Off We Go

written by

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OFF WE GO

MONTAGE: Footage of soldiers in the battlefield some dead, some dying, screaming out. Towns being bombed, women and children running for cover.

NARRATOR (V.O.)
In Europe in the mid 1930’s, the forces of the right and the left were vying for dominance and power. This conflict would culminate into what became the Second World War. Before the world powers engaged in battle for control of Europe and Asia, they came together in Spain. In 1936, various right-wing movements joined forces in Spain under General Francisco Franco to overthrow the democratically elected Republic. The Republic resisted, and the Spanish Civil War began. Franco had help from the Germans under Hitler, and the Italians under Mussolini. The Republic had the support of Russia, and of the volunteer troops from around the world who came to protect democracy. In the United States, a group of volunteers formed who came to call themselves The Abraham Lincoln Brigade.

FADE IN:

EXT. RESIDENTIAL STREET, SAN FRANCISCO 1924 - DAY

SUBTITLE FADES IN: San Francisco, 1924

JOHNNY COOKE, 10, walks down the street, approaching FRANK CAMINETTI, 12, who is standing in the middle of the sidewalk with his cousin ROBBY, 10, blocking JOHNNY's way.

FRANK
What's your name, kid?

JOHNNY
Johnny.

FRANK
Well, Johnny, you gotta pay the toll.
JOHNNY
Huh? Toll?

FRANK
Yep. I'm Frank Caminetti, and this is my cousin Bobby. This is our street, kid. If you want to pass our house, you gotta pay me five cents.

JOHNNY
What if I don't?

FRANK shakes his fist at JOHNNY.

FRANK
You wanna find out?

JOHNNY
Yeah!

JOHNNY jumps on FRANK, and they roll around on the pavement, punching each other.

EXT. HIGH SCHOOL FOOTBALL FIELD, GRADUATION DAY 1932 – DAY

JOHNNY, 18, sits with his classmates waiting for the event to begin. FRANK, 20, walks up from the bleachers.

FRANK
Today's the day, buddy boy!

JOHNNY
Frank!

FRANK
Congratulations, pal! It's all downhill from here, let me tell you!

JOHNNY
I'm glad you made it.

FRANK
You couldn't keep me away!
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PRINCIPAL (OFFSCREEN)
Everyone please take your seats.
We are about to begin the ceremony.

FRANK
I'll see you after.

JOHNNY
Sounds great!

EXT. RESIDENTIAL STREET, SAN FRANCISCO - DAY

FRANK and JOHNNY sit on the stoop, drinking sodas. JOHNNY has his cap and gown laying next to him.

FRANK
So...what now? College?

JOHNNY
You know I don’t have the money for college.

FRANK
Right. Things are tough. I know.

JOHNNY
I gotta find a job. If not, I guess I could join the army.

FRANK
Right. Like they’d take a goof like you! You’ll find something, sooner or later.

JOHNNY
I know it. I never thought the day would come that I’d be out of school. You know what I mean?

FRANK
I know exactly what you mean! I better go check on my sister. You wanna meet up later to shoot some pool?

JOHNNY
Yeah, maybe. Come by.
FRANK
Alright. I’ll see ya.

FRANK begins to walk away, then turns and looks at JOHNNY.

FRANK
Hey kid!

JOHNNY
Yeah?

FRANK
You ever gonna pay me that nickel?

JOHNNY smiles.

JOHNNY
Come and get it, punk.

FRANK
I’ll see you later.

EXT. SAN FRANCISCO – DAY (1934)

SUBTITLE FADES IN:  San Francisco, 1934

20-year-old JOHNNY and 22-year-old FRANK watch from Rincon Hill as dockworkers face off against police in the West Coast Waterfront strike. A group of strikers surrounds a police car, and attempts to tip it over. Police fire their shotguns, first into the air, and then into the crowd.

FRANK
When this is all over, we should be able to get jobs down at the docks, no problem.

JOHNNY
Do you really want to get a job this way?

FRANK
Hey, a man’s gotta eat!

JOHNNY
They’re right, you know. The strikers. We should be down there with ‘em.
FRANK
Gettin’ our heads cracked open? No thanks.

INT. SAN FRANCISCO, DAISY’S APARTMENT – NIGHT (1934)

JOHNNY is making love to DAISY, 26, a beautiful redhead. Tight on JOHNNY and DAISY. JOHNNY lays on his back, as both catch their breath.

JOHNNY
I’m crazy for you!

DAISY
I can see that!

JOHNNY
I can’t wait until we’re married.

DAISY
Married?

JOHNNY
Yeah. Married.

DAISY
Is this how you’re asking me?

JOHNNY
Well…I guess I hadn’t really thought this through.

DAISY lights a cigarette

DAISY
Johnny, think about it. You still live with your mother.

JOHNNY
My ma needs me.

DAISY
I need you. You can barely keep a job. How are we gonna live?

JOHNNY
I’ll figure something out.
DAISY
That’s not good enough. You need a plan. You need to move forward with your life.

JOHNNY
Well, that’s the only option, isn’t it?

DAISY
I guess.

JOHNNY starts to put his clothes on.

JOHNNY
Boy, we were havin’ such a good time. Why’d you have to ruin the mood?

DAISY
I’m just telling you what I think. Don’t you want me to tell you what I think?

JOHNNY
You think I’m not moving forward with my life.

DAISY
That’s right.

JOHNNY
You watch. I may just surprise you.

DAISY
That’ll be the day. Old “middle of the road” Johnny hasn’t surprised me yet.

EXT. SAN FRANCISCO – DAY (1934)

DAISY works at a flower stand on a busy San Francisco street. JOHNNY sneaks up on her from behind with a flower in his hand.
JOHNNY (SINGING)
Daisy, Daisy, give me your answer do.

DAISY
JOHNNY...

JOHNNY (STILL SINGING)
I'm half crazy, all for the love of you!

DAISY
Just what I need, another flower!

JOHNNY
You deserve to be surrounded by flowers! Hey, I got the job down on the docks!

DAISY
Great.

JOHNNY
You don't seem pleased. You know how tough it is to get one of those jobs.

DAISY
I know, but once you're in it, you're life is laid out for you. Don't you want to do more than that? Don't you want to be more than that?

JOHNNY
Like what? What should I be?

DAISY (CONT'D)
I don't know. Something more than just a dockworker.

JOHNNY
Look, there's nothing wrong with working the docks. An honest day's pay for an honest day's work.
DAISY (CONT'D)
I know. You're right. It's just not what I want for my life. I need to travel. Try new things, meet new people. There's a whole world out there, you know?

JOHNNY
So what are you saying?

DAISY (CONT'D)
I just don't think we're meant to be together. We're headed in two different directions, JOHNNY.

JOHNNY's eyes start to well up.

JOHNNY
I get it. I'm not good enough for you.

DAISY
It's not that. JOHNNY, please understand me.

JOHNNY
Forget it. I'll be fine. Have a nice life.

JOHNNY walks away while DAISY watches in tears.

INT. MARGARET COOK'S APARTMENT – NIGHT

JOHNNY walks through the door as his mother MARGARET, 57, sets the table.

JOHNNY
I'm home, Ma!

MARGARET
Great! I'll be right out with dinner.
JOHNNY sits down while MARGARET makes him a plate, and hands it to him.

MARGARET
So what’s new? How are things going on the docks?

JOHNNY
Okay.

MARGARET
Just okay?

JOHNNY
Well…I got written up today.

MARGARET
Johnny! What did you do?

JOHNNY
Not a big deal, Ma. I was just pitching pennies with the guys on our break. Everybody saw Bobby come by but me. It’s was just an unlucky break.

MARGARET
John Marshall Cooke, I hope you know how hard it is to find a job these days.

JOHNNY
I know, Ma. Believe me, I know.

MARGARET
Well, think about that the next time you get an idea to do something foolish.

JOHNNY rolls his eyes.

JOHNNY
Yes, ma’am.

MARGARET
How’s your friend Frank doing?
JOHNNY
He’s alright. I think he was more made out for dockwork than me.

MARGARET
What does that mean?

JOHNNY
Nothin’. You know me, Ma…I get bored easy.

MARGARET
Bored easy? Someday you’ll learn that life is not a game.

JOHNNY
Yes, ma’am.

EXT. SEASIDE DOCKS – 1937 SAN FRANCISCO – DAY
SUBTITLE FADES IN: SAN FRANCISCO, 1937

JOHNNY COOKE, 25, helps load crates off a cargo ship with two other workers. BOBBY, 50, the heavy-set foreman walks up.

BOBBY
Hey COOKE! Come over here when you’re done.

JOHNNY
What’s up?

BOBBY
I gotta talk to you. Just come over when you’re done!

JOHNNY
Am I getting canned?

BOBBY
I’m not gonna tell you again. Keep unloading that ship, and then come talk to me.

JOHNNY steps off the ramp, and gets in BOBBY’s face.
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JOHNNY
Just tell me what you gotta say!

BOBBY
Alright. You’re fired. Here’s the money for today.

JOHNNY grabs the money out of BOBBY’s hands.

JOHNNY
Great. Thanks for nothin’.

JOHNNY storms off while BOBBY shakes his head.

BOBBY
He’s a good kid, but always dreaming. I got no use for dreamers here.

INT. WATERFRONT BAR – NIGHT

JOHNNY drinks a beer with his buddy, FRANK. FRANK, 30, wears a felt newspaper boy-type hat, and reads a copy of The Daily Worker.

FRANK
Hey Johnny, looks like they’re organizing folks to go fight the fascists in Spain. We should do it!

JOHNNY
Ah… you know I don’t go for all that political crap. You’re reading that Communist rag again?

FRANK
I know, I know. Prince Johnny Cooke only cares about getting drunk, and dames. This could be our chance to really do something, ya know?

An older man leans in to talk to JOHNNY and FRANK.

OLDER MAN
Roosevelt won’t let you go over there. We’ve got a strict non-intervention policy. They’ll stamp
on your passports that you can’t go to Spain.

FRANK
That’s okay. We go to France, and find our way down anyways. Look Johnny, you got no job. I got no job. We’re young and healthy. This could be the biggest thing we ever do.

JOHNNY
My ma’s not gonna like it. Especially if she hears it’s your idea.

FRANK
Oh yeah. Well, if your ma’s not gonna like it, let’s just forget it!

JOHNNY laughs, and pushes Frank’s hat over his face.

EXT. RESIDENTIAL STREET – SAN FRANCISCO – DAY

TIGHT ON Johnny Cooke’s face as his mother straightens his tie. MARGARET, 60, is a very prim and proper woman with short 1930’s style haircut and long dress.

MARGARET
My goodness. Who is going to do this for you in Spain? Have you thought this through?

JOHNNY
Mother, please.

MARGARET
Fine, do what you want, you always do.

JOHNNY
Ma…I know you’re worried, but I gotta do this! I promise I’ll write, and I’ll take care of myself. I love you, and I’ll be home soon.
MARGARET
Oh, Johnny! What am I gonna do without you here? Can’t you see that I need you?

JOHNNY
I’ll always be there for you, Ma, but it’s time I tried something on my own. I’m not a kid anymore.

MARGARET
I’ll say a Hail Mary for you every day.

JOHNNY
Thanks Ma. I’ll see you. It’ll be okay, I promise!

We follow him to a trolley. He boards, and rides away, as Margaret shakes her head.

EXT. TRAIN STATION, 3RD AND TOWNSEND – SAN FRANCISCO – DAY

JOHNNY stands on the platform with his suitcase, scanning the crowd for FRANK. An ELEGANT WOMAN walks by, and catches his eye.

ELEGANT WOMAN
Going on a big trip?

JOHNNY
You have no idea.

ELEGANT WOMAN
Well, maybe I’ll see you on the train.

JOHNNY
I’ll be there.

FRANK runs up to JOHNNY, out of breath.

FRANK
There you are! I didn’t want to miss seeing you off!
JOHNNY
Seeing me off? Are you jumpin’ ship on me?

FRANK (CONT’D)
No... I...

JOHNNY
Because this was your idea, after all.

FRANK
Relax, relax! I’m not jumpin’ ship on ya’, Johnny! I just have a few loose ends to tie up before I leave, so I won’t be able to make this train.

JOHNNY
Loose ends? Like what?

FRANK
Well, there’s this girl, see...

JOHNNY
Aw, jeez! Here we go!

FRANK
She may be having my baby. And I got word that they have a job for me back on the docks. But I’m not takin’ it. You and me, we’re goin’ ta Spain!

JOHNNY
Anybody ever tell you you’re an awful liar?

FRANK grabs JOHNNY by the shoulders.

FRANK
You and me are headed to Spain, and we’re gonna give that Franco what’s for, ya got me? I just gotta take care of business first.
JOHNNY
I got you.

FRANK
Alright. I’ll see you in New York.

JOHNNY
Don’t be late.

FRANK
Not a chance!

FRANK takes step back.

FRANK
You’d better go. You’re gonna miss your train.

JOHNNY shakes his head.

JOHNNY
My pal.

INT. SLEEPER COMPARTMENT ON TRAIN – NIGHT

JOHNNY is putting his clothes on while the ELEGANT WOMAN smokes a cigarette.

ELEGANT WOMAN
You’re a real pistol, you know that? Wish I could have met you sooner.

JOHNNY
Thanks doll. I normally don’t do stuff like this, but I’m heading off to war, so I figure anything goes!

ELEGANT WOMAN
War? What war?

JOHNNY
Spain. I’m goin’ ta Spain.
ELEGANT WOMAN
Ah...great! I hope you show those Communists a thing or two. Damn radicals are ruining the world!

JOHNNY
Actually, I’m hoping to show the Fascists a thing or two.

ELEGANT WOMAN
Oh...so you’re one of those.

JOHNNY
Yep—I’m a proletariat! And I just bagged me my first aristocrat!

JOHNNY throws on his jacket and his hat.

JOHNNY
So long, sweetheart.

ELEGANT WOMAN
Be seeing you. Why am I always a sucker for a pretty face?

EXT. UNION SQUARE, NEW YORK CITY – DAY

SUBTITLE FADES IN: UNION SQUARE, NEW YORK CITY

A crowd of picketers cheers as a policeman tries to climb a flagpole to remove a banner reading FREE BEN EPSTEIN. The flagpole has been greased, and the policeman keeps sliding down.

NATE COHEN, 34, a heavy-set union man watches intently while holding a burlap bag tightly in his grip. His friend ABNER, 28, laughs uncontrollably.

ABNER
Oh, man! When they find out you did this, they’re gonna want your head on a stick!

NATE
Yeah? Well, they’re not gonna catch me. Didn’t you hear? I’m going to Spain.
ABNER
Spain? Are you foolin’?

NATE
I’m dead serious. I’m goin’ to fight the good fight.

ABNER
You’re pullin’ my leg.

NATE
Nope. I’m tellin’ ya, I’m heading off to sunny Spain to teach Franco a lesson. But before I do... I’m gonna leave here with a bang.

NATE pulls two eggs out of the burlap bag.

NATE
Eat this, copper!

NATE throws the eggs at the policeman. Others in the crowd reach into NATE’s bag, and pelt the police officer more. NATE begins to run in the opposite direction as a wall of policemen advances towards the crowd.

INT. COMMITTEE CENTER, NEW YORK – DAY

SGT MCLANAHAN, 30, thin and stern looking, looks over his list of recruits for the day. Five young men including Johnny stand waiting for their instructions.

SGT MCLANAHAN
Cooke, John. Is one of you John Cooke?

JOHNNY
Here, sir.

SGT MCLANAHAN
Okay, Cooke. Sign the bottom line of each of these documents.

Hands Johnny stack of papers.

JOHNNY
Yes, sir.
JOHNNY signs each page while SGT MCLANAHAN stares intently. He passes the stack back.

SGT MCLANAHAN
All set?

JOHNNY
Yes, sir. Say, do you know if a Frank Capinetti has signed in?

SGT MCLANAHAN shrugs.

SGT MCLANAHAN
Stand to the side, son. Once I get these four signed off, I’ll swear you all in.

SGT MCLANAHAN leans close and whispers to JOHNNY.

SGT MCLANAHAN
Keep an eye on the door, son. If the cops bust in, high tail it out the other door as best you can. If they catch you, you know nothing, you see nothing. Got me?

JOHNNY
Yes sir.

JOHNNY moves to the side.

INT. SHIP CABIN – DAY

JOHNNY sits on his cot, reading a newspaper headline stating “Rebels fight way within 25 miles of Madrid”.

JOHNNY opens his passport, and thumbs to a page that reads NOT VALID FOR TRAVEL TO SPAIN.

JOHNNY
What am I doing? What am I doing? What am I doing?

EXT. SHIP DECK – DAY

JOHNNY leans against the railing while a wealthy couple approach.
WEALTHY MAN
Just beautiful out here, eh?

JOHNNY
Eh? Oh, yes, very nice to be at sea.

WEALTHY WOMAN
We’re on our honeymoon. Heading to France. And you?

JOHNNY
Oh...I’m off to Spain.

WEALTHY MAN
To Spain? Aren’t they in the middle of a civil war?

JOHNNY
Exactly. I’m going to fight.

WEALTHY MAN
Brilliant! Franco can use all the help he can get!

JOHNNY
Right. Well, he’s not the one I’ll be helping.

The couple both come to the same realization, and you can see them stiffen up.

WEALTHY MAN
Come darling. Let’s see what the view is like on the other side of the ship.

WEALTHY WOMAN
Wonderful idea, darling! Good day to you, sir.

JOHNNY
Good day.

We can hear the couple speaking as they walk away.
WEALTHY MAN
What a shame! He looked like such a nice boy!

WEALTHY WOMAN
Yes, well, you never can tell.

EXT. DOCKS – LE HAVRE, FRANCE – DAY

SUBTITLE FADES IN: LE HAVRE, FRANCE

NATE scans the crowd in search of his recruits as they leave the boat. JOHNNY walks past him.

NATE
Hey, you! You goin’ to Spain?

JOHNNY
Yes sir.

NATE
What’s your name?

JOHNNY
Cooke, sir. Johnny Cooke.

NATE looks on his list.

NATE
Yep, you’re one of the guys I’m supposed to pick up. I’m Nate Cohen. Pleased to meet you.

JOHNNY shakes NATE’s hand.

NATE (CONT’D)
Now I just gotta find the rest of the boys. Keep your eyes out for any possible recruits comin’ off the boat, would ya?

JOHNNY
Sure. Of course. I’m kind of on my own, so I’d appreciate any help that you could give me.

NATE
On your own?
JOHNNY
Yeah... see, my buddy Frank was supposed to come with me. It appears I’ve been stood up.

NATE
Don’t sweat it, pal! I’ve got your back!

Three YOUNG MEN in heavy coats walk by.

NATE
You fellas goin’ to Spain? For the Abraham Lincoln Battalion?

YOUNG MAN # 1
Yes sir. Are you Mister Cohen?

NATE
That’s me. Okay, that’s all of us. Step lively, fellas. We have a train to catch.

INT. TRAIN - NIGHT

JOHNNY reads a New York Times while NATE watches him. The rest of the boys are leaned against each other in their seats, sleeping. The train is loud and rickety. Although the other boys are resting, there is an awkward tension between NATE and JOHNNY... they both know that they are traveling to a dangerous place.

NATE
That paper must be a week old. Anything new?

JOHNNY
Not really. Just a way to pass the time til we get there.

NATE
You smoke?

JOHNNY
No sir.
NATE
You will. You speak Spanish?

JOHNNY
What?

NATE
I say, do you speak Spanish?

JOHNNY
No sir.

NATE
You will. I can teach you some. I know a lot. Especially swear words.

JOHNNY
I’d appreciate that.

NATE
Don’t mention it.

EXT. BASE OF THE PYRENEES, BORDER BETWEEN FRANCE & SPAIN – DAY

JOHNNY, NATE and the rest of the boys look up at the mountains in front of them. They have a French guide with them, who will be leading the way.

JOHNNY
Now what?

NATE
Now, we walk. Once the sun goes down.

JOHNNY
We walk over the Pyrenees?

GUIDE
Oui, monsieur.

EXT. THE PYRENEES, NIGHT
NATE, JOHNNY and the others hike the mountains in the moonlight. JOHNNY slips on a rock, and falls to the ground.

NATE
You okay?

JOHNNY
Yeah. I didn’t see that rock. I’m fine.

NATE
Then let’s keep movin’. We got a ways to go yet.

As the sun rises, NATE, JOHNNY and the others can see the valley.

NATE
Boys, I think we’re in Spain!

JOHNNY and the other recruits cheer.

EXT. TRAINING CAMP, VILLANUEVA DE LA JARA, SPAIN – DAY

SUBTITLE FADES IN: VILLANUEVA DE LA JARA, SPAIN

CAPTAIN ROBERT MERRIMAN, 30, observes a truck full of new recruits arriving for duty. JOHNNY, NATE and the others jump off the truck, and line up in front of CAPTAIN MERRIMAN.

CAPTAIN MERRIMAN
Alright you men, I know that you are here to fight the fascists. This is a military unit, and you will be following our orders into combat. If any one of you has prior military training, take one step forward.

No one moves.

CAPTAIN MERRIMAN (CONT’D)
Right. Well, prepare yourselves. You may not have seen any action before coming here, but you’ll see plenty from this point on, I can
guarantee it. We’ve got a big task ahead. The future of the free world lies on our shoulders.
Dismissed.

RED, 28, a lanky red-head from the Midwest approaches JOHNNY and NATE with a wide grin on his face.

RED (TO JOHNNY AND NATE)
Hey guys, let me show you around!

JOHNNY
Okay.

RED (CONT’D)
Over there are the latrines, to the right of them is the mess hall. The grub is something awful, but you’ll need to eat as much as you can for your strength.

JOHNNY
I’m not picky.

NATE (CONT’D)
First thing I’m gonna do when I get back to New York is get a pastrami sandwich on rye!

JOHNNY
Now you’re talking!

RED (CONT’D)
(points to a tent)
Now over there is the medical unit. Sooner or later, you’ll spend some time in there.

ENTER CARMEN, 26, AN ATTRACTIVE SPANISH NURSE.

JOHNNY
Who’s that?

RED
That’s Carmen, one of the nurses. Not bad, eh?
JOHNNY
Not bad at all.
(to CARMEN)
Hiya...er...hola!

CARMEN
Hola.

JOHNNY
Do you speak English?

CARMEN
A little.

JOHNNY
You’re very pretty. Guapa?

CARMEN
Si. Guapa. Gracias.

AWKWARD PAUSE

JOHNNY
Viva la Republica!

CARMEN
(LAUGHS)
Viva!

RED
Hey Johnny, let me show you where you’ll be sleeping, so you can get settled in.

JOHNNY
Sure thing. Nice meeting you, Carmen.

CARMEN
Encantada.

CARMEN returns to the medical tent. NATE and JOHNNY head towards the sleeping quarters.

NATE
Quite a doll, that Cah-men. Don’t get any ideas, though. She’s engaged.
JOHNNY
Engaged?

NATE
Yep. I tried makin’ time with her my first week here, and she told me. She’s got a man on the front.

JOHNNY
Ah, that’s okay. Who has time for broads with all this?

NATE
There’ll be time for broads when we march into Madrid. You wait.

INT. MESS HALL – NIGHT

NATE and JOHNNY shovel soup and bread into their mouths, as soldiers and officers collect their food and find their seats at a frantic pace.

NATE
(with a mouthful of food)
I just heard we’ll be heading out to battle soon.

JOHNNY
I just got here! What did you hear?

NATE (CONT’D)
I heard Merriman saying that there was no time to waste, and that we should get troops moving by the end of this week at the latest.

JOHNNY
Okay! I hope everyone can shoot straight.

NATE (CONT’D)
Can you?
JOHNNY
To be honest, I don’t know. I haven’t trained yet. They gave me a gun, and 100 bullets.

NATE (CONT’D)
Yeah, well they say we can waste five of them, so let’s go up on the hill tomorrow morning, and have a little target practice.

JOHNNY
Yeah. Very little.

NATE
So what’s your story? Were you involved with the Communists or Socialists?

JOHNNY
I have some friends who are union guys. I try to stay out of politics, but I do know right from wrong.

NATE
Gotcha!

JOHNNY
Yep. I just don’t want the fascists to take over. I care about freedom.

NATE
Right.

JOHNNY
I’m American.

NATE
Exactly.

JOHNNY
What about you?
NATE
What about me?

JOHNNY
What’s your story?

NATE
Well, I’ve been involved in the unions for years. In New York, I used to picket Ohrbach’s department store in Union Square because they locked workers out. My friends kept saying they were going to go to Spain—we all thought it was what needed to be done. Unfortunately, my friends don’t have the balls that I have!

JOHNNY
Or the stupidity.

NATE
Yeah, that too.

CARMEN walks up to the table with MARIA, another nurse. They see two spots open right next to NATE. MARIA, 27, is a shy Spanish nurse who doesn’t speak any English.

CARMEN
Good night.

JOHNNY
Good evening! Care to join us?

CARMEN clearly does not want to sit with the boys.

CARMEN
No, thank you.

CARMEN and MARIA look around, but there are no available seats. Two men next to NATE finish eating and get up.

CARMEN and MARIA sit next to NATE, and begin eating. They both make faces showing that the food is terrible.

NATE
It’s pretty bad, ain’t it?
JOHNNY
Awful. They don’t give you much, either.

MARIA
¿Qué dicen?

CARMEN
Dicen que la comida no es muy buena.

CARMEN
The food here is very bad. They don’t have enough supplies.

NATE
Maybe we can get some off of Franco’s troops. We’re headed to the Jarama Valley—that’s the supply route, right?

CARMEN
Yes. But nothing is getting through right now.

JOHNNY
Say, Carmen… After dinner, what say you and me go for a walk?

CARMEN
I’m sorry… I don’t understand.

JOHNNY
You know…

JOHNNY moves his fingers on the table like legs walking.

CARMEN
Ah…un paseo. A walk?

JOHNNY
Yeah! You can show me around!

NATE
Didn’t RED just do that?
JOHNNY
Yeah, but he’s not from here.
Carmen is from here!

CARMEN
I am not from here. I’m from Madrid.

JOHNNY
Okay, but you know what I mean. You know the place better, yes?

CARMEN
I’m sorry. I cannot. Maria needs me to help her study tonight.

MARIA TO CARMEN
¿Qué dices?

CARMEN
Nada. Que no quiero dar un paseo.

JOHNNY
That’s okay. Some other time?

CARMEN
I don’t think so. I’m very busy.

MARIA
(to Carmen)
¡Ay, que no aguanto esta comida de mierda!

CARMEN
Yo tampoco. Vamonos.

CARMEN
Good night!

Carmen and Maria exit.

JOHNNY
What’s going on? Do I smell?

NATE
I told ya...she ain’t interested.
Frank sneaks up from behind, and puts his finger into Johnny’s back as if it’s a gun.

FRANK
Don’t move a muscle, or I’ll fill ya’ full of lead.

JOHNNY
FRANK!

Johnny stands up and hugs Frank.

JOHNNY
You son of a bitch! What took ya’ so long?

FRANK
I told ya’ I was comin’! I just had to handle a few things!

JOHNNY
Everything go okay…with the girl?

FRANK
If everything went okay, do you think I’d be here? Ah…it’s all in the past now.

JOHNNY
Nate, this is my friend Frank.

NATE shakes FRANK’s hand.

NATE
Pleased ta meet you!

FRANK
Any friend of Johnny’s is a friend of mine!

Captain Merriman stands up at the front of the mess hall.

CAPTAIN MERRIMAN
Listen up everybody! It’s been brought to my attention that no one in our unit is showing the respect to the Republic that they should. From now on, all of you must salute
the Spanish flag when you are within thirty feet of it.

NATE
How are we supposed to tell when we are within thirty feet of the flag?

CAPTAIN MERRIMAN
Good point. We’ll put a chalk circle around the flag tomorrow, so you’ll know when you’re close enough that you have to salute. That’s all.

JOHNNY, NATE and FRANK look at each other and smile.

INT. JOHNNY’S TENT

JOHNNY awakens to the sound of two horses riding through the camp. As he opens his eyes, he sees to blurry figures on horseback...they look like Don Quijote and Sancho Panza. JOHNNY sits up and rubs his eyes. As he steps out of the tent, he can see that the camp is buzzing with life.

EXT. TRAINING CAMP, VILLANUEVA DE LA JARA, SPAIN - DAY

A circle in chalk has been laid down around the flag. JOHNNY, NATE and FRANK pretend to be drunk, and each time they stumble into the circle, they salute. A group of Spaniards watches, laughing.

Enter ERNEST HEMINGWAY, 36, an embedded American reporter. HEMINGWAY walks with the air of an accomplished writer, and several soldiers recognize him, and point him out to the others. HEMINGWAY approaches JOHNNY, NATE and FRANK.

BERRINGER
Hi fellas. I’m Ernest Hemingway from the Alliance.

NATE and JOHNNY stare at each other quizzically.

HEMINGWAY
It’s a newspaper. I’m covering the Republican side of the war. You boys mind if I ask you a few questions?
NATE
You can ask. We might not have the answer.

HEMINGWAY
Okay. Understood. So, what brought you out here? What made you feel that you needed to get involved in the Spanish conflict?

NATE
I’ve been involved in local politics for quite some time in New York. I’ve been following how the fascists are taking over Europe in Germany and Italy, and now here, and I feel it’s a danger to the free world. The Republic was voted in democratically, and Franco’s people are trying to take the government over by force. It ain’t right.

HEMINGWAY
(to Johnny)
What about you, son? You have anything to add?

JOHNNY looks sheepishly at NATE

JOHNNY
Not me. I’m just on holiday.

HEMINGWAY shoots JOHNNY a strange look.

FRANK
Uh, me, too! Saint Tropez was a little crowded this year, so we figured Spain was a good option.

HEMINGWAY
Alright. Well, thanks for taking the time to talk to me, fellas. Maybe I can buy you a beer when we get to Madrid.
JOHNNY
I’m gonna hold you to that!

HEMINGWAY
You do that. I’ll see you around.

HEMINGWAY moves on to interview another bunch of soldiers milling around.

NATE
You know who that was?

JOHNNY
Who?

NATE
That was Ernest Hemingway. He’s a big time author.

JOHNNY
Well, what’s he doin’ here?

NATE
Must have taken a wrong turn at Paris.

Enter CAPTAIN MERRIMAN. CAPTAIN MERRIMAN stands on an ammo crate to address the troops.

CAPTAIN MERRIMAN
Alright, listen up everyone!

The troops file in from the mess hall, medical unit, and all other areas to hear CAPTAIN MERRIMAN.

CAPTAIN MERRIMAN (CONT’D)
Tomorrow at dawn, we move towards the front. We’re heading to Pingarrón. Every man needs to be ready.

JOHNNY and NATE look at each other. NATE puts his hand on JOHNNY’s shoulder.

NATE
This is it, pal. We never did get that target practice. What do you say we head up the hill in a bit?
JOHNNY nods in agreement.

CAPTAIN MERRIMAN (CONT’D)
Tonight, we’ll have a little entertainment. A theater group from Madrid has volunteered to put on a show.

A few men in the crowd clap. Most stay silent.

JOHNNY
Hey…I’ll catch up with you in a little bit. I have something I gotta do.

NATE
What?

JOHNNY
Something.

NATE
Is it that dame? I told ya, she’s not interested.

JOHNNY
I’ll see you later.

INT. MEDICAL TENT – DAY

CARMEN takes inventory of her supplies. Enter JOHNNY.

JOHNNY
Hola.

CARMEN
Hola.

JOHNNY
Listen, I’m heading off to…is it Pingarrón?

CARMEN nods.

JOHNNY (CONT’D)
Tomorrow. I was wondering if you wanted to take that walk with me.
NATE tells me that you’re engaged, but I don’t think that’s true.

CARMEN
I’m sorry. With so many men, and so few women, I have to be careful. I’m not engaged, but I am also not interested. I’m not here for love. I’m here for my country.

JOHNNY
Well. I understand. You can’t blame a guy for trying!

CARMEN
I don’t blame you. You are young. I am young. But it is not the time.

JOHNNY
Well…I hope I’ll see you soon. Maybe I’ll get injured, and get to see you.

CARMEN
Don’t say that.

JOHNNY
Sorry. Just my morbid sense of humor.

CARMEN gives a quizzical look, like she’s not sure she understands what JOHNNY just said.

JOHNNY
Well, I’d better go get some target practice. Got a big day tomorrow.

CARMEN
Yes. Good luck!

JOHNNY
Thanks!

JOHNNY leans towards CARMEN as if to kiss her. CARMEN pulls back.
Off We Go - 37.

JOHNNY
Buenas noches.

CARMEN
Buenas noches.

EXT. OUTSKIRTS OF TOWN, VILLANUEVA DE LA JARA, SPAIN - DAY

NATE takes JOHNNY and FRANK up a hill for some target practice. NATE sticks pieces of paper on various trees, then stands beside JOHNNY and FRANK.

NATE
There you go, fellas. Five shots each. Make 'em count.

JOHNNY aims at one of the pieces of paper and fires. He misses.

FRANK
You gotta do better than that, buddy boy! Watch me work!

FRANK aims at one of the pieces of paper and fires. He hits it dead on.

FRANK
That’s how ya’ do it!

JOHNNY
Yeah, yeah. Jeez, these rifles are heavy!

FRANK
Sorry, Mary—I’ll make sure next time they send you a rifle made of feathers!

JOHNNY cocks his gun again, aims at the same piece of paper, and fires again. This time, he hits the target.

JOHNNY
Ya see? I just needed to warm up!

FRANK cocks his gun again, aims at another target and fires. He misses this one.
FRANK
Damn it!

JOHNNY
Don’t get worked up. We got a few more shots.

NATE
You guys have three more shots, to be exact.

FRANK cocks his gun again, and fires again at the target. This time, he hits it.

FRANK
Yes!

JOHNNY
Say NATE, don’t you need to practice, too?

NATE
Nah...I’m savin’ all my bullets for the real thing!

FRANK
Now you’re talkin’.

INT. MESS HALL - NIGHT
The tables have been cleared away, the soldiers are watching the theater troupe, who performs a Golden Age play in Spanish on a makeshift stage.

JOHNNY is sitting with NATE to his left, and CARMEN to his right. MARIA is sitting to the right of CARMEN.

An actor, dressed in traditional 16th century clothes, stumbles across the stage in comedic fashion. The crowd laughs.

JOHNNY attempts to put his arm around CARMEN. At first, she looks at him as if resisting, but then allows it. MARIA takes note of this, and shakes her head.

INT. BARRACKS - NIGHT
After “lights out”, JOHNNY, NATE and FRANK lie in their bunks staring at the ceiling (we see them from an upper view).

JOHNNY
NATE?

NATE
Yeah? What’s cookin’?

JOHNNY
Are we in good hands?

NATE
Good hands?

JOHNNY
Yeah. Does CAPTAIN MERRIMAN know what he’s doing?

FRANK
Jeez, I sure hope so!

JOHNNY
What’s his story? Does he have military experience?

Other soldiers from all sides begin to join in on the conversation. Tight on JOHNNY’s face as everyone weighs in.

SOLDIER # 1 (OFF CAMERA)
CAPTAIN MERRIMAN doesn’t know nothin’. He ain’t got no experience.

SOLDIER # 2 (OFF CAMERA)
Ya know what experience he has? ROTC training at USC!

JOHNNY
USC?

SOLDIER # 2 (CONT’D)
Yeah—the University of Southern California. That’s it!

JOHNNY
Oh, man... we’re in trouble.
NATE
Just do what they tell you. We’ll get through this.

JOHNNY
So what’s the plan tomorrow?

NATE
We’re heading out to Pingarrón to support the Brits.

JOHNNY
How are they doin’ so far?

NATE
How do you think their doing?
They’re bein’ ripped to shreds. That’s why they’re sending us in so quick.

JOHNNY
You a religious man, NATE?

NATE
Nah, I’m a Communist!

JOHNNY
Well, I’ll say a prayer for you.

FRANK
Me too! Ave Maria!

NATE
Don’t waste your time! Get some sleep!

INT. MEDICAL TENT – NIGHT
CARMEN lies on her cot, staring at a picture of her brother, ANTONIO.

FLASHBACK TO:
EXT. MADRID – DAY (1936)
CARMEN is sitting at an outdoor café, saying goodbye to her brother ANTONIO, 27, who is leaving to fight for the Republic.

NOTE: THE DIALOGUE IN THIS SCENE IS SPOKEN IN SPANISH AND SUBTITLED IN ENGLISH.

CARMEN
I brought a few things for you to take with you.

ANTONIO
Let’s see?

CARMEN passes ANTONIO a rosary and a bible.

ANTONIO
Mamá didn’t want to come?

CARMEN shakes her head.

ANTONIO
CARMEN, tell me something. If I die in this war, fighting for the Republicans...against the church... do you think I will go to heaven?

CARMEN starts to cry.

CARMEN
Of course you will. You are fighting to help your people stay free.

ANTONIO
I love you, little sister!

CARMEN
I love you, too! Come home soon!

BACK TO PRESENT.

CARMEN holds a picture of ANTONIO in her hands, and stares at it, intently.

CARMEN
¿Dónde estás, Antonio?
BEGIN DREAM SEQUENCE:

EXT. HILLTOP, SAN FRANCISCO - DAY - DREAM

JOHNNY stares into DAISY’s eyes. Her hair is flowing in the breeze.

DAISY
I missed you.

JOHNNY
I missed you, too.

DAISY
Why did you leave me, JOHNNY?

JOHNNY
I didn’t have anything to offer you. I wanted to leave, and come back a hero.

DAISY
Well, that doesn’t do me much good, NOW THAT YOU’RE DEAD.

END DREAM SEQUENCE.

JOHNNY wakes up in a sweat.

INT. MEDICAL TENT - DAY

CARMEN entertains the wounded soldiers by playing the guitar and singing.

CARMEN
El Ejército del Ebro,
rumba la rumba la rumba la.
El Ejército del Ebro,
rumba la rumba la rumba la
una noche el río pasó,

¡Ay Carmela! ¡Ay Carmela!
una noche el río pasó,
¡Ay Carmela! ¡Ay Carmela!

MARÍA
Olé!
Pan across all the beds as the soldiers enjoy CARMEN´s performance. A LEGLESS SOLDIER attempts to get out of bed—he wants to dance, and doesn’t realize that he cannot. CARMEN drops the guitar, and runs on one side of him to help him back into bed.

LEGLESS SOLDIER
You got a great voice, ya’ know that CARMEN?

CARMEN
Thank you. You should not try to get up. Rest now.

LEGLESS SOLDIER
Can you sing us another?

The soldiers in the other beds cheer.

CARMEN
Of course.

CARMEN picks up her guitar, and plays a very sad flamenco song. Pan across to the soldiers again, who are still entranced, and now have tears running down their faces.

EXT. ROAD TO PINGARRÓN – DAY

JOHNNY, NATE and FRANK march with the rest of the troops (more of a brisk walk than a march). The soldiers march down a dirt road with their rifles on their shoulders.

NATE
Man, this road is burning a hole through my boots!

JOHNNY
You said it!

OLIVER LAW, 36, an intense-looking African American soldier passes JOHNNY and NATE from the rear, slightly bumping JOHNNY.

OLIVER
Excuse me.

JOHNNY nods. LAW continues forward.
JOHNNY
Who’s that?

NATE
That’s Oliver Law. You ask me, he should be leading us. Merriman doesn’t know his ass from a hole in the ground. This guy, Law, he just came from fighting Mussolini in Ethiopia. The guy’s got guts, ya know?

JOHNNY
You don’t see a black man commanding white troops in any U.S. unit, I can tell you that.

FRANK
You got that right.

NATE
We’re makin’ history. First integrated unit ever. I tell ya’, I’d follow LAW anywhere—I don’t care if he’s black, purple, or green!

JOHNNY
Well, if you will, then I will, too. Who knows.

FRANK
I’m with you guys.

A group of people begins shouting in Spanish in the distance. Shots ring out.

JOHNNY
Hit the deck!

All the soldiers drop with their rifles in front of them, laying prostrate and aiming their rifles forward.

JOHNNY
Can you see anything?

NATE
Nothin’.
A long silence. Pan from above, from where JOHNNY and NATE are lying all the way forward on the road, to the hill where the action is taking place. Soldiers are facing off at the hill. Nationalist soldiers are firing down on JOHNNY’s group. Smoke rises, soldiers fall. A few move forward, and then fall as well. The soldiers in front of JOHNNY and NATE get up and slowly move forward. JOHNNY and NATE get up and follow.

JOHNNY
What the hell is going on?

NATE
We’re comin’ up on the hill.

The sound of bullets whizzing by surrounds them. FRANK is hit in the throat, and falls backwards to the ground, bleeding profusely. JOHNNY and NATE run to him.

JOHNNY
Oh my God! Hey buddy, just lay back.

FRANK cannot speak, only make gurgling sounds. He holds up his fist in the proletariat salute.

JOHNNY
What do we do?

NATE
I dunno. Try and stop the bleeding.

More bullets whiz by. Another soldier gets hit twice—once in the chest, and once in the head. He falls to the ground, dead. FRANK stops gurgling, his body goes limp, and his eyes glaze over.

JOHNNY wipes a tear off his cheek.

JOHNNY
He’s gone.

The soldiers ahead of JOHNNY and NATE run past them in the other direction. JOHNNY grabs one of them.
JOHNNY
What’s happening?

SOLDIER # 3
CAPTAIN MERRIMAN has ordered a retreat! We’re outnumbered and outgunned. Most of us don’t even have any more bullets. We’re heading back to Albacete. That MERRIMAN doesn’t know what the hell he’s doing! Here he comes now.

Two soldiers carry CAPTAIN MERRIMAN, one holding his arms, and one holding his legs. CAPTAIN MERRIMAN is bleeding from a wound to the shoulder. CAPTAIN MERRIMAN screams in pain as they pass JOHNNY and NATE.

JOHNNY and NATE pick up FRANK’s body, and start heading back to base camp.

INT. MEDICAL TENT – NIGHT

NOTE: THE DIALOGUE IN THIS SCENE IS SPOKEN IN SPANISH AND SUBTITLED IN ENGLISH.

CARMEN and MARIA sit down to rest after attending to a patient.

CARMEN starts to cry to herself.

CARMEN
What is it? Don’t cry. This will all pass.

CARMEN
I know, it’s not that. I think I’m in love.

MARIA
In love? You fool. Don’t you know that most of these men are going to die? Who are you in love with?

CARMEN
JOHNNY.
MARIA
You’re crazy. You’re not in love, you’re just going crazy with all this death around us. Wake up, and stop living in a dream.

CARMEN
I think I am crazy. Crazy and stupid. Do you think he’ll come back?

MARIA
He has to. Only the good die young. Come on, give me a hug. He’ll come back, and everything will be fine, alright?

CARMEN
You just want to shut me up.

MARIA
No. I like listening to your craziness. When I listen to you, I know that I’m not crazy.

EXT. HILL BY THE ROAD TO PINGARRÓN – NIGHT

JOHNNY and NATE have just buried FRANK by the side of the road. JOHNNY is hammering down a blank cross, and laying FRANK’s crucifix chain over it.

MONTAGE: Shots of FRANK and JOHNNY from childhood, through high school, to working on the docks.

JOHNNY
Oh, Frank! What happened, pal?

NATE
That’s war, kid. It could happen to any of us.

JOHNNY
You should have stayed home, Frank. I thought we were gonna get through
this together, but I guess it just wasn’t in the cards.

NATE
Johnny...we gotta go.

JOHNNY
Alright. Hold your horses...I’m right behind you.

JOHNNY kisses his hand, then touches it to the cross.

JOHNNY
I’ll miss you, Frank.

INT. MESS HALL – NIGHT

JOHNNY and NATE sit down at one of the tables while the other soldiers line up for their food. Some have bandages on their head, arms, etc. Some are limping, or on crutches.

JOHNNY
I gotta get outta here.

NATE
What are you talking about? You’re here. You’re IN IT!

JOHNNY
This was a mistake. I’m no soldier. I’m too young to die.

NATE
Yeah, so was your buddy who we just buried. Look, somebody has to fight the fascists. They took over a democratically elected government by force, and mark my words, if we don’t stop ‘em here, there’s going to be hell to pay later. Besides, there’s nothin’ you can do now. Where you gonna run? Where you gonna hide?

JOHNNY
I thought I’d find a new beginning here, but it looks more like the end.
NATE
What did you think you were going
to be doin’, playing patty cake?

JOHNNY
No. But I thought we’d have guns,
training, support.

NATE
We have some support—where do you
think we got these guns?

JOHNNY

JOHNNY
Have you taken a close look at our
guns? They’re Russian, and they’re
so old, they have the double eagle
on them. You know what that means?

NATE
What?

JOHNNY
That means they were used during
the time of the Czar! These are
relics!

NATE
Okay. Things ain’t lookin’ good.
We may not have enough equipment or
training, but we have a hell of a
lot more heart than Franco’s
troops.

JOHNNY
Yeah, that we do. Say, this food
is better than before.

NATE
Yeah—we got a bona-fide chef from
New York cookin’ now! Japanese
fella! Same stuff, but he knows
how to make anything taste good!
There he is!
JOE NIRUTA, 40, Japanese-American chef stands in front of CAPTAIN MERRIMAN, who has his arm in a sling.

CHEF NIRUTA
I appreciate that you liked the food, but I didn’t come here to cook, I came here to fight!

CAPTAIN MERRIMAN
You will, but in the meantime, we need you in the kitchen! Nobody can do this but you!

CHEF NIRUTA
Okay, but the next time we go to fight, I’m coming too!

CAPTAIN MERRIMAN
Ah, we’ll see. We really need you here.

CHEF NIRUTA
I’m coming. You got it?

CAPTAIN MERRIMAN rolls his eyes.

CAPTAIN MERRIMAN
That’s fine. Thank you, CHEF. Carry on.

JOHNNY and NATE drop off their dirty trays, and head towards the exit. Enter CARMEN and MARIA.

NATE
Evening, ladies!

CARMEN
Buenas noches. Are you leaving?

JOHNNY
Yep. Stuffed to the gills. Hey, I’ll swing by later to talk, if that’s okay. I have something to ask you.

CARMEN
Fine. I will see you later.
CARMEN and MARIA line up for their food.

NATE
Still barkin’ up that tree, huh?
Some folks never learn.

JOHNNY
Mind your business.

NATE rolls his eyes.

INT. MEDICAL TENT – NIGHT

JOHNNY peaks his head into the tent. The moans of boys in pain fill the place. CARMEN is tending to a young man with a head wound, wrapping a bandage around his wound. JOHNNY touches her shoulder.

CARMEN (TO BOY)
Okay, now lie down, and try to rest.

YOUNG MAN
Thank you, miss.

JOHNNY
Hey!

CARMEN
Hello.

JOHNNY
I see you’re busy. I’ll come back.

CARMEN
Wait.

CARMEN looks around.

CARMEN TO MARIA
Voy a salir un ratito a hablar con JOHNNY. ¿Puedes ocuparte de los pacientes?

MARIA
Si. No te preocupes. Pero no tardas, eh?
CARMEN
Vale. Gracias.

JOHNNY
It’s okay?

CARMEN
Yes. I can step outside for a few minutes. Not long, though.

EXT. FRONT OF MEDICAL TENT – NIGHT

JOHNNY stares at CARMEN.

CARMEN
What is it?

JOHNNY
Let’s run away.

CARMEN
What?

JOHNNY (CONT’D)
You and me. Why don’t we go to France? We could go to Paris. Get away from this place.

CARMEN
I need to be here. My people need me. You have to be here. If you desert...they’ll execute you.

JOHNNY smiles.

JOHNNY (CONT’D)
No, not me, sister! I’m too quick for ‘em!

CARMEN
I’ve seen it before. Two men tried to desert shortly after I arrived. They shot them immediately. Is that what you want? To die before a firing squad?

CARMEN starts to cry. JOHNNY stares at the ground.
JOHNNY
Forget it. It was just a thought. You and me, we can go on vacation when this is all over. Don’t cry, okay?

CARMEN
Okay. You will stay, yes?

JOHNNY
Yes. I’m not going anywhere. Don’t cry.

CARMEN
I have to get back.

JOHNNY leans in for a kiss.

CARMEN
No, no, no.

INT. BARRACKS – NIGHT

JOHNNY lies on his cot, writing a letter to his mother.

MONTAGE: Shots of JOHNNY working with the other soldiers, sitting around playing cards, laughing, then everyone taking cover as bombs go off in the distance, ending with a shot of FRANK staring up at the sky as he bleeds out.

JOHNNY (V.O.)
Dearest mother, life is treating me well in the Brigades. I’m surrounded by folks from a hundred different countries and cultures. Every man is here of his own accord, to fight the fascists. We all believe that if they are not stopped here, there will be a much bigger war, and many more lives lost. Send my love to everyone. Please send my condolences to Mrs. Capinetti. Frank was a good friend, and I miss him. I will try and call you from Madrid within a few weeks. Your loving son, JOHNNY.
BEGIN DREAM SEQUENCE:

INT. LOBBY OF THE PALACE HOTEL, MADRID – DAY

JOHNNY is sitting on a sofa, enjoying a cold drink. DAISY sits on his left, and CARMEN on his right. Each has a hand on his respective knees. The trio stares as Don Quijote and Sancho Panza ride through the lobby on their horses. They both look at the threesome with grim looks on their faces. Enter FRANK in a white suit, with a white fedora—he appears angelic, almost glowing.

    FRANK
    JOHNNY my boy, you always did have a way with the ladies!

    JOHNNY
    I missed you, FRANK.

    FRANK
    Missed me, my ass. You’re living it up with the dames while I’m feedin’ the worms.

    JOHNNY
    You look good.

    FRANK
    We were right to come here, ya’ know.

    JOHNNY
    Were we?

    FRANK
    Yep. It was important. It made a difference.

    JOHNNY
    I hope so.

    CARMEN
    JOHNNY, let’s go.

    DAISY
    Yes, let’s.
JOHNNY
I’ll see you around, FRANK.

FRANK tips his hat to JOHNNY and the ladies.

FRANK
Enjoy it while you can, buddy boy!
You’re only young once!

END DREAM SEQUENCE

INT. GENERAL MIAJA’S STRATEGY TENT – DAY

NOTE: THE DIALOGUE IN THIS SCENE IS SPOKEN IN SPANISH AND SUBTITLED IN ENGLISH.

GENERAL MIAJA meets with GENERAL FERNANDEZ, the Under-Secretary of War. Both are smoking cigarettes.

GENERAL MIAJA
I heard about what happened at Pingarrón. What a disaster.

GENERAL FERNANDEZ
It was a massacre, sir. Our Americans and Brits didn’t have a chance.

GENERAL MIAJA
At least they bought us some time. Poor devils. We only asked for arms, and they sent volunteers.

GENERAL FERNANDEZ
What next, sir?

GENERAL MIAJA
Time is of the essence. We have to send them to Pajares. Tell MERRIMAN right away.

GENERAL FERNANDEZ
Yes sir. Anything else?

GENERAL MIAJA
No. That’s all.
GENERAL FERNANDEZ

Very well, sir.

EXT. TRAINING CAMP, VILLANUEVA DE LA JARA, SPAIN – DAY

JOHNNY and NATE watch as British troops arrive. JOHNNY JONES, 27, a tall thin British soldier walks up to JOHNNY and NATE.

JONES

Morning, yanks!

JOHNNY

Pardon?

JONES

I said, morning, yanks! JOHNNY’s the name. I came here from London to give it to the fascists! What’s your name, then?

JOHNNY

Johnny.

JONES

Johnny as well? Well, that’s not going to work. How about I call you JOHNNY Yankee, and you call me...

JOHNNY

Johnny Limey.

NATE and JOHNNY laugh.

JONES

Fine. I don’t know which is worse. Right, JOHNNY Yankee, how about you show us around?

JOHNNY

Us?

JONES

Yes. US. A bit thick, ain’t you.

JOHNNY TO NATE

I didn’t get any of that.
NATE
Me neither, brother! I thought I
spoke English, but I guess I was
wrong!

Enter CARMEN.

JONES
Never mind, gents! I’m sure the
young lady will be happy to show us
around. Hola!

CARMEN
Hola.

JONES
¿Cómo se llama?

CARMEN
Carmen.

JONES
Very nice indeed! Johnny’s the
name! I know you have a JOHNNY
already, but I’m much better than
he is! I’m the genuine article,
fresh out of London!

JONES puts his arm around CARMEN as they walk off.

NATE
Say, if I didn’t know better, I’d
say that limey’s horning in on your
girl!

JOHNNY
She’s not my girl. She’s nobody’s
girl.

NATE looks at JOHNNY, and crosses his eyes. JOHNNY laughs.

A group of five soldiers walks up to NATE and JOHNNY.

NATE
What’s goin’ on, fellas?
The soldiers look at each other with grim faces. A stern looking soldier with a dirty face squares off in front of NATE.

**STERN SOLDIER**

We’re not following MERRIMAN anymore, see? He don’t know what he’s doin’, and too many of us are gettin’ killed. We’re gonna tell MIAJA that we have to vote in a new CAPTAIN, or we’re all rebelling. Are you with us?

**JOHNNY**

Who are you looking to vote in?

**STERN SOLDIER**

OLIVER LAW.

JOHNNY and NATE smile to each other.

**NATE**

You can count on our vote, fellas! We been saying the whole time that LAW should be leading us!

**STERN SOLDIER**

Great. Put the word out. Anybody has a problem, send ‘em my way.

**JOHNNY**

You bet!

The group of soldiers walks on to approach another few men who are milling about. ROBERT CAPA, 25, a war photographer with a French accent, takes pictures of the men milling about. CAPA approaches JOHNNY and NATE.

**CAPA**

Hey fellas, you mind if I get a few shots of you?

JOHNNY and NATE put their arms around each other, and smile for the camera.

**CAPA**

Okay, guys...say “No pasarán”!
NATE AND JOHNNY

No pasarán!

CAPA snaps the picture.

NATE
You bet! Are these going in the newspaper?

CAPA
They just might, gentlemen.

JOHNNY
Swell! Now that I’m half way around the world, I get my picture in the paper.

CAPA takes a couple more shots. His girlfriend Gerda, 25, also a photographer, with short cropped hair, and dressed in men’s clothing, runs up and embraces him.

GERDA
Cheri! There you are!

CAPA
Of course. Let’s see what other pictures we can take, darling. See you fellows.

JOHNNY
See ya’.

JOHNNY JONES enters in front of CARMEN, walking on his hands. CARMEN laughs.

JOHNNY (CONT’D)
Look at that clown! Doesn’t he know we’re at war?

NATE
Hey, he’s makin’ her smile! Can YOU do that?

JONES jumps up, and starts singing to CARMEN.
JONES
I can’t give you anything but love, baby!

JOHNNY chimes in.

JOHNNY
That’s the only thing I’ve plenty of, baby!

CARMEN laughs. Enter MARIA.

MARIA
Pero, ¿Qué pasa?

CARMEN
Nada. Los dos estaban haciendo el tonto.

MARIA rolls her eyes.

MARIA
Unos payasos. Lo que nos hacía falta.

JONES
What’s she saying? Does she like our singing?

CARMEN
No. She says you are a couple of clowns.

CARMEN laughs louder.

MARIA
You...no...joke!

MARIA storms off, and CARMEN follows her.

JOHNNY and JONES look at each other, and burst out laughing.

JOHNNY
You’re alright. I gotta say, this place was pretty dead before you came along.
JONES
Oh, don’t say that, old boy! We don’t say dead around here.

JONES winks at JOHNNY.

NATE
Say, JOHNNY Limey.

JONES glares at NATE.

NATE
Well...isn’t that what we decided we were gonna call ya’?

JONES
Fine. Right. JOHNNY Yankee and JOHNNY Limey. Hahaha! Sounds like a children’s song, eh?

NATE
Anyways...did you hear we’re changing leaders?

JONES
No...and you want to elect me? I’m flattered!

NATE
No, seriously. MERRIMAN’s out. We’re voting in OLIVER LAW.

JONES
Oh, I’ve heard about LAW. Now, there’s a fighting man. He just came up from Ethiopia. Out of the frying pan, and into the fire, as they say.

JONES pulls out a cigarette and lights it.

NATE
Right. Well, he’s gonna lead us to victory.

JOHNNY
If anyone can do it, LAW can.
NATE TO JONES
You got another one of those?

JOHNNY
Two, please.

JONES
Certainly. Here you go, gents.

NATE and JOHNNY light up, and they all start blowing smoke rings into the air.

INT. GENERAL MIAJA’S STRATEGY TENT – DAY

GENERAL MIAJA, his TRANSLATOR, and four other high-ranking Spanish military men meet with OLIVER LAW and JOSEPH MERRIMAN.

GENERAL MIAJA (IN SPANISH)
So...you wanted to meet with me?

TRANSLATOR
You wanted to meet with the General?

CAPTAIN MERRIMAN
Yes sir. It seems we have a situation on our hands.

TRANSLATOR repeats this in Spanish to the General.

GENERAL MIAJA (in Spanish)
What kind of situation?

TRANSLATOR
What kind of situation are we talking about?

CAPTAIN MERRIMAN
My men are rebelling, sir. They don’t feel that I am fit to lead.

TRANSLATOR repeats this in Spanish to the General.
GENERAL MIAJA
(in Spanish)
I understand how they feel, after the massacre at Pingarrón.

TRANSLATOR
The General understands their concerns, considering what happened at Pingarrón.

CAPTAIN MERRIMAN
I did what I could to defend the Republic. We were out-manned, and out-gunned.

TRANSLATOR repeats this in Spanish to the General.

GENERAL MIAJA (IN SPANISH)
These are volunteers. You have to fight smart in these circumstances.

TRANSLATOR
The General reminds you that these men are volunteers.

LAW
If I may...

TRANSLATOR
Yes?

LAW
Morale is very low. They are calling the battle at Pingarrón Suicide Hill. They are even talking of executing CAPTAIN MERRIMAN.

GENERAL MIAJA
(in Spanish)
From this point forward, you are in command, CAPTAIN LAW. CAPTAIN MERRIMAN, please stand by to give tactical support.
TRANSLATOR
LAW, you are now in command.
MERRIMAN, you will give tactical support.

LAW AND MERRIMAN
Yes sir!

GENERAL MIAJA
Viva La Republica!

LAW, MERRIMAN & TRANSLATOR
Viva!

EXT. GENERAL MIAJA’S STRATEGY TENT – DAY

LAW and MERRIMAN look at each other grimly as they both smoke.

CAPTAIN MERRIMAN
Thank you for stepping in.

CAPTAIN LAW
I’m only doing my duty.

CAPTAIN MERRIMAN
You understand that I did all I could, right?

CAPTAIN LAW
Yes. We just lost too many men at Pingarrón. Almost half our forces.

CAPTAIN MERRIMAN
Any chance we’ll be getting any reinforcements soon?

CAPTAIN LAW
Not likely. The Italians have subs patrolling the Mediterranean, sinking any ferries carrying our volunteers. We’ve lost quite a few men that way already. Most of my men had to climb the Pyrenees.
CAPTAIN MERRIMAN
Well, I support you whole-heartedly. I’ll do all I can for you.

CAPTAIN LAW
Much appreciated.

INT. MEDICAL TENT – NIGHT

NOTE: THE DIALOGUE IN THIS SCENE IS SPOKEN IN SPANISH AND SUBTITLED IN ENGLISH.

CARMEN sits reading while MARIA walks around checking on the patients. CARMEN looks over, and sees MARIA cover a patient’s face with a sheet. She looks down, knowing that the patient has died. As she looks up again, she sees MARIA pick up the dead patient’s watch off the nightstand, and put it in the pocket of her apron.

CARMEN
What the devil are you doing?

MARIA
Nothing. Why?

CARMEN
You just stole that man’s watch.

MARIA
He’s dead. What does he need a watch for?

CARMEN
MARIA. Please!

MARIA
My brother could use this watch.

MARIA starts to cry.

MARIA
My brother is alive, and he needs things. Do you understand? Of
course you don’t...because your brother is dead!

CARMEN
Bitch!

CARMEN slaps MARIA.

MARIA
I’m sorry. I’m sorry! I know you loved ANTONIO so much! Are you going to denounce me?

CARMEN
No. Calm down.

MARIA
I’m going to find someone to carry this man out.

CARMEN
Alright.

MARIA looks towards the bed of the dead man.

MARIA
Rest in peace.

MARIA exits the tent. CARMEN starts to sob.

CARMEN
ANTONIO! Ay, ANTONIO!

INT. MESS HALL – NIGHT

JOHNNY, NATE and JONES are sitting down to dinner as other men shuffle about, getting their food. CAPTAIN MERRIMAN steps to the front, and the room goes silent.

CAPTAIN MERRIMAN
Listen up, you men! I have been informed that I will be returning to battle with you, but I will not be leading you. We have a new CAPTAIN giving the orders.

Enter OLIVER LAW.
CAPTAIN MERRIMAN
Does everybody know CAPTAIN LAW?

The crowd cheers.

OLIVER LAW
Alright men. We’ve had a few days to recuperate from the fighting at Pingarrón. Unfortunately, that’s about all we’re gonna get. They need us in the Jarama Valley as soon as possible. Our mission is to protect the supply route between Valencia and Madrid. Prepare yourselves. We’re leaving again at first light.

FADE TO:

EXT. ROAD TO PAJARES - DAY

JOHNNY, NATE, JONES and the rest of the troops are on the move, walking to Pajares. CHEF NIRUTA comes up, and starts to pass them from the rear.

CHEF NIRUTA
Passing you on your left!

JOHNNY
Hey, aren’t you our chef?

CHEF NIRUTA slows his pace, and turns to JOHNNY.

CHEF NIRUTA
I can cook, yes.

JOHNNY
So shouldn’t you be back at Albacete, getting things ready for when we come back?

CHEF NIRUTA
IF you make it back, and NO. I came here to fight. If all I wanted to do was cook, I would have stayed in New York. MERRIMAN said I could join the next battle.
NATE
Yeah, well maybe you ain’t heard, but MERRIMAN ain’t in charge no more.

CHEF NIRUTA shoots NATE a harsh look.

CHEF NIRUTA
I’m still fighting.

JOHNNY
Understood. Just stay safe, okay? We need you to make our food edible!

CHEF NIRUTA
Don’t worry. I intend to live a long, long life. I’ll see you at the front.

CHEF NIRUTA continues forward at a faster pace.

JONES sneaks up behind JOHNNY, and kicks behind his knee, almost sending him crashing to the ground.

JOHNNY
What’s the big idea?

JONES (LAUGHING)
Oh—you should see your face!

NATE
Hey, man! This ain’t play time. We got serious business here.

JONES
Sorry gents. It just gets a little too serious sometimes, don’t you find? Say, Johnny Yankee, what’s your story?

JOHNNY
My story?

JONES
Yeah. What did you do back in the States?
JOHNNY
I drank mostly.

JONES
Didn’t we all? If we make it through this, you’ll have to come visit me in London. There’s a great pub round the corner from my house. We could catch up, and sink a few pints!

JOHNNY
I might just take you up on that, JOHNNO Limey!

JONES
Brilliant!

JOHNNY, NATE and JONES, and the rest of the troops continue marching on dirt roads, up and down hills. Night falls.

FADE TO:

EXT. CAMP GROUND, ROAD TO PAJARES – DAY

JOHNNY AWAKES from sleeping with his backpack as a pillow. Once again, he hears the sound of two horses passing by. In the distance, he can see the blurry silhouette of Don Quijote and Sancho Panza. Screams in English and Spanish are heard down the road (off camera). NATE and JONES wake up as well.

JOHNNY
What’s going on? What’s all the screaming about?

JONES
No idea, pal. I think something must be happening in the village.

JOHNNY, NATE and JONES grab their things, and start walking down the road. More screaming is heard in the distance. They come up to the village, and see flies everywhere. JOHNNY tries waving them away, and covers his nose. NATE and JONES cover their noses as well—there is a stench in the air.
EXT. PLAZA MAYOR, VILLALDÓN – DAY

JOHNNY, NATE and JONES make their way into the Plaza (town square) to find twenty bodies lined up. Men, women and children.

Other soldiers are crying, and crossing themselves.

    JOHNNY
    The Falange did this.

    NATE
    They didn’t leave a one of ‘em alive.

    JONES
    Who would do something like this?

    NATE
    Animals, that’s who.

Enter OLIVER LAW.

    CAPTAIN LAW
    Alright, we need to bury these bodies, and we need to do it quick. They’ve been rotting in the sun. If we leave them overnight, wild animals will get to them. Grab a shovel, and start digging.

Soldiers line up, grab shovels, and begin digging graves in the hard dirt of the square. JOHNNY goes to grab a shovel.

    CAPTAIN LAW
    COOKE, you come with me.

    JOHNNY
    Yes sir.

INT. PRIVATE RESIDENCE, VILLALDÓN – DAY

CAPTAIN LAW and JOHNNY enter, trying to find any survivors, and any supplies that the troops can use.

    JOHNNY
    Hola?
CAPTAIN LAW
Anybody home? Hello?

JOHNNY walks into the kitchen, and finds two bottles of wine. Two plates are on the table, with half-eaten food, and flies swarming around it. JOHNNY grabs the bottles of wine.

JOHNNY
I found some wine, sir!

CAPTAIN LAW grabs an old rifle that’s leaning against the back door. He looks it over.

CAPTAIN LAW
I wonder if this thing still fires.

CAPTAIN LAW sits on the floor, closes one eye, and aims with the other as he scans the room with the old rifle. We see his viewpoint, and he comes across JOHNNY, who is startled to have a firearm pointed at him.

JOHNNY
I don’t think there’s much here, sir. Should we continue through the other houses?

CAPTAIN LAW
Yeah. I’ll tell you what, to save time, you hit the house on the right, and I’ll hit the house on the left. Grab whatever you can find. If anyone is alive, bring them to me.

JOHNNY
Yes sir.

EXT. PRIVATE RESIDENCE, VILLALDÓN – DAY

JOHNNY heads to the neighboring house with the two bottles of wine in his hand. JONES and NATE are digging holes with the rest of the men.

JONES
Hey Johnny Yankee, you want to trade jobs?
NATE
Yeah, how about you dig a hole, and
I’ll find the wine?

JOHNNY
Sorry guys. The luck of the draw.

JOHNNY enters the house to the right.

INT. HOUSE TO THE RIGHT, VILLALDÓN – DAY

JOHNNY notices that the door to the kitchen is closed. As he opens it, an old lady charges towards him with a knife.

OLD LADY (IN SPANISH)
I’ll kill you, you son of a bitch!

JOHNNY manages to grab the OLD LADY’s arms, and wrestle the knife away from her.

JOHNNY
Señora...Viva La Republica!

The OLD LADY stops struggling.

OLD LADY (IN SPANISH)
Ah...you are with the Republic?
Thank God. But it’s too late.
They killed everyone.

THE OLD LADY covers her eyes and weeps.

JOHNNY
Come with me. Venga conmigo.

EXT. PLAZA MAYOR, VILLALDÓN – DAY

JOHNNY holds the OLD LADY’s hand, and walks up to CAPTAIN LAW, who is overseeing the men dig the holes.

JOHNNY
I found her next door, sir. I think she’s the only survivor.

THE OLD LADY screams as she recognizes neighbors and friends among the dead.
CAPTAIN LAW
Give her one of the bottles of wine, COOKE.

JOHNNY
Yes sir.

CAPTAIN LAW
Once we bury these folks, we have to keep moving.

CAPTAIN LAW walks up to JOHNNY and leans in to talk to him.

CAPTAIN LAW
Come by my tent tonight with that bottle of wine, Cooke.

JOHNNY
Yes, sir.

INT. CAPTAIN LAW’S TENT – NIGHT

CAPTAIN LAW sits on his cot reading by lamplight. JOHNNY peaks his head into the tent.

CAPTAIN LAW
Enter, Cooke

JOHNNY
Yes, sir.

CAPTAIN LAW
Did you bring the wine?

JOHNNY
Right here, sir.

JOHNNY passes CAPTAIN LAW the bottle of wine. CAPTAIN LAW proceeds to open it with a corkscrew.

CAPTAIN LAW
Grab those two mugs off the table, Cooke. Wipe them down good.

JOHNNY
Yes, sir.
JOHNNY pulls out a handkerchief, and wipes the mugs around the inside, and the rims.

CAPTAIN LAW
I’ll pour.

CAPTAIN law fills both mugs to the rim, then puts down the bottle, takes his mug, and sits back on his cot.

CAPTAIN LAW
Have a seat.

JOHNNY sits down in the only chair in the room, which sits facing CAPTAIN LAW, next to a night stand.

CAPTAIN LAW
Well, don’t just sit there staring at me. Drink up.

Both men take a drink.

CAPTAIN LAW
You seemed pretty shaken up by what you saw back there, Cooke. I’m assuming you don’t have a military background.

JOHNNY
No, sir. I was a longshoreman back in San Francisco.

CAPTAIN LAW
San Francisco? Boy, you’ve come a long way just to die!

JOHNNY chuckles, then realizes that CAPTAIN LAW isn’t joking.

CAPTAIN LAW
Is that what you came here to do? To die?

JOHNNY
No sir. I just felt like I needed to be here.
CAPTAIN LAW
I can understand that. We all have our reasons for being here. You’re young, though. Did you think this would make a man of you?

JOHNNY
No…yes…I don’t know. I hoped it would give some direction to my life.

CAPTAIN LAW
The only direction in war is to death. You have to make your own direction in life, son.

JOHNNY
I realize that now. I spent my whole life as if I was a ship at sea, floating wherever the wind took me. Now, I realize that a man makes his own destiny.

CAPTAIN LAW pours them both another cup of wine.

CAPTAIN LAW
It only took a town full of stiffs for you to figure that out!

JOHNNY
What about you, sir? Why are you here?

CAPTAIN LAW
Well, believe it or not, I know a thing or two about the fascists. I fought against Mussolini in Ethiopia. They’ll take over the world if we let them, and once they do, you can say goodbye to freedom of speech, thought, religion.

JOHNNY
Yep. Everybody here seems to think that if we don’t stop them here, there’ll be another great war.
CAPTAIN LAW
Oh, it’s coming. The British, the Americans...they think they can be friends with Franco, Hitler, Mussolini...they don’t understand that while they ignore them, they’re just getting more powerful.

CAPTAIN LAW and JOHNNY stare at each other grimly.

CAPTAIN LAW
We’re the first line of defense for the free world. You understand that, right?

JOHNNY
I do, sir.

CAPTAIN LAW reaches into his bag, and pulls out two cigars. He puts one in his mouth, and waves the other one in front of JOHNNY.

CAPTAIN LAW
You a smokin’ man?

JOHNNY
Yes, sir!

JOHNNY attempts to grab the cigar out of CAPTAIN LAW’s hands as he keeps pulling it away, chuckling, until he finally gives it to him.

CAPTAIN LAW
My last two cigars. Better make ‘em count!

CAPTAIN LAW lights his own cigar, then lights JOHNNY’s for him.

CAPTAIN LAW
Smooth. Now that’s a nice cigar!

JOHNNY
Yes, sir!

CAPTAIN LAW
You want to know why I’m really here?
JOHNNY
Well, yes sir, of course.

CAPTAIN LAW
It’s a secret. Come close. I’ll whisper it to you.

JOHNNY leans in, and CAPTAIN LAW shouts into his ear.

CAPTAIN LAW
Because I’m not going to be anyone’s nigger again. Not ever! No man breathes who’s better than me.

JOHNNY
I agree, sir.

CAPTAIN LAW
I had a feeling you would. That’s why I joined the party years ago. It’s about equality for every man, regardless of the color of their skin. That’s what freedom’s about. That’s SUPPOSED to be what America’s about, but here I am.

JOHNNY
I understand, sir.

CAPTAIN LAW
Do you understand that we’re probably all going to die here?

JOHNNY
That’s the risk. We have right on our sides.

CAPTAIN LAW
Sometimes being right isn’t enough. If you’re wrong, but you have a loaded gun, then you become right.

CAPTAIN LAW pulls out a pocket watch with a small picture of a woman in it.
CAPTAIN LAW
You got a girl, Cooke? Someone waiting for you back home?

JOHNNY
Not any more. I had a girl, but that’s all over.

CAPTAIN LAW
Ah, you’re young. Plenty more fish in the sea. You want to see a picture of my girl?

JOHNNY
You bet.

CAPTAIN LAW shows him the photo in the pocket watch.

JOHNNY
She’s pretty

CAPTAIN LAW
You’re damn right, she’s pretty. This man doesn’t go hunting for dogs.

Both men laugh. CAPTAIN LAW raises his mug, clearly about to make a toast, so JOHNNY raises his mug as well.

CAPTAIN LAW
There’s an old Spanish toast: Salud, amor y pesetas, y tiempo para disfrutarlas.

JOHNNY’s head is now spinning some—the wine is starting to get to him.

JOHNNY
Salud, amor y pesetas…y tiempo?
CAPTAIN LAW
…para disfrutarlas. You know what that means?

JOHNNY
Well, let’s see. Salud is health.
CAPTAIN LAW
That’s right. And you know what amor is, right?

JOHNNY
Oh, yes. Amor is love.

CAPTAIN LAW
And pesetas?

JOHNNY pulls some coins out of his pockets, and shakes them in his hand.

CAPTAIN LAW
That’s right. And “tiempo para disfrutarlas”…do you know what that means?

JOHNNY
Time for…something.

CAPTAIN LAW
Time to enjoy them. Those are the three things that matter in life…health, love and money. And none of them is worth a damn if you don’t have the time to enjoy them.

JOHNNY
That’s true.

CAPTAIN LAW
I think I’m running out of time.

JOHNNY
No, sir…that can’t be so.

CAPTAIN LAW
I’m serious. I can feel it. I won’t be walking this earth much longer.

JOHNNY doesn’t know what to say. He feels uncomfortable, and almost wants to cry, because he knows it’s true. He feels it in his heart, too. He can’t look at CAPTAIN LAW.

CAPTAIN LAW
You gonna cry, boy?
JOHNNY
No, sir.

CAPTAIN LAW
That’s good.

CAPTAIN LAW pours the rest of the bottle into JOHNNY’s mug.

CAPTAIN LAW
Now finish your wine. You gotta leave that mug here—that’s mine.

JOHNNY pours the wine down his throat.

CAPTAIN LAW
Well, I know someone who’ll be getting a good night’s sleep tonight! Nice talking to you, Cooke!

JOHNNY sits there, not sure whether to stay or leave.
CAPTAIN LAW leans back, and begins reading his book again.

CAPTAIN LAW
That’ll be all.

JOHNNY
Yes sir. Have a good night!

EXT. CAMPFIRE – NIGHT

JOHNNY, NATE and JONES huddle around a campfire with about fifteen other soldiers, all trying to stay warm.

JOHNNY
Do you think we’ll make it through this? I mean... do you think we have a chance of making it out of this war alive?

JONES
Sure! You know, the enemy might have more troops, and better firepower, but they don’t have the heart that we have. Did you hear about what happened in Caspe?
NATE
I heard about that.

JOHNNY
What happened?

JONES
Our guys ran out of bullets, so they filled their pockets with rocks. They were throwing rocks at the enemy!

JOHNNY
Yeah, well, that’s something.

JONES
Right, and at the University of Madrid, do you know what our guys were using to protect themselves from the bullets?

JOHNNY
What?

JONES
Books! That’s right, they found that if you lay the books vertically, they actually stop bullets! Amazing!

JOHNNY
What’s amazing is that we’re still alive.

JONES
Keep your chin up, man! These are the days that you will always hold onto. When you’re an old man, you can hold your head high knowing that you fought for democracy!

JOHNNY
IF I make it to be an old man.
NATE
You sound like an old man right now! Sheesh! What a complainer!

JONES
Come on, pal! Cheer up!

JONES begins to sing.

JONES
Because you’re lovely, don’t you ever change.

NATE chimes in.

JONES AND NATE
Because I love you! Just the way you look tonight.

JOHNNY
Alright you love birds, break it up!

JONES stands up, continues singing.

JONES
Some day, when I’m awfully low, when the world is cold, I will feel a glow just thinking of you...

Mortar rounds can be heard in the distance. A bullet whizzes in, hitting JONES square in the middle of his forehead. JONES falls back, dead.

JOHNNY
JOHNNY! JOHNNY! Oh, my God!

NATE
Get down, JOHNNY!

Bullets whiz past NATE and JOHNNY. They lie flat on the ground, staring into the darkness.

INT. MEDICAL TENT – NIGHT

CARMEN and MARIA listen to a speech by LA PASIONARIA on the radio. Enter JOHNNY.
CARMEN

JOHNNY!

JOHNNY

JOHNNY JONES is dead.

CARMEN

¡Madre mía! ¡Qué horror!

JOHNNY and CARMEN hug.

JOHNNY

That could be us, you know. You and I could be dead tomorrow. I’m gonna live before I die!

JOHNNY takes CARMEN in his arms and kisses her, and for the first time, she reciprocates. In the background, we hear La Pasionaria’s speech.

(ON RADIO) LA PASIONARIA

Pueblo de España en pie. Mujeres, defendió la vida de vuestros hijos. Defendió la libertad de vuestros hombres. Todos los sacrificios imaginables antes que consentir que triunfan...

FADE OUT.

MONTAGE: Stock footage of Republican soldiers fleeing to France after the Spanish Civil War

NARRATOR (V.O.)

It is estimated that 2,800 volunteers left the United States to fight in the Spanish Civil War. Approximately 800 of those volunteers were killed in Spain. Those who returned had their passports seized, and could not travel abroad for 25 years. Generalísimo Francisco Franco retained power until his death in 1975.

THE END