You should listen to me  
because I can hear the universe.

He kisses Moira as he sets her down, then kisses Isabelle.

TRUMAN

If you believe in him, then I  
believe in him.

ISABELLE

This is the correct answer.

She hands him a stack of fliers.

ISABELLE (CONT'D)

Go!

EXT. SCHOOL - NIGHT (FLASHBACK)

Truman carries the fliers to his plane in the field behind  
the school. He hands them to a YOUNG HARRIS (10).

TRUMAN

This is it - I want to be finished  
before dawn.

YOUNG HARRIS

I go up with you on this one, right?

TRUMAN

Not yet kid, but I'll let ya start  
the engines.

An excited Harris RUNS to the plane, ready for his adventure.

EXT. TREETOP HIPPIE CAMP - MORNING

Freedom, Sunshine and Christmas sleep in an embrace. Harris  
is sleeping near Juan Julio, fearfully grasping onto a branch  
- opposite him Casey meditates in a seated, balanced pose.

Harris ABRUPTLY AWAKENS from his dream and nearly falls from  
the high branch - Casey's quick reaction prevents this - her  
hands landing on him to stop his movement.



HARRIS  
Ahhh!

CASEY  
(eyes still closed)  
Shhhh. You're okay.

HARRIS  
(looking down)  
Like hell... This is crazy.

CASEY  
Shhhh.

HARRIS  
What? I gotta get down from here.

She grabs his hands.

CASEY  
No. I've got you.

HARRIS  
Yeah but who's got you?

CASEY  
Look at me. Only me. Listen to my  
voice.

Harris looks to her closed eyes. She speaks calmly.

CASEY (CONT'D)  
What color were his eyes?

HARRIS  
...I don't remember.

CASEY  
Yes you do.

Harris closes his eyes. His balance falters and grabs Casey's hands tighter.

HARRIS  
Green.

A smile on her lips as she draws a mental picture. She shifts her hands to clasp his more gently, a sense of care.

CASEY  
I thought I hated you. That he  
believed the same things you  
believe.

HARRIS  
But...?

CASEY

I don't hate you. I hate that I'll never know if I should be mad at him. Was he a hero or a crook. I'll never know the truth and I hate that.

Eyes stay closed. Harris changes hand positions covering hers with his in a seductive way.

HARRIS

You want the truth?

CASEY

More than anything.

HARRIS

Churros.

CASEY

What?

HARRIS

He chopped vanilla beans right into the dough.

CASEY

Seriously? That's incredible. He did that?

HARRIS

Good lord it was epic. He'd have me buy two beans from the market every Friday morning.

CASEY

Friday - why Friday?

HARRIS

Because he would soak them in Rum until Saturday afternoon for Sunday morning Churros and coffee.

CASEY

(inhaling to smell)  
Vanilla Rum Churros.

Hands move to fingertips - they move close, eye closed - approaching a kiss.

HARRIS

I can smell it.

CASEY

So can I...

HARRIS

(Eyes open)  
No, seriously. French fries.

A beat before she can smell it for herself - ALERT.

CASEY  
(eyes open)  
That's my truck.

She looks over her shoulder to the distant forest.

HARRIS  
What?

CASEY  
ROSALIA runs on vegetable oil.

HARRIS  
No shit? Thought that was just a  
treehugger gimmick.

In the distance, ROSALIA ambles along a dirt road. Casey  
SPRINGS INTO ACTION. She races past Harris, who frightfully  
clings to anything he can.

Her balance is amazing, leaping from branch-to-branch,  
finally landing where Freedom lumbers.

She swipes his PULLEY DEVICE, rushes past Harris again, and  
LEAPS FROM THE BRANCH, catching a zip-line with the pulley  
all in one motion! Super cool stuff.

ON THE ZIP-LINE - Casey GASPS, realizing how high she is. She  
flips a lever that locks the pulley to the cable.

HARRIS (CONT'D)  
(under his breath)  
Absolute nut-job.

He slings his machine gun on, then grabs another pulley  
device as Freedom slowly awakens.

HARRIS (CONT'D)  
How does it work?

Freedom is in a fog.

FREEDOM  
(sniffing the air)  
Dude. Did you make pancakes?

HARRIS  
(annoyed)  
Aww hell....

Harris rushes to the zip-line and hangs the pulley. He FLIPS  
a lever to LOCK the pulley to the cable.

With a BREATH of courage, Harris leaps and RIDES.

EXT. ON THE ZIP-LINE - DAY

Casey is high above and RACING into the canopy of another tree. She lifts her legs to pass through a hole in the foliage. She opens her eyes to see...

The zip-line rounds the tree-trunk, making a 45 degree turn. She hangs on tight! Her body sways high above the cable from centrifugal force as she rounds the tree.

Crazy speed. Her SCREAM awakens a TREE HIPPIE sleeping in this tree. He sits up in time to see...

Harris CRASHING through the foliage with much less grace.

HARRIS

Awww...Christ...

Harris hits the corner with his greater mass, causing him to loop all the way over the cable, then back down...

One hand loses grip as he completes the loop. He sways erratically, clinging for life.

The Tree Hippie watches him pass. For all he knows, this could simply be a bad drug trip.

EXT. ON THE ZIP-LINE - DAY

Casey is SLIDING parallel to ROSALIA, still hundreds of yards away. Tree branches WHIP past as she gains speed.

Harris recovers. Tree limbs SMACK him at every chance.

Two large stone pillars rise before her.

She lifts her feet and WHIPS past as...

FROM ABOVE, the ground drops out below into a vast canyon. Hundreds of feet high! It makes you wanna puke.

CASEY

Oh my God...

ROSALIA is parallel, driving along a cliff edge.

CASEY (CONT'D)

(Angry)

That's my truck!!!!

Harris breaches the canyon and GASPS for air.

HARRIS

You're a bloody lunatic!

He is closing in on her.

Jagged rocks below give scale to our tiny, rapidly descending heroes speeding high above.

Angry foliage greets them on the other side of the canyon.

And another tree, another HIPPIE. The cable makes a tight corner again. WHOOSH....

This time Casey has enough centrifugal force to circle the cable twice! Absolutely out of control.

Harris does the same - a violent, vomit-inducing centrifuge as he spins over the cable.

Harris is right behind her now. We are SLIDING perpendicular to Rosalia's path, rushing on a course that will take us directly above the truck.

Closer and closer...Casey tries to get a glimpse of the driver.

WHOOSH, ROSALIA passes under the zip-line well before Casey and Harris cross the road.

CASEY

That's my truck asshole! Stop!

They SMASH through another piece of foliage and can see the END OF THE LINE. A dead end at a tree on the other side of the small pool of water.

CASEY (CONT'D)

I can't stop!

HARRIS

Let go!

Doesn't seem like a good idea.

They are RUSHING to certain heavy impact if they don't.

Harris takes action and wraps his legs around her, then let's go of his pulley. He hangs from her waist for a beat, forcing her to lose her grip.

They tumble through the air and SPLASH into the water.

EXT. SMALL POOL - CONTINUOUS

Casey and Harris BURST to the surface. She is unstoppable as she CLAMORS to the shore and runs to a perch overlooking the valley below.

ROSALIA continues to meander along the winding dirt road. She is out of options, she SHOUTS

CASEY

Stoppppp!

Harris finally catches up to her.

CASEY (CONT'D)  
 Son-of-a-bitch. That's my truck.

He is amazed at her ferocity.

HARRIS  
 I get it. That's your truck.

All they can do is watch as ROSALIA slowly rounds a hairpin turn, bringing it back in their general direction on the hill below them.

Behind, the lord-of-the-hippies approaches, *BLUE* from our opening scene now years older. A lions mane of dreadlocks.

BLUE  
 Welcome.

Harris and Casey jump in fright.

HARRIS  
 Christ, you guys are everywhere.

BLUE  
 Like forest nymphs.

HARRIS  
 Yeah - somethin' like that.

CASEY  
 I need to stop that truck!

BLUE  
 This is my valley. I stop loggin' trucks all day long.

A long awkward beat as he takes it all in.

CASEY  
 Ok, then...Will you?

BLUE  
 No worries. He's gotta round that hairpin, then climb the hill over on this side.

A long beat.

CASEY  
 ....And that's where we stop him?

A long beat.

BLUE  
 Used to just drop boulders on the road, but they'd push 'em off. This way takes 'em about four hours to stop. Costs 'em a fortune in overtime.

A look between Harris and Casey - this guy is nuts.

CASEY

What way?

Blue smiles the smile of a thousand bong-hits. He leads them to a primitive lock rail (used back stage to anchor backdrops). He pulls the tail on one of many ropes. The knot breaks and the rope gets sucked up into the trees above.

EXT. JUNGLE FOREST - SAME

A CHAIN-REACTION... A boulder in a sling DROPS and SWINGS like a pendulum. Another SWINGS in the opposite direction.

EXT. JUNGLE ROAD - SAME

FROM HIGH ABOVE - the boulders SWOOSH back and forth across the road making one hell of a deadly road block.

ROSALIA STOPS.

Casey and Harris approach ROSALIA from behind. The rear cargo area is filled with colorful soccer balls. Harris takes aim while Casey reaches for the door. She pulls it OPEN.

A familiar face - young Carlos.

CARLOS

Hola chica!

Casey PULLS him out by the collar.

CASEY

You little punk. I'm gonna wring your neck!

HARRIS

Ahhh - of course. Carlos. How've you been my little master of corruption.

CARLOS

(nervous)

Hey Harris. What's up?

HARRIS

(to Casey)

Hold this, will ya?

He hands Casey his machine gun and holds Carlos against the truck. She awkwardly HANDLES the weapon.

HARRIS (CONT'D)

How much did Santonio pay you to sell me out?

CARLOS

We're friends. I wouldn't sell you...

HARRIS

How much!?

CARLOS

The truck. He promised to give me the truck.

AUTOMATIC FIRE. Harris and Carlos hit the deck.

CASEY

(euphoric)

Oh my God! That's incredible.

HARRIS

Gimme the damn gun.

Harris reaches, Casey avoids.

CASEY

No, wait.

A squeeze of the trigger sends more ROUNDS INTO THE AIR.

CASEY (CONT'D)

That's amazing. Have you tried this?

Harris SNATCHES the gun.

HARRIS

How have you managed to stay alive this long?

CASEY

(confident)

'Cause I was born Aries rising during the solstice.

HARRIS

So you're just the perfect combination of smart, sexy, and cute then, I guess.

CASEY

Yeah, something like that.

For the first time, a smile between them. An honest moment of camaraderie as he looks up to her.

HARRIS

Ya got yer truck back.

CASEY

(smiling)

Of course I did. Just like I'll get Moira back - I can feel it.

GUNFIRE. Casey, Harris & Carlos flinch, then raise hands. A line of REBEL FIGHTERS approach from behind (all wearing soccer shoes).



HARRIS  
 Son-of-a-bitch. Ya had to go  
 shootin' the damn gun off like an  
 idiot...

CASEY  
 This was not my fault.

He and Carlos simply stare at her...

CASEY (CONT'D)  
 Okay. Yeah. This was me. That was  
 really dumb.

HARRIS  
 (quietly)  
 Get in.

CASEY  
 What?

HARRIS  
 Go now. Save Moira.

Casey is unsure.

CASEY  
 I can't just leave you here.

Harris looks to her with sincerity unseen until now.

HARRIS  
 Find Alvaro. He loved your father  
 like I did. He can save Moira. Go!

Harris DASHES into the jungle, DRAWING FIRE. Carlos RACES OFF  
 in the other direction and DRAWS FIRE. Casey has a chance!

She jumps into ROSALIA, calculates the swinging boulders...  
 POPS THE CLUTCH. A mass of soccer balls SPILL out of the  
 back. Rebels FIRE - colorful EXPLOSIONS as bullets RIP  
 through soccer balls.

ROSALIA races between a brief gap in boulders. SLAM! The  
 second boulder hits the rear quarter, RIPPING the canvas off.  
 The truck LEANS but stays upright and continues ahead.

INT. ROSALIA THE TRUCK - SAME

Casey gazes into the mirror as Harris and Carlos dash into  
 the forest.

3She drives on alone, unsure.

EXT. PRESIDENTIAL PALACE (COURTYARD) - DAY

Randy carries a prayer rope as he walks across the courtyard  
 with a PRISONER (45), head bowed in prayer.

The prisoner takes his place at the wall, the FIRING SQUAD readies, Randy delivers final words and steps away...

MARTYR

Long live our father Juan Julio  
Rojas!!!

BOOM!

INT. PRISON CELL - PRESIDENTIAL PALACE - SAME

Moira flinches, watching from a small window. Randy steps in to deliver a silent prayer over the man. Moira watches in horrific anticipation.

EXT. JUNGLE FOREST - LATER

The silhouette of a human figure spins above. Juan Julio is being lowered into the back of ROSALIA among the remaining boxes of school books. The mood is gloomy.

FREEDOM

He passed just after you guys left.  
Smelled tortillas and asked for  
breakfast - when I came back he was  
gone. I'm sorry I couldn't do more.

CASEY

Thank you, Free.

She gives Sunshine a hug goodbye. Then Christmas.

SUNSHINE

Are you sure we can't come with you?

CASEY

The trees need you. I've got this.

She climbs into ROSALIA and STARTS THE ENGINE.

FREEDOM

Case, the guy runs an international  
drug cartel. You can't just go  
knocking on his door.

EXT. MISSION STYLE MANSION - LATER

Casey KNOCKS on the door. She waits. KNOCKS again. A gun is lowered to her head from off-screen.

CASEY

(raising her hands)  
Alvaro Rodriguez?

The hand PULLS the hammer back.

CASEY (CONT'D)

Tell him that Juan Julio Rojas would  
like to meet him.

The gun lowers. Casey turns to see Victor, the nervous henchman we met earlier at the airstrip.

VICTOR  
(amazed)  
Juan Julio has returned?

INT. ALVARO'S OFFICE - LATER

Taxidermic heads gaze back at Casey. A new level of hell for her. Alvaro OPENS a fresh bottle of JOHNNY WALKER BLUE and POURS. (The same bottle that Moira procured.)

ALVARO  
It's the only bottle in the country.  
Are you sure you wouldn't like some?

CASEY  
I'm fine, thank you.

ALVARO  
So Harris has been captured by Santonio, your sister is being held by the president, and his dead brother is in your truck.

CASEY  
That's about it.

ALVARO  
And you came to me because?

CASEY  
Harris said you can help. That you loved my father.

ALVARO  
I see. Harris lied to you, which is normal. I hated your father.

He turns a photograph on his desk toward her - it's Alvaro and her Mother, Isabelle in a romantic moment. Disbelief...

ALVARO (CONT'D)  
It's your mother I loved. She left me for your father.

CASEY  
(deflecting)  
Of course... When she found out where your money came from.

ALVARO  
(Chuckling)  
Your mother built this empire with me. A ruthless business woman - more cutthroat than me. She was also obsessed with changing the world, saving the children, feeding the poor with everything we made.

(MORE)

ALVARO (CONT'D)

When I refused to help with her bleeding-heart causes, she found an idealist crusader who would.

CASEY

(holding her locket)

But the picture... You, him, Juan Julio, Harris...

ALVARO

You father was useful. He made me lots of money.

CASEY

Is that all you care about?

ALVARO

You want compassion? I'm the largest employer in the country. I own more property than the government. I represent thirty percent of our pistachio exports.

CASEY

And one-hundred percent of the cocaine exports.

ALVARO

You believe that equality is deserved by all. By simply being born that all are equal. Fair does not exist - this is the reality of the world we live in, not the one made up in your head. Your mother knew this.

CASEY

She tired to help people who couldn't help themselves.

ALVARO

She gave away things to people who did not earn them. She fed a lie.

CASEY

She saved lives.

ALVARO

(angry)

And she died giving birth to you. Is that fair?

A conversation closer. She moves to leave.

CASEY

You paid Harris to bring Juan Julio back. You must care.

ALVARO

President Roberto is smart - he taxes people like me. He takes from the wealthy and gives to the poor just as she did. Juan Julio was a foolish idealist who could be manipulated, like your father. Juan Julio is better for my business.

Casey exits.

INT. PRISON CELL - PRESIDENTIAL PALACE - EVENING

Moira paces. Randy prays.

MOIRA

How can you just sit here and watch this happen over-and-over.

RANDY

I pray.

MOIRA

Wonderful. How did those prayers work out for the guy out there?

RANDY

I think it helped him cross over.

MOIRA

I'm not interested in crossing over. I'm interested in getting the hell out of here. Can you help me with that?

RANDY

I can't.

MOIRA

Jesus! Really? Thoughts and prayers? That's all we get from you?

RANDY

There is power in prayer and intention.

MOIRA

That's not power, that's absolution. Do something real or go to hell!

INT./EXT. SCHOOL/ROSALIA THE TRUCK - EVENING

The school is ransacked and abandoned. Evidence of a battle fought. Casey walks through the school, looking at the carcass of her mother's dream. ROSALIA is parked out back.

CASEY

They think I don't know how the world works - The fool who needs to be protected from reality.

INTERCUT with Casey sitting on a box of books in back of ROSALIA, speaking to Juan Julio's body.

CASEY (CONT'D)

They see curiosity and love as childish behavior, then run around the playground killing each other. Trying to make more money as the way to prove who's right and who's wrong.

INSIDE THE SCHOOL, gazing a children's drawings on the wall.

CASEY (CONT'D)

Terrified that if they don't dominate, they'll be seen as weak and out of touch. Planting land mines to promote peace. Selling fear of each other and disguising it as vigilance and strength. I don't buy into the fear so they see me as naive, just someone for them to protect like a delicate flower.

She removes her locket and hangs it near the chalkboard.

CASEY (CONT'D)

I don't need anyone to protect me.

ALVARO

You cannot change human nature, Cassandra.

Casey turns to find Alvaro at the back of the classroom.

ALVARO (CONT'D)

Our nature is to fear the unknown. A condition that creates angels, opportunists, and everything in between. The world is not black and white, only shades of grey.

CASEY

Like selling cocaine to pay for schoolbooks.

ALVARO

Men have tried for generations to change the rules to no avail. Your mother tried and she too became a shade of grey.

CASEY

That's okay. She's not finished yet.

ALVARO

No?

CASEY

I'm still here.

ALVARO

Indeed. Here you are. Santonio's men have surrounded Monte Christi and will attack tomorrow. Moira will face the firing squad in the morning.

Casey is at a loss. Unsure of an answer.

ALVARO (CONT'D)

We will use the rebel offensive as a distraction to break into the president's compound and stop them.

CASEY

Stop them?

ALVARO

Kill them. You must decide if you want to be a flower, or become a shade of grey like the rest of us.

INT. MISSION STYLE MANSION - BARN - MAGIC HOUR

Casey and Alvaro step out of ROSALIA and approach a barn. Alvaro reaches the door and turns to Casey.

ALVARO

I would do anything for your mother.

He SWINGS OPEN large doors - Casey's eyes widen and swell.

High on the back wall is ISABELLA, the remaining nose painting from Truman's crashed aircraft. Casey stands under the icon of her mother as Alvaro BACKS ROSALIA into the barn.

The image of ROSALIA the Riveter on the truck door. BLACK PAINT is thrown across. A paintbrush finishes the job. Paint over the PEACE SYMBOL and liberal bumper stickers. #RESIST remains as the only visible sticker.

Bit-by-bit the pinkness of the truck disappears as Casey covers every inch with black paint.

EXT. MONTE CHRISTI - NIGHT

Moonlit outlines of colonial buildings. REBEL FIGHTERS, some in soccer shoes, move into positions overlooking the city.

A TITLE CARD ANIMATION OF OUR YOUNG GIRL'S CRAYON MAP SHOWS THE CAPITAL OF SAN PAULO BEING SURROUNDED BY FIGHTERS.

EXT. MISSION STYLE MANSION - PRE-DAWN

ROSALIA is dark and ready for battle.

Like a commando team, the WELL-ARMED THUGS jump into the back of ROSALIA, ignoring the books and body of Juan Julio.

Alvaro jumps into the front seat with Casey at the wheel. Downbeat CHANT MUSIC, creating an ominous feel. ROSALIA LAUNCHES into the Jungle now looking like a soldier.

EXT. JUNGLE ROAD - PRE-DAWN

Warrior-ROSALIA enters the outskirts of the city. As she passes, a line of REBEL FIGHTERS drop onto the road and ADVANCE onto a hillside overlooking the city.

An ARMY SOLDIER observes, then ducks out of sight.

INT. PRESIDENTIAL PALACE (OFFICE) - PRE-DAWN

President Roberto HANGS UP a phone and turns to Antonio.

PRESIDENT ROBERTO  
Perez is attacking from the  
Northwest.

Antonio knows exactly what to do.

ANTONIO  
Thank you, Mr. President.

He salutes and exits. The President gazes into a photograph of him and Juan Julio as children. A sense of loss.

PRESIDENT ROBERTO  
Welcome home my brother. God help  
the one who prevails this time.

He turns to a small table altar with MOTHER MARY, kneels and begins to quietly pray.

EXT. STREETS OF MONTE CHRISTI - PRE-DAWN

This old, European, colonial town sleeps. A stray dog searches for food. Laundry hangs on the line.

An OLD MAN (75) in a fedora fights the morning chill as he walks with a cane.

EXT. MONASTERY / ORTHODOX CHURCH - PRE-DAWN

Unadorned Gothic architecture give this monastery a humble strength overlooking the town of Monte Christi. ROSALIA STOPS at the arched doors.

Henchmen JUMP OUT like a well-oiled machine and rally around Alvaro.



ALVARO  
 We go the rest of the way on foot.  
 Make your way to the Palace. Set up  
 at the north wall and wait for me.

A moment of unity - a GROUP HANDSHAKE that's been performed  
 hundreds of times.

ALVARO (CONT'D)  
*For family.*

The group DISPERSES.

ALVARO (CONT'D)  
*Victor, come with me.*

Casey and Victor follow Alvaro...

INT. MONASTERY / ORTHODOX CHURCH - PRE-DAWN

They are greeted by a friar, BROTHER ANTHONY (72), welcoming  
 with his mischievously playful eyes.

ALVARO  
 Good morning, brother.

BROTHER ANTHONY  
 (vivacious greeting)  
 Alvaro! It's her... It's you.

He looks to Casey with affection.

ALVARO  
 Yes.

Brother Anthony kisses her on each cheek.

BROTHER ANTHONY  
 You are the image of your father.  
 (holding her hands)  
 And the spirit of your Mother.

She doesn't love this comparison.

CASEY  
 And a mind-all-my-own. Can you help  
 save my sister?

BROTHER ANTHONY  
 We can. This way.

He leads them inside.

INT. MONASTERY - GREAT ROOM - SAME

Stone corridors and CREAKING DOORS, where a NUN raises her  
 finger to SILENCE the group. This room has been converted  
 into a dormitory full of threadbare GIRLS and BOYS sleeping.

BROTHER ANTHONY

(whispering)

We closed your mother's school and brought the children here. The sisters will care for them here until it is safe to return.

Small faces pretending to sleep watch Casey, Alvaro, Victor and Brother Anthony move through the space.

INT./EXT. MONASTERY - ORTHODOX CHURCH - BELL TOWER - DAWN

A 360-degree-view of the city.

ALVARO

From here, you can see the wall of the palace.

ALVARO'S POV - A main street runs through the center of the city and directly to the gate of the Presidential Palace. He hands Casey the binoculars.

ALVARO (CONT'D)

When you see me climb, just there to the south of the gate - that is your signal. Once I'm over, you drive like hell.

CASEY

You expect me to just wait?

Alvaro CLOSES a large revolver and hands it to her.

ALVARO

I have people inside. But the entire army will be after us when we come out. I need you to be in position to drive me, Moira, and my men out. It will be dangerous.

CASEY

Of course. But... I don't need this. I can't.

ALVARO

This is the reality of the situation you are in. This moment. Will you take action or simply wish things were different?

Casey looks to the gun in her hands and finds confidence.

CASEY

Bring my sister back - I'll be there - no matter what.

He can see her anxiety, and her resolve.

ALVARO  
 He was a good man, Cassandra. He and  
 your mother made a difference  
 because they let nothing stand in  
 their way.

Alvaro grabs her head and kisses her forehead.

ALVARO (CONT'D)  
 Don't mess this up. When I'm over  
 the wall...

CASEY  
 Drive like hell.

ALVARO  
 (to Victor)  
*Don't leave her side.*

Alvaro exits. Casey looks to Brother Anthony for approval. He simply genuflects and bows his head. She looks to Victor, who is armed and ready for battle.

INT. PRISON CELL - PRESIDENTIAL PALACE - SAME

Leaflets FALL outside the window. Randy pulls one inside.

INSERT: The photo of SANTONIO PEREZ and JUAN JULIO ROJAS taken before he was shot. *UNIFYING SAN PAULO AGAIN! JOIN US IN GREATNESS!*

RANDY  
 The rebels are attacking.

MOIRA  
 This is good, right? I mean, maybe  
 they take the palace in time to stop  
 this whole thing...

RANDY  
 There is always hope.

MOIRA  
 That's not reassuring. Aren't you  
 supposed to help?

RANDY  
 I pray for miracles - and every day,  
 I see them. Alas, my prayers have  
 never stopped the president's firing  
 squad.

MOIRA  
 You won't have sex and you won't  
 save me - I'll never understand you.

RANDY

I'm here to listen. And to tell you that no matter what regrets you have, you are loved.

MOIRA

No regrets and I don't believe in your idiotic religion.

RANDY

I know, Moira. I know very well what you are against. The whole world loves to rage about what we are against. But what if you were given a moment before our life ended to declare what we are for? I'm here to give you that moment. Tell me what you are *for*. What do you believe?

Moria's eyes well with fearful tears.

GUNFIRE in the distance.

EXT. JUNGLE CLEARING - DAWN

A patch of dirt... A pair of DICE enter frame - SEVEN! *These are Moira's dice from the opening scene.*

Harris and Carlos CHEER and jump in delight!

HARRIS

I take back every bad thing I ever said about you kid.

REBEL SOLDIERS around them cringe as they throw a set of keys to Harris. Carlos picks up the dice.

CARLOS

*Thank you very much gentleman!*

MOMENTS LATER - The ENGINE on a LOGGING TRUCK revs to life.

HARRIS

Let's get the hell outta here.

The dilapidated logging truck AMBLES away.

EXT. MONTE CHRISTI - DAWN

REBEL FIGHTERS advance into town, some wearing athletic shoes. We find Santonio and his COMMAND TEAM.

SANTONIO

From here, we split the city down the center and surround the Presidential Palace. *Forward for Juan Julio. Forward for our country, my brothers.*

The COMMANDERS take orders and run. Santonio motions to his FIGHTERS and they advance into the city.

As they exit, ALVARO and his MEN stealthily moves past us.

EXT. CITY STREETS - MOMENTS LATER

Santonio leads his men through the maze-like city.

CITIZENS SHUTTER their windows.

Rebels make their FIRST CONTACT. Bullets FLY.

Army Soldiers FIRE - URBAN COMBAT ensues.

Chaos as Santonio leads the CHARGE.

Quick scenes of combat. Blood is real as MEN ARE HIT.

EXT. CITY STREETS - SAME

An EXPLOSION. Gunfire EXCHANGED. Rebels and Soldiers jockey for position. On the edges of the chaos, we find Alvaro's team sneaking his way through the CROSSFIRE.

INT. PRISON CELL - PRESIDENTIAL PALACE - SAME

The SOUNDS OF BATTLE in the distance build - we slowly move in towards Moira's face...

FLASHBACK - EXT. SCHOOL FIELD - DAY - FLASHBACK

Images like a faded memory... Little Moira (4) runs to Truman's DC-3 airplane. She finds him and says something we don't hear. His eyes turn to horror and he runs to schoolhouse.

FLASHBACK - EXT. SCHOOL - DAY - FLASHBACK

Truman runs. He breaks through the circle of CHILDREN surrounding Isabelle, collapsed on the floor, her dress wet, water broken and something is very wrong.

The horror on Truman's face is visceral as he picks her up and runs with her in his arms.

Little Moira follows.

INT./EXT. MONASTERY - ORTHODOX CHURCH - BELL TOWER - DAY

Casey hears the SOUNDS OF BATTLE in the streets below.

EXT. PRESIDENTIAL PALACE - EXTERIOR WALL - DAY

ARMY SOLDIERS deploy into positions to protect the Palace. The sounds of BATTLE GROW. Alvaro's Henchmen covertly set up in a position near the palace wall.

EXT. ORTHODOX CHURCH - BELL TOWER - SAME

Casey, Victor and Brother Anthony watch the burgeoning BATTLE. Smoke billows from several locations.

SKIRMISHES and bloodshed. SOLDIERS set up a firing position behind debris on a street corner. From here they FIRE at anything that moves. Rebels try to attack to no avail.

CITIZENS flee from homes. Casey watches in horror as a MAN is HIT and FALLS in the street.

CASEY

Oh God. We have to help him.

BROTHER ANTHONY

No, it's not safe!

Casey makes a move to leave, Victor stops her.

VICTOR

*No! We stay here!*

She jams her gun in his face with a menacing threat that we've not seen from her before.

CASEY

We're going to help him.

BROTHER ANTHONY

*I agree with her.*

VICTOR

*Yes.*

EXT. CITY STREETS - SAME

The injured man lies in the street as COMBAT CONTINUES from the firing position on the corner. Casey reaches a safe spot nearby. The man lies motionless.

VICTOR

It is too late for him.

Casey ignores and rushes into the CROSSFIRE. The man is alive, but barely. Bullets FLY all around. Victor hides. Brother Anthony stays by her side.

CASEY

*This is no place to rest, my friend.*

INJURED MAN

*I can't feel my hands. Do I have my hands?*

CASEY

*Your hands are fine.*

Brother Anthony checks the injury on his back. Blood SPILLS as if he's pulled a cork. Brother Anthony nods to Casey.

BROTHER ANTHONY  
We cannot move him.

CASEY  
We must.

INJURED MAN  
(Seeing Casey's fear)  
*It's okay - there is no pain.*

CASEY  
*Where is your family?*

Brother Anthony immediately begins to PRAY LAST RIGHTS.

INJURED MAN  
*Thanks to God my children are safe.  
I told them to return only when  
there is peace.*

CASEY  
*You are a good father.*

INJURED MAN  
*I told them to return only when Juan  
Julio has united our country again.  
Only then.*

Brother Anthony and Victor genuflect as the man dies.

VICTOR  
We must go. Alvaro is probably over  
the wall by now.

She ignores.

VICTOR (CONT'D)  
They will be waiting for us!

BROTHER ANTHONY  
Go. Save your sister.

Casey rises to her feet and gazes at the URBAN COMBAT unfolding along the street that seems to run to infinity.

Her loss of hope is palpable as she spots a GROUP OF MEN approaching... It's our Henchmen carrying a wounded Alvaro. She RUNS towards them. Victor and Brother Anthony follow.

CASEY  
Is he okay? Where is he hurt?

Alvaro is barely conscious.

CASEY (CONT'D)  
What happened?

They rush him past her. She can only watch him pass...

BROTHER ANTHONY  
Bring him inside. Cassandra, this  
way!

She turns to witness the VIOLENCE. Alone against a world of chaos. Empty sorrow. Time SLOWS. People struggle for life. The men on the corner FIRING FROM safe cover.

FAMILIES run for safety. Casey looks down to the gun in her hand as if for the first time. Her heart sinks. Lost, she looks up to see a full moon in the sky. Her eyes swell.

INT. PRISON CELL - PRESIDENTIAL PALACE - SAME

The CELL DOOR OPENS. GUARDS with guns.

Moira knows what this means. She takes Randy's hand as they are USHERED OUT the door.

INT. MONASTERY / ORTHODOX CHURCH - MOMENTS LATER

Brother Anthony feverishly performs first aid on Alvaro. The Henchmen reel from wounds. Defeated. FRIARS work to help the wounded. NUNS and usher the children to safety.

Casey observes as we...

FLASHBACK - MONASTERY / ORTHODOX CHURCH - FLASHBACK

FLASHBACK to the same location... Truman carries Isabelle in through arched doors - Little Moira follows.

A YOUNG BROTHER ANTHONY receives them and helps to carry Isabelle to a nearby table that FRIARS quickly clear and cover with cloth. *There is no time to waste.*

BROTHER ANTHONY  
Moira! Moira! Water - go help and  
get water.

Little Moira is in shock, not sure what to do...

EXT. PRESIDENTIAL PALACE - COURTYARD - PRESENT MOMENT

Moira stands in shock the courtyard. *A fear in her eyes that mimics her as a little girl.* She is escorted across toward the firing line. Randy takes her hand.

RANDY  
You're not alone.

They are escorted past PRESIDENT ROBERTO. Randy faces him.

MOIRA  
This won't change anything. The  
whole country is against you. You  
will lose control.



PRESIDENT ROBERTO

You don't know the first thing about  
my country. My people. My family.  
You don't belong here. Neither of  
you.

They continue towards the pock-marked execution wall.

EXT. STREETS OF MONTE CHRISTI - SAME

The battle BUILDS. Small arms fire across streets. CIVILIANS run for cover. Santonio Perez leads Rebel Fighters across a street, deeper into the heart of the city.

The now familiar Old Man in the fedora is caught in the chaos. He teeters and falls. As he attempts to rise, he hears a NOISE APPROACHING...

The SOUND OF CHANTING. A similar effect to Wagner's "Ride of the Valkyrie." The corner of an old, worn propaganda poster of Juan Julio FLAPS IN THE WIND. The Old Man in the fedora gazes at the unusual sight. CHANTING BUILDS as ROSALIA emerges.

Her radio the source of the CHANTING. She sits tall, about to drive through the melee of CROSSFIRE towards the Palace.

Casey PAUSES, REVS THE ENGINE, then RACES forward down the street. SPARKS and DEBRIS hit all around ROSALIA, but Casey is determined just as her father was in the opening scene.

ROSALIA CAREENS at the SOLDIERS on the corner! They FIRE. She CHARGES, SMASHING INTO THEM as they scatter and BOUNCE into the air. *Books and school supplies fly into the air.*

Then BOOM! A small explosion under the hood causes ROSALIA to SPUTTER TO A CRAWL. The Old Man removes his fedora as he spots Juan Julio in the back of ROSALIA.

Casey MANEUVERS THE CLUTCH to find a gear that still works. BANG! A tire is shot out - ROSALIA IS TAKING HITS from the soldiers ahead of her.

The Old Man finds cover from the BARRAGE by following the LIMPING ROSALIA. Rebel Fighters engaged with Army Soldiers FIRE as ROSALIA crosses between them.

The Old Man walking behind with his hat removed seems a bold act of respect. Rebels and the Soldiers take notice.

CHANTING ECHOES through narrow alleys and streets.

EXT. ROOFTOP OF A HOME - SAME

A GROUP OF BOYS approach the edge of a rooftop and gaze down at the amazing sight below.

YOUNG BOY  
 Juan Julio! Juan Julio has returned!  
 They have killed him!

INT. URBAN HOME - SAME

A GROUP OF WOMEN huddle in a corner. CHANTING sounds build.

YOUNG BOY  
*Juan Julio has returned!*

The words of the Young Boy draw them to the window.  
 Expressions of awe as they watch ROSALIA, Juan Julio and the  
 Old Man pass.

WOMAN  
*They have killed Juan Julio.*

Anger in their eyes.

EXT. STREETS OF MONTE CHRISTI - CONTINUOUS

The GROUP OF WOMEN toss flowers onto Juan Julio and hold  
 their scarves above their heads as they walk.

GUNFIRE continues ahead. The WOMEN huddle together around the  
 Old Man who is unsure of what is happening.

ANGLE ON - Casey continues to TAKE FIRE as she coaxes ROSALIA.

CASEY  
 Come on girl...

GLASS BREAKING and the occasional SPARK. ROSALIA STOPS.

CASEY (CONT'D)  
 No! Come on!

She looks ahead to the palace gates 200 yards ahead.

EXT. STREETS OF MONTE CHRISTI - CONTINUOUS

The BOYS rush out and contribute to the adornment of ROSALIA  
 with photos of Juan Julio, San Paulo flags, and flowers.  
 CITIZENS join in behind the truck

ANGLE ON - Casey flinches as bullets SMASH through the  
 windshield nearly missing her. She SEARCHES GEARS.

CASEY  
 Just a bit further.

She REVS the engine. ROSALIA won't move - A BUMP FROM  
 BEHIND... She looks behind to see HARRIS and CARLOS in a BIG  
 LOGGING TRUCK, carrying a load of trees.

A look between Harris and Casey - Trust, understanding,  
 unity.

Harris' truck REVS and PUSHES ROSALIA towards the doors of the palace gates. They INCREASE SPEED... Determination... 150 yards to go...

FLASHBACK - MONASTERY / ORTHODOX CHURCH - FLASHBACK

We are with Isabelle, Truman, Young Moira as Brother Anthony and his Friars frantically work to help deliver a baby.

Isabelle is now conscious and very frightened. She spots Moira and reaches out her hand, forcing a consoling smile. Moira takes her hand, a white knuckle clenching...

ISABELLE  
Mary, Mother of Grace, Mother of  
Mercy...

Moira's eyes fill, and she listens to her mother.

ISABELLE (CONT'D)  
Shield me from the enemy and receive  
me at the hour of my death...

The SOUNDS OF CHANTING enter our mix...

EXT. PRESIDENTIAL PALACE - COURTYARD - SAME

Moira and Randy clench hands...

RANDY  
We fly to your protection, most holy  
Mother of God; please listen to our  
petitions and needs...

They stand in front of the blood-stained mural of Juan Julio as the FIRING SQUAD approaches and readies.

RANDY (CONT'D)  
And deliver us from all dangers,  
ever glorious and blessed Virgin  
Mary...

Fear is palpable. Moira's voice joins Randy...

MOIRA  
Mary, Mother of Grace, Mother of  
Mercy, Shield me from the enemy and  
receive me at the hour of my  
death...

FLASHBACK - MONASTERY / ORTHODOX CHURCH - FLASHBACK

Truman, Brother Anthony and the Friar's eyes filled with fear as they deliver Cassandra. Isabelle calms Moira.

ISABELLE  
We fly to your protection, most holy  
Mother of God; please listen to our  
petitions and needs...

Moira focuses only on her mother's eyes.

EXT. PRESIDENTIAL PALACE - TOWER - SAME

PRESIDENT ROBERTO gazes down on the city. Smoke billows. CHANTING heard in the distance...

POV BINOCULARS - He finds ROSALIA being pushed by a logging truck. Behind, a mass of people CHANT IN UNISON, waving colorful scarves and flags approaching the palace.

The trucks GAIN SPEED as they approach the gates...

INT/EXT. ROSALIA/STREETS OF MONTI CHRISTI - SAME

Casey/ROSALIA - Taking PLINKS and THUMPS of BULLET HITS. Soldiers and Rebels stop fighting as they turn and spot ROSALIA and the mass of people approaching rapidly.

Rebel fighters begin to charge with them. Army soldiers take positions at the palace entrance, FIRING at ROSALIA.

EXT. STREETS OF MONTE CHRISTI - SAME

Santonio Perez turns to spot the APPROACHING TRUCKS, he DIVES out of the way. CITIZENS follow ROSALIA CHANTING with Casey's TIBETAN MUSIC. A REPEATING MELODY.

Harris ACCELERATES...

INT. PRESIDENTIAL PALACE - COURTYARD - SAME

The FIRING SQUAD LEADER calls his men to attention. SOLDIERS STRAIGHTEN. Moira closes her eyes and takes a BREATH as the CHANTING enters the scene from a distance.

MOIRA

Mary, Mother of Grace, Mother of  
Mercy, Shield me from the enemy and  
receive me at the hour of my death.

A COMMAND IS BARKED, the Firing Squad CHAMBERS A ROUND. Moira squeezes Randy's hand. The CHORUS BECOMES TOO LOUD TO IGNORE. The Leader glances up to the President...

The GATES SMASH OPEN - ROSALIA/Casey BOUND through, followed behind by Harris' truck.

CHAOS as the firing squad turns to defend. ROSALIA BOUNCES and THUMPS to a STOP just in front of them. Smoke billows from the engine - ROSALIA is dead and she looks it.

Harris and Carlos are surrounded at gunpoint.

Soldiers man the broken gate STOPPING THE PEOPLE from entering but with no clear shot of the rebel fighters. THE MELODY OF MONKS envelops them in a Kent State type moment.

ANGLE On - A TANK ROLLS into place and aims its gun directly at the area.

ANGLE On - Santonio Perez uses the people as cover, attempting to see through the them into the palace courtyard.

ANGLE ON - Casey slowly emerges from ROSALIA with a sense of determination. THE FIRING SQUAD is about to shoot...

PRESIDENT ROBERTO holds up his hand, stopping them. He gazes at Juan Julio's body and can't help but be affected.

RANDY  
(confused)  
Who the hell is that?

MOIRA  
(Tearfully)  
That's my sister.

Casey approaches Moira. Beautiful HARMONY as the VOLUME GROWS. An absolute Tiananmen Square moment.

Casey stands before Moira, both with swollen eyes.

MOIRA (CONT'D)  
Must be a full moon.

Casey smiles.

CASEY  
Now you're getting it, sis.

An emotional embrace between sisters, and Casey collapses to the ground. Moira reels...

MOIRA  
What? What's wrong?

CASEY  
I'm ready to go home now, ok?

Moira pulls Casey's shirt to the side and finds a massive bullet wound - lots of blood.

MOIRA  
Oh God. No! Casey. Oh God. Help me - someone!

Tears fill Moira's eyes. Casey smiles to her sister - her last look is filled with love.

CASEY  
Can we go?

MOIRA  
Yes. We'll go together. Casey, please, wait...

FLASHBACK - MONASTERY / ORTHODOX CHURCH - FLASHBACK

The moment of her Mother's death - identical to the one she is experiencing with Casey. Little Moira's swollen eyes...

ISABELLE

Look to the sky. The sky Moira. You  
will always find me in the moon.

Isabelle dies. The SOUND OF CASSANDRA'S FIRST CRIES as she is born... Truman and Brother Anthony attend to Cassandra, then spot Isabella and Moira's moment...

INT. PRESIDENTIAL PALACE - COURTYARD - DAY

Cassandra dies in Moira arms. Moira cries. Harris and Carlos join her. The CHANTING CONTINUES.

Until GUNFIRE ERUPTS. People SCATTER - the moment of peace is broken. PRACTICAL SOUNDS move to the background as...

Santonio Perez and his men push through SCATTERING PEOPLE and move into the courtyard and begin FIGHTING.

A downbeat version of Buffalo Springfield's "FOR WHAT IT'S WORTH" ENTERS OUR MIX. Moira doesn't move as we lift into the sky above her and the blackened, battered ROSALIA.

YOUNG GIRL (V.O.)

We are citizens of the planet Earth,  
which is the third planet from the  
sun. Our country is called San  
Paulo.

EXT. OCEAN BEACH - DAY

Perfect beauty that only planet Earth can provide. A GROUP OF WOMEN walk the beach, scarves blowing in the wind while CHILDREN undulate through them.

YOUNG GIRL (V.O.)

It is located in a beautiful place  
by the ocean. My mother loves the  
ocean very much.

A proud WOMAN stops and gazes outward to the ocean.

YOUNG GIRL (V.O.)

Our country was part of the Inca  
empire until the Spanish came and  
then made the Inca go away.

EXT. JUNGLE ROAD - DAY

Logging trucks full of trees meander along a road.

YOUNG GIRL (V.O.)  
 Since then people only cared for  
 things that they could take from  
 this place.

EXT. OPEN FIELD - DAY

Oil wells fill the horizon. A gas exhaust flame flickers from  
 a high tower, blurring the moon in the sky above.

YOUNG GIRL (V.O.)  
 They cared about things like power,  
 but ignored things like energy. Our  
 first president was a very bad man.

FLASHBACK - INT./EXT. DC-3 CARGO AIRPLANE - NIGHT - FLASHBACK

Truman in the moment his plane is hit and he crashes.

YOUNG GIRL  
 Then the father of our democracy,  
 Juan Julio Rojas, made him go away  
 with a violent revolution.

The nose art of Isabelle brushes over the tops of trees  
 before descending below them.

EXT. CEMETERY - DAY

Two headstones - JUAN JULIO ROJAS and ROBERTO ROJAS. The site  
 has been adorned like the grave of Jim Morrison.

YOUNG GIRL (V.O.)  
 Then his brother President Roberto  
 went to war against him.

EXT. - RESIDENTIAL PALACE - COURTYARD - DAY

The blood-stained wall used by the firing squad.

YOUNG GIRL (V.O.)  
 He was angry with Juan Julio and  
 took his power away. He killed many  
 people who opposed him - then he was  
 killed.

EXT. SMALL VILLAGE - DAY

With NO-SOUND, an explosion. Raging combat as Santonio and  
 his Fighters engage Army Soldiers.

INT./EXT. PRESIDENTIAL PALACE - TOWER - DAY

President Perez observes a prisoner approaching the FIRING  
 SQUAD. Antonio, President Rojas' former hand serves him  
 lunch.

YOUNG GIRL (V.O.)  
 And now we have a new President,  
 Santonio Perez. Many people say they  
 love him. Many still resist him.

Randy prays hand-in-hand with the prisoner before he is shot.

YOUNG GIRL (V.O.)  
 My brother and me simply hope that  
 peace will someday come.

FLASHBACK - EXT. CITY STREETS - DAY - FLASHBACK

We are in the processional led by Casey driving ROSALIA.

YOUNG GIRL (V.O.)  
 But we now know that it will not  
 come from our leaders. Our leaders  
 are not the problem. We are.

The moment when Casey watches over the violence on the  
 streets before her final drive. She is heroic. Iconic.

YOUNG GIRL (V.O.)  
 The Dalai Lama. Dr. King. Ghandi.  
 Jesus. The peacemakers did more than  
 stand up against something. For us,  
 it took The Revolution of Cassandra  
 to show us that fighting *for*  
 something is more important fighting  
*against* something.

INT. SCHOOL - MORNING

Our YOUNG GIRL stands in front of a classroom - Casey's  
 locket still hangs on the wall.

YOUNG GIRL  
 The stars. The moon. My Mother. My  
 Father. God. I will find something  
 to believe in because one day, it  
 will be my turn. One day, I will  
 change the world.

Children APPLAUD the Young Girl's presentation effort. Moira  
 reaches the front of the class as the teacher.

MOIRA  
 Excellent job, Maria. Excellent.  
 Okay, so who will give our next  
 presentation?

Moira spots a Young Boy crying at his desk and gently  
 approaches him.

MOIRA (CONT'D)  
 Jose? Why are you crying?

Jose sniffles and looks up to his teacher.



JOSE  
I am just so sad. Sad about your  
sister.

Moira consoles, looks him in the eyes, and smiles.

MOIRA  
It's okay to be sad, Jose. But look,  
look to the sky... and remember...

ANGLE ON - Through the school window, we can see the moon  
high above in a blue sky.

EXT. SCHOOL - SAME MOMENT

We tilt down from the moon to see Harris' AN-12 cargo plane  
adorned with a Vargas-style nose art painting of CASSANDRA.  
The ENGINES SPIN the propellers to speed...

IN THE COCKPIT Harris pulls on his headset and looks to his  
co-pilot, Moira. A smile between them.

MOIRA (V.O.)  
She's not finished yet. Not yet.

ANGLE ON - THE FLIGHT OF CASSANDRA screams just above the  
school as CHILDREN wave to it.

CUT TO BLACK.

To Be Continued...



THE REVOLUTION OF CASSANDRA™

