

Off We Go

written by

Joe McGaha

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Joe McGaha

Phone: (949) 259-3077

Email: [j.mcgaha@cox.net](mailto:j.mcgaha@cox.net)

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!

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.

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, 3<sup>RD</sup> 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.

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 16<sup>th</sup> 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.

LEGLASS SOLDIER

You got a great voice, ya' know  
that CARMEN?

CARMEN

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

LEGLASS 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.

MARIA  
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 laughs.

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 wholeheartedly. I'll do all I can for you.

CAPTAIN LAW

Much appreciated.

FADE TO:

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, JOHNNY 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, and 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,  
defended la vida de vuestros hijos.  
Defended 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