

THE PHILANTHROPIST

EPISODE ONE
"Ecuador"

teleplay by
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Teddy Rist loves sex. He loves wine, women and bongos. He indulges himself in every fantasy, whim and desire his libidinous brain can imagine. At forty, he has the stamina of a twenty year old and the appetites of a pubescent teen. He is a dedicated hedonist.

Teddy Rist loves money. He enjoys earning it; having climbed from nothing to the heights of his own global corporation. He's brilliant at making deals; sensing the weaknesses of his competition; imagining the future. He likes to win. He is a die-hard capitalist.

Teddy Rist loves people, people around the world whom he has never met, especially children. He wants everyone on the planet to have a good education, a solid meal and a healthy life. He'll do anything to achieve his goals -- bargain with the self-righteous, trade with the nefarious, even tell the truth. He's Bill Gates, Robin Hood and James Bond in one kick-ass package. He is the world's first vigilante philanthropist.

TEASER

FADE IN:

EXT. RAINFOREST/ECUADOR - DAY

Pristine, verdant, untouched by Man. Tall trees fill an azure sky, deep moss covers the ground. The HUM and BUZZ of insects and animals; the CAW of a green ibis.

The face of TEDDY RIST appears, as he snaps apart two yellow stalks. He's running toward the CAMERA, wearing a Balenciaga shirt and a pair of Rogan jeans, both are soiled and torn. Over his shoulder, a bulging backpack, bearing the logo of Maidstone-Rist Resources.

Oddly, he is shoeless; his feet are muddy and bleeding.

TEDDY (v.o.)

There's a moment in time when a man
must ponder the meaning of life.

A BULLET WHIZZES past TEDDY's head.

TEDDY (v.o., cont.)

But the rest of the time, he's just
gotta keep running.

MORE BULLETS. TEDDY, a portrait of steely determination, is unfazed by the GUNFIRE: he isn't running away from the danger but toward something else.

FEMALE VOICE (v.o.)

Wait a minute, wait a minute --

As the IMAGE FREEZES,

SMASH CUT TO:

EXT. PLANO, TEXAS - DAY

A roadhouse near the airport. The air is dusty dry.

BETTY LYNN (v.o., cont.)

You expect me to believe this crap?

INT. ROADHOUSE - DAY

BETTY LYNN, twenty-three, a sharp-tongued cowgirl, is bartending. Her clothes are so tight they look as though they shrank in the dryer. TEDDY's face is blocked by a Red Scarlet digital camera, which he is using to film his current surroundings. She places a tequila in front of him.

(CONTINUED)

CONTINUED:

TEDDY

I was trying to get the vaccine to the village before all the people there died.

BETTY LYNN

Boy oh boy, I have heard alotta pick up lines since graduating high school, yours takes the blue ribbon.

TEDDY

I'm not trying to pick you up -- well, I am. But I'm not lying about the vaccine.

BETTY LYNN pffts. He aims the camera at her, says casually:

TEDDY (cont.)

I'm Teddy Rist.

BETTY LYNN

Teddy Rist, the billionaire?

TEDDY

Ninety-ninth richest man in the universe. As of last Thursday.

BETTY LYNN

A week ago, I had a guy in here, says he's Justin Timberlake. I'll ask you what I asked him: with all that dough, what're you doing in a dump like this?

TEDDY

My jet needed refueling.

BETTY LYNN snickers a ha-ha-ha. He lowers the camera.

TEDDY (cont.)

A Gulfstream G550, it's next door at the airport.

(takes her hand)

C'mon, I'll show you.

She shakes his fingers loose. TEDDY smiles, knocks back the tequila, indicates he'd like another. She grabs the neck of the bottle and pours, laughing dismissively.

BETTY LYNN

Teddy Rist slogging vaccine through the rainforest...

TEDDY

Howz'bout I start at the beginning...

(CONTINUED)

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CONTINUED:

As he sucks down the second tequila,

SMASH CUT TO:

EXT. TUVALU - DAY

Satellite view.

TEDDY (v.o.)
Tuvalu, nine tiny islands in the
middle of the Pacific. Usually, the
place is a Paradise, but on this
particular morning, it was Satan's
butthole.

INT. LUXURY SUITE/FUNAFUTI RESORT - DAY

WIND HOWLS, a torrent of rain.

TEDDY (v.o., cont.)
I was sleeping off a night of
bacchanal, which is the Greek word
for too much of everything.

TEDDY lies sprawled out on bed, naked, unconscious. KNOCK
on door.

MALE VOICE
Mister Rist?

TEDDY's eyelids half open. The back of his eyes hurt. He
moans, barely audible:

TEDDY
Do not disturb, the sign says "do
not disturb" --

KNOCKING, more insistent. TEDDY's pupils start to focus and
he sees a beautiful POLYNESIAN WOMAN next to him, asleep.
He only has the vaguest of memories who she is.

MALE VOICE
Mister Rist, please --

Groggily, TEDDY mumbles a curse, swings his legs off the bed
and -- SPLASH, his feet land in water.

Instantly, he is jarred into consciousness by the sensation
and pulls his feet back out.

TEDDY's POV -- The room is thigh-deep in water. Pieces of
clothing (discarded in the throes of passion) and other
objects float by. On top of the bedstand, still above sea
level, rests his wallet and Windows Sg-2520 SAT phone.

RESUME TEDDY, trying to figure out what the fuck is happening.

(CONTINUED)

CONTINUED:

MALE VOICE (cont.)

Mister Rist, please open the door --

Resigned, TEDDY puts his feet back in the water. He's naked and his clothes are soaked, so he grabs pillow and places it over his jewels. He steps off bed and wades to the door, which he unlocks and forces open. Standing in the hallway are the HOTEL MANAGER and a local POLICEMAN.

HOTEL MANAGER (cont.)

I am sorry, Mister Rist, the typhoon is stronger than was forecast. Damage to the island is massive, power lines are down, homes are gone, many are drowned. The waters continue to rise at a rapid pace. We must evacuate. You must come at once.

TEDDY presses his thumb and index finger into his eyes, trying to squeeze away the pain.

TEDDY

Okay, but there better be coffee.

He opens closet. Shirts and pants hang above the water. He slips a pair of pants off hanger, tosses it over to bed, where the POLYNESIAN WOMAN is just coming to.

TEDDY (cont.)

I hope the pants fit.

She's so beautiful. If there was time, he'd fuck her again.

CUT TO:

EXT. FUNAFUTI RESORT/TUVALU - DAY

Rain, wind. The flood has reached the second floor balcony, where TEDDY stands, fully dressed, talking on phone; he is among a large crush of HOTEL GUESTS being loaded onto a lifeboat, which is already at capacity. HOTEL MANAGER helps the POLYNESIAN WOMAN, in Teddy's clothes, get into the boat.

TEDDY

Yes, they're taking us to higher ground, but, Maxine, I want off the island, pronto. I can't reach Dax at the Gulfstream, a cop says the airport's washed away --

INTERCUT WITH:

INT. EXECUTIVE SUITE/MAIDSTONE-RIST - DAY

MAXINE HAMMOND, fifty-five, African-American, Teddy's Miss Money Penny, stands at desk, holding phone.

(CONTINUED)

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CONTINUED:

MAXINE

I'll radio traffic control, the U.S.
consulate and the Prime Minister.

HOTEL MANAGER

You're next, Mister Rist.

TEDDY is about to get into the last free seat when he sees a
six year old native BOY, terrified and alone.

TEDDY (v.o.)

That's when I saw him, this kid...

The BOY's eyes lock onto TEDDY's.

MAXINE

Worse comes to worst, I'll send a
helicopter from Nauru for you.

TEDDY

(to HOTEL MANAGER)

Take him first.

HOTEL MANAGER

The boy? He is no one. A beggar.

TEDDY

(the boss)

Take him first.

Obedying, HOTEL MANAGER lifts up the BOY and places him in
the last remaining spot.

MAXINE

I also have the Governor-General's
cell phone.

As the boat casts off, the GUESTS, remaining on the balcony,
panic and push brusquely forward, voices wailing.

HOTEL MANAGER

Be patient. There will be more boats.

TOURIST

When? I don't want to die --

TOURIST forces his way through the CROWD and leaps off the
balcony onto the boat, catching the side and causing it to
capsize. The PEOPLE on board disappear beneath the water.

TEDDY watches, anxiously, as heads start to reappear -- the
POLYNESIAN WOMAN among them.

BUT NOT THE BOY.

TEDDY searches the surface of the floodwaters, but after a
two-count, he drops his phone and dives into the foam.

(CONTINUED)

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CONTINUED:

MAXINE

Teddy?

Underwater: TEDDY dives, on the lookout for the BOY -- whom he spots, arms flailing, drowning. TEDDY propels himself deeper into the water and grabs the CHILD.

TEDDY (v.o.)

You have to understand: I am not the heroic type. Reckless, yes. Superman, hardly. I learned long ago -- no matter how much money I have -- bullets don't bounce off me.

On the surface: TEDDY bursts out of the water clutching the BOY, then swims to the balcony, where he hands off the kid.

TEDDY (v.o., cont.)

I saved the boy but, in an odd way, he saved me.

The BOY looks at TEDDY, gratefully. As TEDDY smiles,

CUT TO:

INT. ROADHOUSE - DAY

BETTY LYNN

What do you mean, he saved you?

TEDDY takes a beat, struggling to articulate the torment in his soul. Instead, he says with a grin:

TEDDY

Let me get back to you on that.

As he holds up empty shotglass,

FADE TO:

MAIN TITLES

ACT ONE

FADE IN:

INT. ROADHOUSE - DAY

TEDDY faces BETTY LYNN, as he sips tequila.

TEDDY
The one thing I do best is forget.

EXT. GULFSTREAM G550 - TWILIGHT

A glorious sun is setting, as the plane sails east into darkness.

TEDDY (v.o.)
I have an amazing talent to shove
what is painful back into the furthest
reaches of my memory.

INT. MAIN CABIN/GULFSTREAM G550 - TWILIGHT

TEDDY sits, rocks glass in hand, wearing a silk bathrobe, eyes downcast, waging an emotional war in his head.

TEDDY (v.o.)
I forget -- until I remember. Then
the memories flood my brain, like a
typhoon in Tuvalu.

INT. FLIGHT DECK/GULFSTREAM G550 - TWILIGHT

DAX VAHAGN, late thirties, of Armenian extraction and an Iraq war veteran, pilots the plane. He pushes intercom.

DAX
Teddy, we're about a half hour outside
of New York.

INT. MAIN CABIN/GULFSTREAM G550 - TWILIGHT

TEDDY finishes his drink. Sexy FLIGHT ATTENDANT enters, holding a Kiton suit on a hanger.

TEDDY (v.o.)
And the face of a drowning child
brings back all the demons.

As TEDDY rises and drops his bathrobe,

CUT TO:

EXT. MAIDSTONE-RIST RESOURCES - DAY

On Vesey Street. A temple of glass and commerce.

INT. EXECUTIVE SUITE/MAIDSTONE-RIST - DAY

PHILIP MAIDSTONE, early forties, handsome, walks along, reading text message and none too happy with its contents.

TEDDY (v.o.)
Oh, I gotta tell you about Philip
Maidstone, my co-CEO and best friend.

A woman's arm reaches out and pulls PHILIP into:

INT. BROOM CLOSET/MAIDSTONE-RIST - DAY

The WOMAN, arrestingly beautiful, in her late thirties, backs PHILIP against a wall and kisses him, passionately, long enough for us to hear:

TEDDY (v.o.)
And his wife Olivia, who runs our
corporation's charitable foundation.
One of the most extraordinary -- and
sexy -- women in the solar system.

BETTY LYNN (v.o.)
Ooo, you wanna bang her, dontcha?

TEDDY (v.o.)
We dated early on. A disaster of
space shuttle Challenger proportions.

PHILIP and OLIVIA break kiss. They are a WASP power couple, attractive and stylish, with pedigrees dating back to the Mayflower and the libido of rabbits.

PHILIP
That was one of your "I'm-happy-about-
something" kisses.

OLIVIA
The big fund-raiser. Donations just
topped ten million dollars.

PHILIP
You rock.

He kisses her this time, with equal passion.

TEDDY (o.c.)
Do I have to hose you kids down?

They break, turn to see TEDDY in doorway.

TEDDY (cont.)
I saw you two duck in here and knew
you weren't looking for a broom.

(CONTINUED)

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CONTINUED:

PHILIP
When did you get back? And where
the hell did you go?

They exit into:

INT. EXECUTIVE SUITE/MAIDSTONE-RIST - DAY

The three walk along.

TEDDY
About an hour ago. Tuvalu.

OLIVIA
I saw on the 'net, Tuvalu had a
category five typhoon yesterday.

TEDDY
(feigning ignorance)
Really? Musta missed it.

OLIVIA
I'm thinking our foundation should
send a check.

TEDDY
Sure. Checks are nice.

OLIVIA and PHILIP notice a change in their friend.

PHILIP
You okay, Teddy?

TEDDY
Yeah. You know how it is after a
kick-ass vacation, adjusting to the
real world.

PHILIP
Speaking of the real world...

OLIVIA
I know a "get lost" when I hear one.
I'll see you both at the "Reading is
Fun" press conference, three o'clock.

OLIVIA heads off, as TEDDY and PHILIP exit into:

INT. PHILIP'S OFFICE/MAIDSTONE-RIST - DAY

The corner. Huge photos of OLIVIA and their son, GARY (from
birth to his current age, six). PHILIP and TEDDY enter.

TEDDY
So, what's up?

(CONTINUED)

CONTINUED:

PHILIP
DeWitt Burton. He now owns thirty
percent of the stock in our company.

TEDDY stretches out on couch.

TEDDY
Big deal. We still own sixty percent.

PHILIP
Yes. You, me, Olivia -- and Morgana.
If DeWitt Burton is planning a hostile
takeover --

TEDDY
Morgana's not going to do anything
to hurt the business.

PHILIP
Burton earned his billions by being
a snake oil salesman, he could charm
the pants off the pope.

TEDDY
I'm not gonna talk to Morgana about
this.

PHILIP
Teddy, ever since the two of you got
divorced --

TEDDY
No, Philip.

PHILIP
(resigned)
Fine... I'm having lunch with Burton,
feel him out. You should join us.

TEDDY
Me? I'm libel to spit on the guy.
You're the diplomat, you go.

PHILIP
Okay. The most important thing is,
at Thursday's board meeting, the
four of us -- Morgana included --
present a united front.

TEDDY
She won't come to the meeting. As
far as I can tell, the woman hasn't
left her apartment in weeks.

PHILIP
Now how would you know that? Are
you having her followed?

(CONTINUED)

CONTINUED:

TEDDY

'Course not.

PHILIP

Then maybe she's not even there.
Maybe she's gone off to her own
Tuvalu.

TEDDY reacts -- he hadn't thought of that.

CUT TO:

INT. EXECUTIVE SUITE/MAIDSTONE-RIST - DAY

MAXINE looks up from her work as TEDDY approaches.

MAXINE

Well, well, if it isn't the Saviour
of the South Pacific.

TEDDY

Nix on that, Maxine. I told ya, I
don't want anyone to hear about what
I did. Tuvalu was an aberration.
(changes subject)
Where's the team?

MAXINE

In your office, waiting, like the
puppies they are. And don't forget,
you've got that CNBC interview at
one o'clock.

TEDDY

(groans, then --)
Maxine, get me a Red digital camera.
The Scarlet, y'know, the small one.
Jim Jannard talked about it at NAB.

MAXINE

Why do you need a digital camera?

TEDDY

I dunno. Call it whimsy.

TEDDY goes into:

INT. TEDDY'S OFFICE/MAIDSTONE-RIST - DAY

Floor to ceiling windows, overlooking Ground Zero. KYLE
OPOCHTILI, twenty-seven, Mexican-American, with the finely-
carved features of an Aztec god and SIPE GIALMO, a Tibetan
woman, nearly thirty, stunning once you strip the Hillary
suit off her, wait as TEDDY enters. By the way, TEDDY never
sits.

(CONTINUED)

CONTINUED:

TEDDY (cont.)
Okay, kids, I'm rested and ready and
wanna make some money. Pitch me.

SIPE
(opens laptop)
We have an opportunity to corner the
market in Brazilian perfumes --

TEDDY
Brazilian perfumes... Oh yeah. Made
with plants from the Amazon.

SIPE
Last year, Brazil exported almost
five hundred million dollars worth
of cosmetics, toiletries and
fragrances to other countries in
South America. But they want to
expand worldwide.

TEDDY
(reads laptop)
Cupuaçu tree oil, açai berry
antioxidants, caipirinha lip gloss,
murumuru moisturizer -- in the TV
ads, I can hear Angelina Jolie saying
that --
(sexy)
Murumuru...
(grins)
I was in Rio once with Morgana --
(then, suddenly --)
I gotta go.

He rushes out. On SIPE and KYLE, who are used to his sudden
changes in direction,

CUT TO:

INT. OLIVIA'S OFFICE/MAIDSTONE-RIST - DAY

CU on TV: BRIAN WILLIAMS reports.

WILLIAMS
...a major earthquake in Ecuador,
eight point two on the Richter Scale.
Relief efforts are struggling to
reach the remotest area, Puerto Napo,
which was devastated by the quake...

OLIVIA, concerned, reaches for the phone.

OLIVIA
Peter, ring up Al Bornstien at the
White House...

(CONTINUED)

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CONTINUED:

As she waits to be connected,

CUT TO:

CU on a metal top spinning.

TEDDY (o.c.)
You should get rid of this.

CAMERA WIDENS TO REVEAL:

EXT. PATIO/MORGANA'S APARTMENT - DAY

Overlooking Central Park. TEDDY sits at a small, round table, with the spinning top, as MORGANA RIST serves lunch. MORGANA -- thirty-five, raven-haired, sensuous lips -- was once a stripper and, until recently, Teddy's wife.

TEDDY (cont.)
Made in China. These are probably
lead-based paints.

MORGANA
Time to eat, Teddy, put the toy away.

He stops the top from spinning, looks at his plate.

TEDDY
Bucatini Alla Savini, my favorite.
(eats)
Mmmm. So good.
(eats)
Y'know, y'oughta write a cookbook.
(eats)
Or better yet, open a five star.
Trattoria da Morgana.

She hands him bottle of Moscato di Chambave. He starts to uncork the bottle.

MORGANA
Is this why you invited yourself to
lunch? Today's to do list: "Get the
ex-wife a job" --

TEDDY
No... I... I just hate to think of
you up here all day every day and
night -- with nothing to do --
(pops cork, pours)

MORGANA
Ah, so you don't want me to find a
job, you want me to get a hobby.

TEDDY
A purpose. To fill the void.

(CONTINUED)

CONTINUED:

The sad silence of shared loss descends. Neither speak for a long beat.

MORGANA
DeWitt Burton left word for me today.
(off TEDDY)
I haven't called him back.

TEDDY
Don't.

Another beat. MORGANA looks at her food.

MORGANA
I forgot the Parmesan.

She enters the apartment. He sips the wine. On TEDDY, staring out at the city, then picking up the metal top,

CUT TO:

INT. FOUR SEASONS RESTAURANT - DAY

The powertable. PHILIP sips water, as DEWITT BURTON, sixties, very John Malone, barrels into the room.

PHILIP
DeWitt, hello --

BURTON
Maidstone. I hope the company's not paying for this lunch.
(sits)
'Cause the truth is: we investors could be seeing a lot more on the dollar, if you geniuses cut the fat.

PHILIP
We run a very lean machine --

BURTON
Says you. I intend to look in every nook and if I'm not happy... Well, you and Teddy Rist will be pumping gas instead of selling it.

PHILIP
God, I wish Teddy were here.

BURTON
Why?

PHILIP
Because, right now, he'd spit on you.

(CONTINUED)

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CONTINUED:

As PHILIP rises, tosses his napkin on to table and exits,

CUT TO:

INT. ROADHOUSE - DAY

BETTY LYNN

What exactly does Maidstone-Rist
produce?

TEDDY

We buy and sell natural resources:
oil, ethanol, bauxite, copper,
platinum, perfumes; anything
profitable which comes from God's
green Earth.

BETTY LYNN

God? Don't tell me that you got
religion.

TEDDY

Hardly --

SMASH CUT TO:

INT. TV STUDIO/CNBC - DAY

TEDDY is mid-interview with MARIA BARTIROMO.

TEDDY

But I do believe the world's resources
are here for Man to use and enjoy.

BARTIROMO

Then, don't you think corporations
have a responsibility to "give back"?

TEDDY

I dunno. Depends how.

BARTIROMO

Explain.

TEDDY

Whether it's a conglomerate or an
individual Joe, we sit with our feet
up, watching our fifty inch plasma:
we see a planet dying of climate
change, people dying of preventable
diseases, children dying of
malnutrition. We write a check and
sleep easy, knowing we've done our
part to save Mother Earth... But the
truth is: our generosity is pure
selfishness.

(MORE)

(CONTINUED)

CONTINUED:

TEDDY (cont.)

We give so that we can feel guilt-free about owning the plasma TV, the iPhone, all this stuff. The real charity, the real giving is being done by folks who are knee-deep in schisce; the grunts on the ground in the war on sorrow...

(a beat)

But what the hell do I know?

On BARTIROMO, she likes this guy,

CUT TO:

INT. COMMUNITY CENTER - DAY

OLIVIA orchestrates a photo op -- TEACHERS, CHILDREN, shelves of books and a huge sign proclaiming "Reading Is Fun!" PHOTOGRAPHERS and TV CAMERAS set up. TEDDY enters.

TEDDY

Okay, I'm here. Where's Philip?

OLIVIA

"Something came up"...

TEDDY

Then let's get this show on the road.

OLIVIA

We're waiting on the mayor.

TEDDY looks at his Blancpain watch, impatient.

OLIVIA (cont.)

Teddy, I need to talk to you.

She takes him off to the side.

OLIVIA (cont.)

I've been on the phone all morning with the White House, the International Red Cross, Catholic Relief Services -- there's been a massive earthquake in Ecuador.

TEDDY

Ecuador, huh?

OLIVIA

The administration down there sucks at handling emergency relief, too much bureaucracy. And they've refused the U.S. offer of aid, because they don't want to look weak.

(CONTINUED)

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CONTINUED:

TEDDY
Sure. That's a fragile democracy
they've got, massive poverty,
insurgents all over the place, the
military's threatening a coup.

OLIVIA
People are dying, children are dying --

TEDDY reacts: all of his demons rear their ugly heads.

OLIVIA (cont.)
Teddy, we have to do something.

TEDDY makes a decision.

TEDDY
You're absolutely right.
(takes her hand)
Let's go.

OLIVIA
Go? Where?

TEDDY
Ecuador.

As TEDDY rushes out, pulling OLIVIA along,

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. LEXUS RX SUV HYBRID - DAY

DAX drives, as TEDDY dials cell. OLIVIA sits in back.

OLIVIA
When I said "do something" I didn't
mean go to Ecuador --

TEDDY
I don't want anyone to know about
this trip. Including Philip.

OLIVIA
Why?

TEDDY
I have my reasons.
(into phone)
Maxine, tell Sipe and Kyle I'll pick
'em up on the way to the airport.

INTERCUT WITH:

INT. EXECUTIVE SUITE/MAIDSTONE-RIST - DAY

MAXINE, on phone.

MAXINE
Where are you going? And how long
will you be gone? You have a board
meeting Thursday nine a.m. --

TEDDY
Cancel it.

MAXINE
Cancel the board meeting? And what
do I say when Philip asks why?

TEDDY
Tell him I went to Brazil, to meet
with the Trade and Investment
Promotion Agency on this perfume
deal. Then to Peru, inspect our
factory in Piura.
(to OLIVIA)
Are you coming with me?

OLIVIA
No.

(CONTINUED)

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CONTINUED:

On TEDDY, exhaling,

CUT TO:

EXT. TETERBOROUGH AIRPORT/WESTCHESTER COUNTY - DAY

The land of private jets. The Lexus pulls up to a spanking new Gulfstream G550. DAX, TEDDY, KYLE and SIPE step out.

TEDDY
Dax, get ready to rocket.

DAX
(sotto voce)
Do you want me to bring a weapon?
(off TEDDY)
Y'never know...

TEDDY nods. DAX goes into plane. TEDDY looks at SIPE and KYLE, then decides:

TEDDY
Sipe, get on board.

KYLE steps back, disappointed.

TEDDY (cont.)
Kyle, stay on top of the Brazilian perfume deal.

As TEDDY and SIPE walk up ramp, she asks, a little cocky:

SIPE
Teddy, tell me -- why'd you pick me over Kyle?

TEDDY
He has a three month old.

As SIPE's cockiness evaporates, replaced by fear,

CUT TO:

INT. PHILIP'S OFFICE/MAIDSTONE-RIST - DAY

PHILIP sits at desk, as MAXINE faces him.

PHILIP
Cancel the board meeting? Is he nuts? Get Teddy on the phone.

MAXINE dials, listens.

PHILIP (cont.)
He knows how crucial this meeting is. I need his ass in the chair next to mine.

(CONTINUED)

CONTINUED:

MAXINE
His cell's off.

PHILIP
Get him back here. Shoot the damn
plane down, if you have to.

On PHILIP, nostrils flaring,

SMASH CUT TO:

EXT. QUITO, ECUADOR - DAY

Aerial shot.

TEDDY (v.o.)
Sometimes Philip gets a little tense.

EXT. MARISCAL SUCRE INTERNATIONAL AIRPORT/QUITO - DAY

The Gulfstream G550 floats down onto the runway.

BETTY LYNN (v.o.)
Me, too. Why would you fly into an
active earthquake?

GOVERNMENT GREETER and two SOLDIERS approach, as the door
flips open.

TEDDY (v.o.)
No, the quake was over.

TEDDY walks down steps, Red Scarlet digital camera filming
everything in sight, followed by SIPE and DAX.

TEDDY (v.o., cont.)
I went because I'm Teddy Rist.

GREETER bows obsequiously. TEDDY, DAX and SIPE hand over
their passports.

TEDDY (v.o., cont.)
Citizen of the world.

DAX stays with the jet, as the OTHERS exit into:

INT. TERMINAL/MARISCAL SUCRE INTERNATIONAL AIRPORT - DAY

Oddly empty. As TEDDY and SIPE follow GREETER, the other
SOLDIER brings up the rear.

BETTY LYNN (v.o.)
You went to impress Olivia.

As GREETER offers chairs while he processes the passports,

CUT TO:

INT. ROADHOUSE - DAY

TEDDY
Will you get off Olivia?

BETTY LYNN
You wanna bang her, that's all I'm
saying.

As TEDDY shakes his head, in denial,

CUT TO:

EXT. AMAZONAS AVENUE/QUITO - DAY

Limousine moves slowly along the congested street, which is
packed with TRUCKS, CARS and WORKERS, mostly poor, going
about their day-to-day routine.

TEDDY
We made our way through the streets
of the capital, which was relatively
unaffected by the quake.

A military jeep follows the limo.

INT. LIMOUSINE - DAY

TEDDY and SIPE ride in back, facing the GREETER. TEDDY is
filming, capturing the FACES of ordinary people.

TEDDY
Finally, we arrived at the Ministry
of Health.

INT. MINISTRY OF HEALTH/CAPITAL BUILDING - DAY

TEDDY and SIPE sit across from the HEALTH MINISTER, thirty-
five, fat and happy.

HEALTH MINISTER
Your generosity is much appreciated,
Mister Rist, but rest assured, our
department has this shocking tragedy
under control.

TEDDY knows it's bullshit, makes every effort to be
diplomatic.

TEDDY
Seventy percent of your people live
in extreme poverty, a hundred thousand
of them have been ravaged by the
quake. Let me help.

(CONTINUED)

CONTINUED:

HEALTH MINISTER
You are a famous man. Your presence
would bring us unwelcomed publicity --

TEDDY
No one will know I'm here. I don't
want anyone to know I'm here.

HEALTH MINISTER
Even so --

TEDDY
Look, I'm good at problem solving.
I'm sure you're facing logistical
hurdles, moving supplies east, given
the rebel activity --

HEALTH MINISTER
We have no rebel activity in Ecuador.

This lie surprises even TEDDY, who looks at SIPE.

HEALTH MINISTER (cont.)
There are a few bandits and a few
malcontents. But dissent is the
sign of a thriving democracy, eh?

As TEDDY bites his tongue,

CUT TO:

CU of an American flag. CAMERA WIDENS TO REVEAL:

INT. AMBASSADOR'S OFFICE/U.S. EMBASSY - DAY

TEDDY and SIPE sit with AMBASSADOR MARCUS KORMAN, a career
diplomat in his forties.

KORMAN
That's the problem we've been facing,
their government's in total denial.

TEDDY
Then who's the most influential
businessman in town? A guy like me
who I can talk to --

KORMAN
Before you get in too deep, let me
call my bosses at the State Department --

TEDDY
And get bogged-down in policy and
protocol? No. I came to you for
advice, nothing more.

(CONTINUED)

CONTINUED:

KORMAN
Well, then I can't help you.

TEDDY exhales, looks at SIPE.

KORMAN (cont.)
But -- unofficially -- I know someone
who can...

On TEDDY, now we're talking,

CUT TO:

INT. BAR/QUITO HILTON - DAY

TEDDY sits with SIPE, arguing with the WAITER.

TEDDY
Whaddya mean, no bourbon?

WAITER
Jack Daniels.

TEDDY
You keep saying Jack Daniels, but
Jack Daniels is not a bourbon, my
friend, Jack Daniels is a whiskey,
from Tennessee. Bourbon comes from
Kentucky. Ken-tuck-ee.

The WAITER stares at him, perplexed.

WAITER
Dewar's?

TEDDY
(head throbbing)
I'll take a vodka. *Sin hielo.*

WAITER nods, goes.

SIPE
It's not his fault.

TEDDY
Have the hotel send a messenger to
the Gulfstream, get a bottle of
Blanton's out of the bar.

Doctor ALICIA FLORES, late twenties, a combination of Florence
Nightingale and Scarlett Johansson, stands at doorway.

SIPE
Is that Doctor Flores?

(CONTINUED)

CONTINUED:

TEDDY
If so, I may need her to do a complete
physical. Including a testicular
exam.

SIPE waves. ALICIA approaches. TEDDY and SIPE stand.

TEDDY (cont.)
¿Medica Flores?

ALICIA nods.

TEDDY (cont.)
*Me llamo Teddy Rist, esto es
mi colega, Sipe Gialmo.*

ALICIA
Mucho gusto.

They shake hands.

TEDDY
Sientate, pro favor.

They all sit.

TEDDY (cont.)
¿Quieres algo?

ALICIA
Your Spanish is very good.

TEDDY is surprised she speaks English.

ALICIA (cont.)
Where did you study?

TEDDY
Uh, I didn't exactly study at a
school. When you're crawling your
way up, you learn to zig and zag.

ALICIA smiles. TEDDY smiles. SIPE chuckles, she's seen
this dance before.

TEDDY (cont.)
And you? Where'd you learn English?

ALICIA
I was raised in Beverly Hills. I
returned to Ecuador after receiving
my medical degree from Harvard.

TEDDY is definitely out-classed.

TEDDY
Okay. How about that drink?

(CONTINUED)

CONTINUED:

ALICIA

No, thank you. I must leave soon for Puerto Napo -- that's the village hit hardest by the tremors, where I have established a clinic.

SIPE

Is it nearby?

ALICIA

Oh no, it is as far from here as you can travel, over the mountains, deep into the rainforest.

WAITER brings drinks.

TEDDY

Gracias.

(to ALICIA)

Doctor Flores, we've come to help, but we keep hitting road blocks. Ambassador Korman thought we might --

ALICIA

There is a case of vaccine at the airport, which was supposed to be delivered to my clinic days ago. When it did not arrive I drove here to fetch it. But I cannot get the government officials to release the box to me.

TEDDY

A box of vaccine. I gotta tell ya, I was thinking of doing something more on a Bruckheimer scale.

ALICIA

This vaccine can cure two hundred victims. Which, in turn, will stop the spread of disease to hundreds more. Big gestures often don't change anything, the smallest ones do. If you only save one life, you still have saved one life.

TEDDY is impressed by this woman. And she's hot.

SIPE

Why won't the government release the vaccine?

ALICIA

There is much poverty in Ecuador and, therefore, much corruption. The officials tell me there is a new import tax --

(CONTINUED)

CONTINUED:

TEDDY
Tax meaning bribe.

ALICIA nods.

TEDDY (cont.)
Well, fortunately, I happen to be
very good at bribes.

As he knocks back the vodka,

CUT TO:

EXT. GOLF COURSE/QUITO - DAY

TEDDY faces HEALTH MINISTER, as SIPE stands with CADDY.

TEDDY
In gratitude for your hospitality, I
have written a check to your favorite
charity.
(holds up an envelope)

HEALTH MINISTER
How do you know my favorite charity?

TEDDY
I don't. Which is why I made out
the check to "cash" --

HEALTH MINISTER grins greedily. TEDDY hands him the envelope.
HEALTH MINISTER looks at the amount.

HEALTH MINISTER
Oh, extremely generous. My wife
will be very pleased...
(realizes)
She oversees the charity...

TEDDY
'Course. Now, I wonder if you can
do me *un favorito*.

HEALTH MINISTER
Anything.

TEDDY
There is a case of vaccine at the
airport. I need you arrange for it
to be released --

HEALTH MINISTER
To you?

TEDDY
No. Doctor Alicia Flores.

(CONTINUED)

CONTINUED:

HEALTH MINISTER frowns, becomes instantly formal.

HEALTH MINISTER
Mister Rist, I'm sure you can understand that we are hesitant to allow medicines from foreign countries to be used in Ecuador until we know they are safe. The vaccine in question must be tested.

TEDDY
How long will that take?

HEALTH MINISTER
We are a small department, under staffed --

TEDDY
How long?

HEALTH MINISTER
Two weeks, maybe more.

TEDDY
By which time the vaccine will not only arrive too late, but its potency will have expired. I need you to expedite the process.

HEALTH MINISTER
We have rules --

TEDDY
Bull. What's really going on? You hate Doctor Flores because she's actually doing what you're incapable of?

SIPE
(cautioning)
Teddy...

HEALTH MINISTER
(lying)
I will see what is possible.

TEDDY
That's all I can ask for
(takes the check)
Let me hold this. Wouldn't want you to lose it.

As HE whacks the golf ball, SIPE and TEDDY walk away.

SIPE
So, now what do we do?

(CONTINUED)

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CONTINUED:

TEDDY

Punt.

On SIPE, not sure what that means,

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. BAGGAGE CLAIM/MARISCAL SUCRE INTERNATIONAL AIRPORT - NIGHT

TEDDY, SIPE and ALICIA talk to BAGGAGE HANDLER. A SOLDIER stands nearby, silently belligerent.

TEDDY
Tenemos poner la vacuna inmediatamente liberado.

BAGGAGE HANDLER
No puedo hacerlo.

TEDDY surreptitiously drops a balled-up wad of U.S. currency on the floor. He then pretends to see it and asks innocently:

TEDDY
¿Es el suyo?

BAGGAGE HANDLER looks down, grabs the money.

BAGGAGE HANDLER
Sí, debo haber dejado lo caer.

TEDDY
Y la vacuna.

BAGGAGE HANDLER
*Yo sería feliz liberarlo, señor.
Pero no pienso él será feliz.*

BAGGAGE HANDLER indicates SOLDIER, goes.

TEDDY
I guess they don't share tips...
(reaches into pocket)
I'm outta money. How'bout you?

ALICIA
(hands him money)
Ten dollars and change.

SIPE
(hands him money)
I have my lucky two dollar bill.

TEDDY
That's not gonna be enough. The banks are closed. But the hotel will stake me. I'll head back there --

DAX enters, with a bottle of Blanton's.

(CONTINUED)

CONTINUED:

DAX
Last bottle, drink slow.

DAX hands the booze to TEDDY. He gets an idea. He wraps the two dollar bill around the bottle.

TEDDY
Let's see how lucky this two dollar bill is.

He goes to SOLDIER, smiles.

TEDDY (cont.)
Hola. ¿Has traigo bourbon de Kentucky?

SOLDIER
No.

TEDDY
*¿Puedo invitarte un trago?
¿Quierestraerlo?*

On TEDDY, cracking open the top of the bottle,

CUT TO:

EXT. UPPER EAST SIDE/NEW YORK - NIGHT

The Maidstone mansion.

INT. CHILD'S BEDROOM/MAIDSTONE MANSION - NIGHT

PHILIP tucks his six year old son, GARY, into bed.

PHILIP
Sweet dreams.

PHILIP kisses the BOY, rises, turns off the LIGHT.

INT. LIVING ROOM/MAIDSTONE MANSION - NIGHT

As PHILIP enters, OLIVIA hands him a martini.

OLIVIA
To help you relax.

PHILIP
(taking it)
You really want to help me relax,
talk sense into Teddy.

OLIVIA
Cut him some slack, Philip, he's
going through a rough patch --

(CONTINUED)

CONTINUED:

PHILIP

(sips)
He's been going through "a rough
patch" since puberty.

OLIVIA

Stop. You know this is different...
Imagine how you'd feel...

PHILIP hears this.

OLIVIA (cont.)

And you know you love the guy.

PHILIP

Love, yes; like, not so much. What
he did today really grinds me.
Flitting off to Brazil --
(off OLIVIA)
Wait. He didn't go to Brazil?

OLIVIA

I didn't say anything.

PHILIP

I can tell by your expression. Where
did he go?

OLIVIA

Peru?

PHILIP

Christ. I'm tired of you two always
having secrets.

OLIVIA

We don't have secrets.

PHILIP

(deadly serious)
You do.

OLIVIA

Not important ones. I only have
really juicy secrets -- with you...

She puts down her martini glass, takes his and puts it down
next to hers. She then reaches O.C., below his belt. His
mouth falls open, his toes curl.

PHILIP

Holy Mother of God.

She heads to bedroom, peeling off her clothes as she goes.
On PHILIP, his dick in hyperspace,

CUT TO:

INT. BAGGAGE CLAIM/MARISCAL SUCRE INTERNATIONAL AIRPORT - NIGHT

TEDDY and SOLDIER finish the bottle of Blanton's. The SOLDIER is shit-faced.

SOLDIER
Rock'n'roll, s'all'about...

TEDDY pats him on shoulder, then crosses to door, signals to DAX, SIPE and ALICIA. They enter.

TEDDY
Where's the baggage handler?

SIPE
He went home.
(off TEDDY)
But he "lost" his key.

She holds up key. TEDDY smiles. They unlock door.

INT. STORAGE/MARISCAL SUCRE INTERNATIONAL AIRPORT - NIGHT

TEDDY enters with ALICIA, SIPE turns on LIGHT.

TEDDY
Do you see the vaccine?

ALICIA points to a case of vaccine marked "Le Cadeau de la République de France" with a decal of a French flag.

LOUD VOICE (o.c.)
¿Qué está pasando aquí?

SOLDIER (o.c.)
El sargento --

SIPE
(leans in)
Teddy, heads up.

A grim-faced SERGEANT, gun ready, pushes DAX aside.

TEDDY
We've come for the vaccine. We --

SERGEANT
Papers. Where are your papers?

TEDDY
My papers... Yeah, well, y'see my papers have Washington, Lincoln and Grant on 'em...

TEDDY reaches into his pocket, but he's out of cash.

(CONTINUED)

CONTINUED:

TEDDY (cont.)
Mierda. Do you take American Express?

SERGEANT yells at ALICIA.

SERGEANT
¿Cómo te llamas?

ALICIA
Váyase.

SERGEANT
(louder)
Dígame, puta.

ALICIA
*Su voz de Gestapo no trabajará
conmigo.*

TEDDY admires her courage. SERGEANT aims gun at ALICIA.

TEDDY
Hey, hey, hey, don't go pointing
that thing at her.

SERGEANT shoves gun in TEDDY's face. DAX draws his gun.
Drunken SOLDIER enters with his gun. A standoff. TEDDY is
unafraid.

TEDDY (cont.)
Put the gun down, Dax. Go back and
guard the plane.

DAX
But --

TEDDY
Take a walk, damnit.

DAX lowers gun, exits. SERGEANT laughs, takes out handcuffs.

SERGEANT
You, Mister America, are under arrest.

As he snaps the cuffs over TEDDY's wrists,

CUT TO:

INT. MASTER BEDROOM/MAIDSTONE MANSION - NIGHT

PHILIP and OLIVIA are going at it, hot and heavy. PHONE
RINGS. PHILIP reacts.

PHILIP
That's your private line.

(CONTINUED)

CONTINUED:

OLIVIA
Leave it.

He rolls off her. They both reach for receiver -- he gets there first.

PHILIP
Hello... Sipe... No, Olivia's busy...
Arrested?... Ecuador?... What'd he
do, start a revolution?

On PHILIP, glaring at OLIVIA,

CUT TO:

EXT. HILTON HOTEL/QUITO - NIGHT

A limo, with tiny American flags, pulls up to the entrance.

TEDDY (v.o.)
Philip called Ambassador Korman, who
sent one of his drones to bail me
out. All charges were dropped.

DOORMAN opens door. TEDDY, ALICIA and SIPE emerge.

SIPE
What's next on your schedule?
Waterboarding?

TEDDY
We'll get a good night's rest; score
another roll of bribe money in the
morning and start over.

ALICIA
I have been away from Puerto Napo
too long already. I must go back.

TEDDY was hoping they'd hook up.

TEDDY
One night.
(looks at the Blancpain)
Dawn's in a few hours.

ALICIA
During a crisis like this, do you
know how many people can die in a
few hours?

TEDDY
But the vaccine --

ALICIA
I no longer feel I will ever get the
vaccine.

(CONTINUED)

CONTINUED:

TEDDY
I'll get it. And bring it to you.

ALICIA
(a dubious laugh)
Living in America, I learned Yanquis
are attention deficient. You give
up when the going gets too tough.

TEDDY
That's not true. At least not me.
I'll deliver the vaccine tomorrow.

ALICIA
Goodbye Teddy, Sipe, have a safe
trip home.

She heads to her jeep. TEDDY turns to SIPE.

TEDDY
She doesn't believe me.

SIPE
Maybe she knows the landscape a little
better than us.

TEDDY
She doesn't believe in me.

SIPE
Time for sleep.

TEDDY
You go. I wanna take a walk.

SIPE hovers, reluctant to leave him.

TEDDY (cont.)
Go.

SIPE
You're pissed that I called Olivia
and got Philip --

TEDDY
No, better he hear it from you than
read about my trial on the front
page of The Wall Street Journal.

SIPE
Don't forget to call him. I promised
you would...

TEDDY
And you call Kyle. I want a full
report on the Brazilian deal.

(CONTINUED)

CONTINUED:

SIPE reacts: TEDDY has boomeranged back to business. He never behaves the way she expects. She goes.

TEDDY looks across the street, sees a homeless FAMILY -- a father, mother, three small children -- huddled together.

TEDDY (v.o., cont.)
Everywhere, there was more heartache.

He stares at his fancy hotel, then, crosses to the FATHER.

TEDDY (v.o., cont.)
So, you do what you can do, right?

TEDDY points to hotel, the MAN nods enthusiastically.

TEDDY (v.o., cont.)
Yet nothing I did made me feel better.
About Ecuador. About myself.

As TEDDY leads the FAMILY into the hotel lobby,

CUT TO:

INT. JUNIOR SUITE/QUITO HILTON - NIGHT

SIPE talks on the phone.

SIPE
I'm even more worried, Kyle. He's
got that look in his eyes.

INTERCUT WITH:

INT. NURSERY/KYLE'S HOME - NIGHT

KYLE, on phone, is holding a squealing three month old BABY.

KYLE
The "I'm-about-to-hurt-myself" look?

SIPE
He's in the bar, doing vodka shots,
listening to "Crazy In Love" on the
jukebox. When I tried to pull him
out, he told me, get lost. In the
"I'll-kill-your-dog" voice.

KYLE
Holy moley.

On the TWO OF THEM, having been here before,

CUT TO:

INT. BAR/QUITO HILTON - NIGHT

4 A.M. Almost deserted. TEDDY sits with an empty shot glass, brooding. On the jukebox, "Crazy In Love" by Beyoncé PLAYS. WAITER arrives with another vodka.

TEDDY
I hate this song.

WAITER
You played this song. Ten times.

TEDDY takes the empty shot glass and fires it at the jukebox. The projectile hits the top of the jukebox, which shatters, the SONG slows and dies.

TEDDY
Put that on my bill.

WAITER nods, starts to go. TEDDY grabs his arm.

TEDDY (cont.)
Andrés, my trusted friend, I'm craving something a tad more potent than vodka, if you catch my drift.

WAITER
I do, Mister Rist.
(whispers)
The man in the middle booth.

TEDDY sees a SLEAZY MAN in the middle booth.

TEDDY
Geez, how could I not have known.

He rises, crosses to the booth, then stops -- suddenly TEDDY has a solution to the problem. He smiles at the SLEAZY MAN.

TEDDY (cont.)
Hola.

SLEAZY MAN stares at him, blankly.

TEDDY (cont.)
I need to meet your boss. *Necesito encontrar su jefe.*
(takes out business card)
Tell him: Teddy Rist wants to make him an offer he can't refuse.

On the SLEAZY MAN, recognizing the dialogue,

CUT TO:

EXT. CLINIC/PUERTO NAPO - NIGHT

Jeep pulls up. ALICIA gets out.

INT. CLINIC - NIGHT

She enters the makeshift clinic and is immediately engulfed by the pale faces of the ill and dying.

TEDDY (v.o.)
Alicia, in the meantime, had returned to Puerto Napo, where the situation was deteriorating with heartbreaking speed.

ALICIA, defeated, sighs. As she touches the burning forehead of a sickly OLD WOMAN,

CUT TO:

INT. PRESIDENTIAL SUITE/QUITO HILTON - NIGHT

TEDDY paces frenetically, stares at phone.

TEDDY
Come on, come on.

He wills the phone to RING. It does. He lifts receiver.

TEDDY (cont.)
¿Hola? ¿Hola?

There's no one there. Hear a VOICE from his balcony.

VOICE
Beautiful night, yes?

TEDDY hangs up phone, heads toward the VOICE.

EXT. HOTEL BALCONY/QUITO - NIGHT

CEURO Y CAICEDO, twenty-two, handsome and lethal, stands gazing out at the city, as TEDDY comes outside.

CUERO
Beautiful city, too. Though it's no Manhattan.

TEDDY
You've been to Manhattan?

CUERO
Only in the movies. Someday I would very much like to visit.
(smiles)
The famous Teddy Rist.
(MORE)

(CONTINUED)

CONTINUED:

CUERO (cont.)

I first saw your picture on the cover of *Generación XXI* when I was fourteen years old. I wanted to be you more than breathe.

TEDDY

How'd that work out?

CUERO

We play the hand God deals us. I make a nice living.

TEDDY nods; he can do business with this kid.

CUERO (cont.)

You have a proposition?

TEDDY

My guess is -- given your line of work -- you have, on occasion, had items brought into this country illegally.

CUERO

For the sake of discussion, yes, let's assume I have connections.

TEDDY

There's a box at the airport I need retrieved.

CUERO looks at TEDDY, curiously.

TEDDY (cont.)

I will pay any amount --

CUERO

(holds up hand)

Please, you insult me. I couldn't take money from you, Mister Rist.

TEDDY

Call me Teddy.

CUERO

But you know how these transactions work. One hand washes the other. "Someday, and that day may never come, I'll --"

TEDDY

"...Call upon you to do a service for me." Yeah, I know the scene.

They shake hands. DOORBELL RINGS.

(CONTINUED)

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CONTINUED:

CUERO
I hope you don't mind, I invited
some friends.

They head into:

INT. PRESIDENTIAL SUITE/QUITO HILTON - NIGHT

TEDDY opens door. Five of the most beautiful WOMEN in the
universe are standing in the hallway.

CUERO (cont.)
They are all orphans.

TEDDY
Tsk. Poor kids.

As the "ORPHANS" come inside,

SMASH CUT TO:

INT. ROADHOUSE - DAY

BETTY LYNN
Hold on. In the middle of a
humanitarian disaster, you had an
orgy?

TEDDY
Orphans are very needy. Especially
Ramona and Catalina.

BETTY LYNN
That's despicable.

TEDDY
Yeah, but, I never said I was perfect.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. QUITO - DAWN

The city shakes off sleep.

BETTY LYNN (v.o.)
I still think it's wrong, using a
drug dealer to get the vaccine.

TEDDY (v.o.)
Sometimes morality has to make room
for reality.

INT. BAGGAGE CLAIM/MARISCAL SUCRE INTERNATIONAL AIRPORT - DAY
BAGGAGE HANDLER hands the box of vaccine to TEDDY.

TEDDY (v.o., cont.)
Cuero Y Caicedo opened the right
doors...

As he leaves, TEDDY passes the grim-faced SERGEANT, who nods to him, ever-so-politely.

CUT TO:

INT. JUNIOR SUITE/QUITO HILTON - DAWN

SIPE, in bathrobe, is drying her hair, having just gotten out of the shower. KNOCK on door. She opens it to reveal TEDDY holding the case of vaccine. She is stunned, in awe.

SIPE
How did you -- ?

TEDDY
"There are more things in heaven and
earth, Horatio, than are dreamt of
in your philosophy."

SIPE
Huh?

TEDDY
I'm tired of quoting The Godfather.

SIPE
Did you call Philip?

TEDDY
Philip. Shoot. Forgot. I'll call
him once we are on our way --

(CONTINUED)

CONTINUED:

SIPE
And how are we getting the vaccine
to Puerto Napo?

TEDDY
(overarticulating)
Simple: by-renting-a-motor-vehicle.

On TEDDY, pumped,

CUT TO:

INT. HOTEL LOBBY/QUITO HILTON - DAY

Not so simple. CONCIERGE is on the phone, as TEDDY and SIPE wait, with the case.

CONCIERGE
Si algo abre, llamame pro favor.
(hangs up)
I am so sorry, Mister Rist, there
does not seem to be a truck or jeep
available from here to Guayaquil.

TEDDY
A car, then?

CONCIERGE
A car would not make the journey.
The roads -- because of the quake --
are inconsistent.

TEDDY
What about a helicopter?

CONCIERGE
That'd only get you to the edge of
the rainforest. The truth is, because
of the rebels, the trip is far too
perilous.

TEDDY
Then what do you suggest?

CONCIERGE
Stay here. I can try to arrange --

TEDDY
No offense, but I'm not trusting
this vaccine to anyone. I will
deliver it myself.

CONCIERGE shrugs, out of suggestions.

SIPE
Maybe the Red Cross has a convoy
heading to Puerto Napo.

(CONTINUED)

CONTINUED:

TEDDY
Good thought. Call them.

SIPE dials phone, as TEDDY leans into CONCIERGE.

TEDDY (cont.)
How'bout if I parachute in?

CONCIERGE
Well, yes, you could jump out of a plane, but you wouldn't survive the landing. The terrain is too dense.

SIPE hangs up phone.

SIPE
Every truck the Red Cross has is already in *El Oriente*.

TEDDY
That's okay. I have a better idea.

On SIPE, uh-oh,

CUT TO:

EXT. MARISCAL SUCRE INTERNATIONAL AIRPORT/QUITO - DAY

TEDDY, talking on phone, stands alongside SIPE in front of the Gulfstream, as DAX sits in a 1942 Boeing Stearman Model 75, used for crop dusting. The case of vaccine is on the tarmac.

TEDDY
What did the Brazilian government say?

INTERCUT WITH:

INT. EXECUTIVE SUITE/MAIDSTONE-RIST - DAY

KYLE, on phone.

KYLE
They'll guarantee major tax benefits to seal the deal.

TEDDY
Murumuru... My new mantra.

DAX hands him parachute.

TEDDY (cont.)
Kyle, I gotta go. Good job.

TEDDY hangs up, points to the Stearman.

(CONTINUED)

CONTINUED:

 TEDDY (cont.)
You can fly it?

 DAX
I can try.

 SIPE
This is suicide. Parachuting. At
least take the Gulfstream.

 DAX
Y'can't jump out of a Gulfstream.
And there's no airstrip big enough
on the other side of the mountains
to land the plane.

 SIPE
 (re: the crop duster)
That tin bucket won't make it over
the Andes. You'll crash and burn --

 TEDDY
Sipe, I appreciate your concern --

 SIPE
It's not you I'm concerned about,
it's me. Bringing the body of Teddy
Rist back to New York, that's a career
killer.

TEDDY laughs, slips on parachute. SIPE, desperate, tries
another tactic:

 SIPE (cont.)
Here's a thought: Maidstone-Rist has
a factory in Peru --

 TEDDY
Just over the border. Why?

 SIPE
Dax and I could take the jet down
there, get one of the company's
trucks, be back in a day or less.

 TEDDY
 (stops, thinks)
Peru...
 (takes off parachute)
A good leader knows when to listen
to his troops. We go with your plan.

He hands parachute back to DAX.

 DAX
You were scared, huh?

(CONTINUED)

CONTINUED:

TEDDY
Little bit. Call ahead to get a
truck gassed and ready... Why're you
standing here? Take off.

DAX slips out his gun, offers it to TEDDY who takes it and
hides it. DAX and SIPE go into the plane. TEDDY's cell
RINGS. He answers it, as he walks away from the jet.

TEDDY (cont.)
¿Hola?

INTERCUT WITH:

EXT. CAICEDO ESTATE - DAY

In the mountains. CUERO sits by the pool, in swimming trunks,
surrounded by beautiful, bikini'd WOMEN.

CUERO
I hear you are still in Quito.

TEDDY
Hit a snag. *Ningún camion.*

CUERO
Why didn't you call me?

TEDDY
Teddy Rist rule number three: never
owe anyone half your age two favors.

CUERO
Tonterías. I will have my helicopter
ready in one hour. It will take you
over the mountains to Misahaulli,
where I will have a jeep, a driver
and some bon-bons waiting for you.

TEDDY
Cuero, I...

Another call comes in. He sees caller ID: it's Philip.

TEDDY (cont.)
Call you back.
(answers call)
Phillie --

INTERCUT WITH:

INT. PHILIP'S OFFICE/R-M ENTERPRISES - DAY

PHILIP, on phone, paces.

PHILIP
How's Ecuador?

(CONTINUED)

CONTINUED:

TEDDY

Charming.

The Gulfstream taxis on the runway.

PHILIP

Olivia told me what you're up to --

TEDDY

I know, I know, it's --

PHILIP

Insane. Narcissistic. Stupid.

TEDDY

It's better than doing nothing,
sitting in New York, writing a check.

PHILIP gets angry at the implied accusation.

PHILIP

Oh, and how much did it cost to fly
the jet down there, huh? You're
staying in the Presidential Suite,
right? What's that go for? Y'know,
Teddy, sometimes writing a check
isn't a criminal act --

TEDDY

And sometimes getting your hands
dirty isn't either. Phillie --

PHILIP

Don't "Phillie" me.
(pent-up rage explodes)
You suddenly decide to become a Boy
Scout and I'm left to clean up the
mess. Well, I'm not interested in
having my future and my family put
in jeopardy because of you. I'm not
interested in my wife lying to me
for you. Do us both a favor -- stay
in friggin' Ecuador.

PHILIP hangs up the phone.

CU on TEDDY, that really hurt.

CU on PHILIP, he hadn't intended to say so much.

TEDDY dials the phone.

TEDDY

Cuero? Send the chopper.

(CONTINUED)

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CONTINUED:

On TEDDY, in an emotional earthquake,

CUT TO:

EXT. THE ANDES MOUNTAINS - DAY

The helicopter flies over an awesome mountain range.

TEDDY (v.o.)
We were making pretty good time,
almost at our destination --

HEAR CAMERA CLICKING AND WHIRLING.

INT. HELICOPTER - DAY

TEDDY sits beside the PILOT, filming. Next to TEDDY is a backpack with the Maidstone-Rist logo.

TEDDY (v.o., cont.)
When suddenly we got a radio call
from the DEA.

BETTY LYNN (v.o.)
Our DEA?

TEDDY (v.o.)
A joint operation with the Ecuadorian
authorities. They'd been tracking
Cuero's activities and decided it
was time to flex. They ordered us
to land -- or be obliterated.

EXT. LANDING STRIP/PROVINCE OF NAPO - DAY

The helicopter lands amidst several POLICE VANS, local
POLÍCIA and DEA AGENTS with machine guns pointed at it.

TEDDY (v.o., cont.)
We landed.

TEDDY and the PILOT climb out.

DEA COMMANDER
Manos arriba, pendejos.

Both MEN comply. DEA AGENTS start to search them and the
helicopter. One of the AGENTS grabs the backpack.

TEDDY
Careful with that.

DEA AGENT
Shaddup.

DEA COMMANDER
You're American?

(CONTINUED)

CONTINUED:

TEDDY
Yes. And I can explain --

DEA AGENT
Shaddup.

DEA AGENT slugs him. TEDDY takes the punch. AGENT hands backpack to COMMANDER, who unzips the flap, pulls out a vial of the vaccine.

DEA COMMANDER
What kind of drug is this?

DEA AGENT shrugs.

TEDDY
It's a vaccine.

DEA AGENT pulls out DAX's gun.

TEDDY (cont.)
I can explain about the gun. It's registered -- but not in Ecuador and not to me --

DEA AGENT
Yo, Bucky, what part of "Shaddup" don't you understand?

He hits TEDDY again, knocking him face down into the dirt. DEA AGENT puts his foot on the back of TEDDY's neck. A second AGENT holds up a brick of coke from the copter, while a THIRD hands COMMANDER Teddy's passport, which he opens, recognizes the name. He signals TEDDY to rise and step forward.

DEA COMMANDER
You have five seconds to explain what's going on.

TEDDY
I'm trying to get the vaccine to Puerto Napo, this gentleman offered me a ride.

The PILOT is being handcuffed.

DEA COMMANDER
How'd you meet him?

TEDDY
(lying)
At the airport. My Gulfstream was parked near his helicopter.

DEA COMMANDER
You have a Gulfstream?

(CONTINUED)

CONTINUED:

TEDDY
A G550, brand new.

DEA COMMANDER whews.

TEDDY (cont.)
Anytime you'd like a ride.

DEA COMMANDER
Ride? I'd like to fly that baby.

TEDDY
(indicates pocket)
May I?

DEA COMMANDER nods. TEDDY takes out business card.

TEDDY (cont.)
Call me. That's my private number.
By that, I mean, you only have to go
through one secretary.

DEA COMMANDER contemplates the situation, then hands TEDDY
the backpack.

DEA COMMANDER
Next time you bum a ride, Mister
Rist, be a little more choosy.

TEDDY
Call me Teddy... Commander, are you
headed toward Puerto Napo?

DEA AGENT
Sorry, we're taking this scumball
back to Quito.

TEDDY
How far is Puerto Napo from here?

DEA COMMANDER
Fifty-three miles.

TEDDY
Geez.
(still negotiating)
How'bout if, while you're piloting
the Gulfstream -- ?

DEA COMMANDER
Don't push your luck, sir.

Resigned, TEDDY reaches into backpack, takes out his SAT
phone, turns on the GPS mode. Full color map of area appears.
TEDDY slings the backpack over his shoulder, starts to walk
off. He hears the "Shaddup" DEA AGENT laughing, crosses to
the AGENT, whose back is to him.

(CONTINUED)

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CONTINUED:

TEDDY
Yo, Bucky --

DEA AGENT turns. TEDDY swings and connects with the guy's jaw. HEAR teeth cracking. The AGENT drops, out for the count. As TEDDY hoofs it down a desolate road,

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. PHILIP'S OFFICE/MAIDSTONE-RIST - DAY

PHILIP faces OLIVIA.

PHILIP
He runs around the world, juiced-up,
his dick swinging --

OLIVIA
I understand why you're angry --

PHILIP
Do you? Do you honestly?

She is about to speak when -- INTERCOM BUZZES.

ASSISTANT (o.c.)
DeWitt Burton is here.

Both OLIVIA and PHILIP are surprised.

PHILIP
Send him in.

OLIVIA
(opens side door)
Believe in Teddy.

PHILIP
I'll leave that to you, darling.

Frustrated, she exits, as BURTON enters through main door.
He's far less confrontational.

BURTON
Philip, I'll get right to the point.
I didn't mean to imply mismanagement
on your part. But I am critical of
excess -- of Teddy's excess.

PHILIP
What is this? Divide and conquer?

BURTON
Give me five minutes, to talk about
this company's future. Your son's
future.

A beat, then --

PHILIP
Have a seat.

(CONTINUED)

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CONTINUED:

On BURTON, making himself comfortable,

CUT TO:

EXT. ROAD/PROVINCE OF NAPO - DAY

The middle of nowhere. TEDDY's been walking a long, long time. There's a farmhouse, which he approaches, yells:

TEDDY

¿Hola?

He sees a 1965 Triumph Bonneville, beaten-to-shit, by the side of the house. He crosses to the motorcycle, admiring the craftsmanship, wondering if it works. HEAR a GUN cock. TEDDY turns to see a NATIVE MAN, holding a rifle on him.

TEDDY (cont.)

Man, this is not my day.
(puts up his hands)
Necesito agua.

NATIVE MAN studies him, cautiously.

TEDDY (cont.)

Voy a Puerto Napo con vacuna para los niños.

He indicates backpack. NATIVE MAN slowly lowers gun.

NATIVE MAN

¿Usted anda a Puerto Napo?

TEDDY

Desgraciadamente, sí. Unless.
(points to Triumph)
¿Sirve, esto?

NATIVE MAN nods.

TEDDY (cont.)

¿Me Los prestas?

NATIVE MAN nods.

CELL PHONE RINGS. TEDDY digs it out of backpack.

TEDDY (cont.)

¿Hola?

INTERCUT WITH:

EXT. OLIVIA'S OFFICE/MAIDSTONE-RIST - DAY

OLIVIA, on phone.

(CONTINUED)

CONTINUED:

OLIVIA
Teddy, we need to talk --

TEDDY
Not a good time.

OLIVIA
Come home. Immediately.

TEDDY
You, the Queen of Giving, is telling
me to walk away?

OLIVIA
I've learned one thing running the
foundation. You can't save everyone.

TEDDY
"If you only save one life, you still
have saved one life" --

OLIVIA
Philip needs you here.

The NATIVE MAN points to phone and then to his own chest.

TEDDY
Give you this? Gladly.

TEDDY shuts cell, hanging up on OLIVIA.

OLIVIA
Hello?

TEDDY hands over cell, goes to motorcycle. NATIVE MAN raises
rifle, threatening.

TEDDY
Oh, come on, dude.

NATIVE MAN
(re: cell)
Esto no es suficiente.

TEDDY
¿Qué más quieres?

NATIVE MAN points to Teddy's digital camera.

TEDDY (cont.)
Not the camera. *Ninguna manera.*

TEDDY thinks for a beat, then indicates his watch. NATIVE
MAN shakes head no, shows TEDDY that he already has one.
NATIVE MAN stares up and down at TEDDY, then smiles. He
points to Teddy's La Sportiva hiking boots.

(CONTINUED)

CONTINUED:

TEDDY (cont.)

Man, I'd like to see you go mano-a-mano against DeWitt Burton.

TEDDY starts to untie the laces. As the PHONE RINGS in the NATIVE MAN's hand, delighting him,

CUT TO:

INT. WORKROOM/MORGANA'S APARTMENT - DAY

MORGANA is in the early stages of sculpting a clay bust. MAID enters.

MAID

Olivia Maidstone is at the door.

MORGANA raises her head, surprised.

INT. LIVING ROOM/MORGANA'S APARTMENT - DAY

OLIVIA stands in doorway as MORGANA enters.

OLIVIA

I worried that if I called ahead, I'd be told you were out. May I come in?

MORGANA

Sure, I'm always happy to talk to ghosts. Sit.

They settle into chairs.

MORGANA (cont.)

I suppose I should be polite and offer you something. Arsenic?

OLIVIA

Listen, Morgana, I know I haven't been the best of friends --

MORGANA

You haven't been any kind of friend.

OLIVIA

I hope you'll forgive me. Or not... I'm here about Teddy. He's been crazier than usual since the divorce --

MORGANA

It's not the divorce.

OLIVIA

...No... But, if he keeps racing down the path he's on, he'll lose everything... Everything else.

(CONTINUED)

CONTINUED:

MORGANA

And what do you expect me to do?
Give him a pep talk? A stern
reprimand? Olivia, I can barely
carry my own emotions, let alone
lift his. That's why we got divorced.

OLIVIA

This was stupid, me coming.

OLIVIA rises, as MORGANA laughs.

MORGANA

You're going to leave before asking
me about my conversation with DeWitt
Burton?

OLIVIA

Screw DeWitt Burton. I'm worried
about Teddy.

MORGANA

(rises)

After the funeral, as the weeks went
by, you called less and less --

OLIVIA

I didn't know what to say that wasn't
a cliché.

MORGANA

You stopped bringing Gary over --

OLIVIA

I didn't want him to remind you --

MORGANA

So, instead, you thought it best to
fade away.

(shakes her head)

Hell, I can't blame you. Everyday I
wish I could... Fade away...

She starts to cry. HEAR "Gravity" by Sara Bareilles. OLIVIA
goes to MORGANA, embraces her, comforts her. Over their
shoulders, on a table behind the couch, is a photo of MORGANA,
TEDDY and a three year old BOY.

CUT TO:

EXT. RAINFOREST/PROVINCE OF NAPO - DAY

SONG CONTINUES. On a dirt path, TEDDY rides the Triumph --
it's a great bike and the scenery is spectacular. He's
enjoying himself.

(CONTINUED)

CONTINUED:

A REBEL, dressed in camouflage clothes, spies him, raises gun and FIRES repeatedly. A BULLET hits the back tire of the Triumph. The bike jerks upwards and, despite TEDDY's expert efforts, he drops the bike on the road. As he falls, he tries to protect the backpack containing the precious vaccine. He hits the ground hard.

He shakes off the road burn and gets up. More GUNFIRE. As TEDDY runs, shoeless, off the path, into unchartered parts of the rainforest, ducking the flying BULLETS,

CUT TO:

INT. EXECUTIVE SUITE/MAIDSTONE-RIST - DAY

SONG CONTINUES. MAXINE, KYLE and other SENIOR STAFF MEMBERS watch PHILIP emerge from his office with BURTON, laughing and patting each other on the back. On MAXINE, turning to KYLE, worried,

CUT BACK TO:

EXT. RAINFOREST/PROVINCE OF NAPO - DAY

SONG CONTINUES. TEDDY runs, he seems to have put some distance between him and the rebels. He stops, breathes, checks his feet which are muddy and bleeding. He sits on a mossy log, does not see a snake -- crawling nearby slowly on its belly -- until too late. It snaps and bites his ankle. Owwww. TEDDY curses, in pain, then stands and rubs the wound. As the snake sneaks away,

CUT BACK TO:

INT. EXECUTIVE SUITE/MAIDSTONE-RIST - DAY

SONG CONTINUES. PHILIP and BURTON wait at elevator, as doors woosh open, revealing OLIVIA. BURTON smiles at her, then enters the elevators. The doors close. As OLIVIA stares at PHILIP, whose face is an enigma,

CUT BACK TO:

EXT. RAINFOREST/PROVINCE OF NAPO - DAY

SONG FADES. TEDDY walking, slowly, sweating, the venom kicking in. He starts to hallucinate, thinks he sees his dead SON (We don't).

TEDDY
Bobby? Don't run away, Bobby. Come
to Daddy. No, don't go.

He takes off after the phantom.

He runs and runs -- it's almost as if his SON is leading him to safety, leading him to:

(CONTINUED)

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CONTINUED:

A clearing. TEDDY sees the village of Puerto Napo. He stops, breathing deeply, sweating profusely.

TEDDY (cont.)
¡Dios mio!

His legs give out. As TEDDY collapses,

CUT TO:

INT. WORKROOM/MORGANA'S APARTMENT - DAY

MORGANA molds the clay bust; then stops, staring at the image. As she reaches over and squeezes the clay with her fingers, destroying her work,

CUT TO:

INT. CLINIC/PUERTO NAPO - DAY

CU on TEDDY's face, eyes fluttering open. As he focuses, CAMERA WIDENS TO REVEAL an ECUADORIAN BOY, gazing at him. ALICIA appears next to the BOY, shoos him away.

TEDDY
I made it.

ALICIA
(joking)
Yeah. What took you so long?

TEDDY
And the vaccine?

ALICIA
Already kicking in. Look.

TEDDY's POV -- PEOPLE, standing on line, getting vaccinated.

RESUME ALICIA, who smiles.

ALICIA (cont.)
I don't know how I will ever repay
you.

As TEDDY smiles,

SMASH CUT TO:

INT. ROADHOUSE - DAY

TEDDY smiles at the memory.

TEDDY
Her eyes were on fire, so alive, so
beautiful... We made love that night
under the moon...

(CONTINUED)

CONTINUED:

BETTY LYNN

Haw.

The sound brings TEDDY out of his revelry.

BETTY LYNN (cont.)

I ain't buying this cock'n'bull story.

TEDDY

Come with me, I'll take you back
there to prove it to you. Or to
Paris. France, not Texas.

BETTY LYNN

If I go with you to the airport and
there's no super-duper jet, all my
friends who work over there are gonna
call me a fool. Ansley Barber put
you up to this, didn't he?

TEDDY takes out checkbook, writes, rips the check out.

TEDDY

Here's a check for one hundred
thousand dollars.

She takes it, examines it, rips it into pieces, which she
tosses in TEDDY's face. He puts up his hands.

TEDDY (cont.)

That's it, I surrender. I'm leaving.

BETTY LYNN

Hoo-ray.

TEDDY exits. BETTY LYNN clears his glass, wipes bartop.

On TV: CNBC -- Teddy's face is on the screen. BETTY LYNN
turns up the sound.

BARTIROMO

-- Rumors are flooding Wall Street
that Philip Maidstone is abandoning
his long-time partner Teddy Rist, in
favor of an alliance with DeWitt
Burton --

HEAR the sound of a jet. She looks out window.

BETTY LYNN'S POV -- A Gulfstream G550 soaring.

RESUME BETTY LYNN, mouth agape. As she scoops up the pieces
of the hundred thousand dollar check and starts trying to
reassemble it,

CUT TO:

INT. GULFSTREAM G550 - DAY

TEDDY sits, eating Bean Buddies. SIPE is on computer.

TEDDY
How're those numbers coming?

SIPE
Pretty good. If we produce the Amazon
perfume in Puerto Napo, instead of
Brazil, we'll add about five million
dollars to the local economy in the
first year alone...

TEDDY nods, ponders the countryside passing below. He reaches
for phone, speed-dials.

VOICE
The Maidstone-Rist Foundation.

TEDDY
Peter? Teddy for Olivia.

He leans down, picks up his son's metal top (from Morgana's
apartment) and puts it on the table in front of him.

TEDDY (cont.)
Hey... I'm on my way back... So,
what else needs fixing?

TEDDY pushes down the red knob. As the top SPINS, colors
twirling, full of life,

FADE OUT.

THE END