THE REPRESENTATION OF MASCULINITY THROUGH JAMES REESE AND CHARLIE WAX IN THE FILM OF FROM PARIS WITH LOVE

A Thesis
Submitted to the Faculty of Adab and Humanities in partial accomplishment of the requirements for the Degree of Strata I

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ABSTRACT


The study in this paper concerns with representation of masculinity through two male characters. The method used is qualitative descriptive method. The writer focuses the analysis on representation of masculinity through James Reese and Charlie Wax. The theory that the writer uses to analyze masculinity of James Reese and Charlie Wax is representation approach.

The writer finds out that James Reese is a representation of upper middle class technical masculinity and Charlie Wax is a representation of working class masculinity as a classification of concept masculinity. James Reese represents the upper middle class technical masculinity, because he uses brain power and skill much. It can be seen from his action which is smoother, calm and he is able to handle the problem while Charlie Wax represents the working class masculinity because he is uses more physical power in his movements and near with violence. Charlie Wax as working class masculinity is more dominant than James Reese.

The writer also finds out the other side of film that shows about James Reese as upper middle class technical masculinity is his ability of physical power in using gun to kill the enemy. Therefore Reese then becomes both of the working class masculinity and the upper middle class technical masculinity.
APPROVEMENT

THE REPRESENTATION OF MASCULINITY THROUGH JAMES REESE AND CHARLIE WAX IN THE FILM OF FROM PARIS WITH LOVE

A Thesis Submitted to Letters and Humanities Faculty In Partial Fulfillment of the Requirements for The Strata One Degree

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The thesis has been defended before the faculty Letters and Humanities’ Examination Committee on July 12, 2011. It has been accepted as a partial fulfillment of the requirements for the degree of Strata one.

Jakarta, July 12, 2011

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DECLARATION

I hereby declare that this submission is my original work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, 12 July 2011

Miros Nurmalasari
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In the name of Allah, The beneficent, The merciful
May peace and blessing of Allah be upon all of us

All praise raise to Allah, Lord of the universe, who gives the writer guidance and strength. So she could finish the thesis. Peace and blessing be upon the messenger of Allah, Prophet Muhammad SAW, his families, his relatives, and all his followers.

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The writer
TABLE OF CONTENTS

ABSTRACT ........................................................................................................... i
APROVEMENT ...................................................................................................... ii
LEGILIZATION ..................................................................................................... iii
DECLARATION ....................................................................................................... iv
ACKNOWLEDGEMENT ....................................................................................... v
TABLE OF CONTENTS ...................................................................................... vii
CHAPTER I INTRODUCTION ............................................................................ 1
  A. Background of the Study ................................................................. 1
  B. Focus of the Research ................................................................. 4
  C. Research Questions ................................................................. 4
  D. Objective and Significance of the Research ............................. 4
  E. Research Methodology ............................................................... 4
    a) The Objective of the Research .............................................. 4
    b) The Method of Research ...................................................... 5
    c) Data Analysis Technique ...................................................... 5
    d) The Instruments of the Research ........................................ 5
    e) The Unit Analysis ................................................................. 5
CHAPTER II THEORITICAL FRAMEWORK ............................................ 6
  A. Representation ................................................................. 6
  B. Concept of masculinity ........................................................... 8
CHAPTER III RESEARCH FINDINGS .............................. 13

A. Data Description .......................................... 13

B. Data Analysis ............................................. 16
   1. Physical Appearances ................................. 17
   2. Dress .................................................. 20
   3. Speech ............................................... 23
   4. Function ............................................. 25

CHAPTER IV CONCLUSIONS AND SUGGESTIONS .......... 28

A. Conclusions .................................................. 28

B. Suggestions ............................................... 29

BIBLIOGRAPHY ..................................................... 30

APPENDICES .......................................................... 32

A. Synopsis of the Film ..................................... 32
B. Cover of the Film ....................................... 34
C. Script of the Film ...................................... 35
CHAPTER I

INTRODUCTION

A. Background of the study

Masculinity is manly character. It specifically describes about men than boy. Masculine itself has a meaning the set of social practices and cultural representation associated with being a man. On the other hand, masculinity can be considered as a form of ideology which contains a series of cultural idealism and confirms a reasonable value, as well as community expectations of masculinity. Aggressive attitude, rational, have control, competitive and not emotionally regarded as man's natural character. Male picture required to be successful, strong, dominant, aggressive, strong personality, ambitious, independent and athletic if they want to be considered as the “ideal male”.

The word masculine is a very old word in English. It was used by Chaucer in the fourteenth century. However, the terms masculinity, masculinize, and masculinism came into common use in English only in the late nineteenth century. This change in language signaled a rather different way of looking at men and their position in the world. This change was part of the cultural response made, in the bourgeois society of the industrialized countries, to the women's suffrage movement, and to the broad challenge by first-wave feminism to Victorian-era patriarchy.

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1 Jane Pilcher & Imelda Whelehan. 50 Key Concepts in Gender Studies. (London: SAGE Publications Ltd, 2004), p.82
According Eckert from Robert Connell (1995) there are two kinds of masculinity: the physical masculinity of the working class, and the upper-middle-class technical masculinity.

Connell points out that working-class masculinity is associated with physical power, while upper-middle-class masculinity is associated technical (scientific and political) power. This is not to say that physical power is unimportant for upper-middle-class men—the masculine ideal throughout society involves physical power. However, physical power is fundamental to working-class masculinity, whereas the masculine power that is embedded in the global market is only indirectly physical. While global men are better off with a certain amount of personal physical power, the more important fact is that they command the physical power of other man—of man in the local market.

Armies and workforces are the physical power of global men. Furthermore, the refinement needs of the global context place limits on men’s physical power. A global man has to look trim in a suit, his hands have to be clean and uncalloused, and his movements have to be graceful. While these two kinds of masculinity are age-old, the advent of high tech wealth seems to be decreasing the connection between masculinity and physical power, as greater financial power is moving into the hands of those who have notably defined themselves as living by their brain.

We can see the side of masculinity in daily life such as their work in office, their rule in home and their community. The masculinity explains their side as a form power relation both among men themselves and between men and woman.

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3 Penelope Eckert and Sally McConnell-Ginet. *Language and Gender* (UK: Cambridge Univ. Press, 2003) pp 47-48
4 Ibid., pp 47-48
Take a sample in film; we can see the side masculinity clearly. The masculinity in film different with in novel, it is because in film we could visualize the masculinity aura from attitude or physical appearances, like from men’s muscular body. Meanwhile in the novel, the characteristic of masculinity can be seen through reader’s imagination. So, we can see clearly the masculinity in film. In this time, so many film which show about male character and raise the issues of masculinity. Usually masculinity appear in the forms of attitude and physical appearances through main character such as in film *Batman, Beowulf, Rambo, James Bond, etc.*

In another film, for example, the theme of masculinity can also be seen in *From Paris with Love*. This film tells about two secret agents from U.S. They are James Reece and Charlie Wax (partner of James Reece). We can see that the masculinity in the two characters of James Reece and Charlie wax. They are described as men who have muscular body. James Reece is smart and intellectual and Wax is courage and clever using weapon. James Reece works as U.S. ambassador in France who secretly becomes a secret agent. Whereas Charlie Wax works as secret agent from U.S. They have a large mission, that plans to dismantle terrorist access to a suicide bombing at the conference that took place in France. Reece and Wax try to find who the real terrorist. During the investigation, Wax finds some evidence which one leads them to the terrorist. In fact, the terrorist is Caroline (fiancée of James Reece). Caroline attempts to detonate an explosive vest in conference but Reece forbid her. Caroline refuses all of the Reece’s word until he shoots her head with gun.

Reece and Wax in *From Paris with Love* is a different unique character to analyze from the aspect of men’s masculinity. Reece is described as the other side of Masculinity, which he has not enough courage to fight with his enemy but he has high intellectual and smart to solve the problem. Meanwhile on the last story of film Reece
describe have courage and able using weapons. Therefore, the writer wants to do a deep masculinity research toward Reece’s and Wax character in *From Paris with Love* film.

**B. Focus of Study**

This research will focus on “James Reece and Charlie Wax” masculinity characteristic which shown on the *From Paris with Love* film.

**C. Research Question**

Based on the background of the study and the focus of the study above, the writer would like to propose the statement of the problem as:

How are the representation of masculinity in the film *From Paris with love* through two main characters, James Reese and Charlie Wax?

**D. Significance of the Study**

The writer hopes that this literary research can give some significant information and suitable description about representation of masculinity through two main characters in *From Paris with Love* film.

**E. Research Methodology**

The Methodologies of this research are including some aspect of the research such as:

1. **Objective of the Study**

   1) To know how concept masculinity describe in James Reece and Charli Wax character.
2. **The Method**

The writer tries to get an answer of the question that depicts in the research question. The writer uses the qualitative research method which is analyzed the data that have been collected by watching *From Paris with Love* film and marking all information related to the research problems like marking the scenes and dialogue of film.

3. **Technique of Data Analysis**

The collected data will be analyzed with the theory of representation to reveal the two main characters, James Reese and Charlie Wax. The collected data will also be analyzed by using concept of masculinity. Finally, the data will be analyzed through descriptive analyze technique.

4. **The Instrument**

The instrument of this research is the writer herself by watch the film repeatedly, identify, and provide notes can give more information about the representation and masculinity.

5. **The unit of analysis**

The unit of the analysis in this research is *From Paris With Love* film (2010) which is written by Luc Besson, directed by Pieere Morel and it is published in 2010.
CHAPTER II
THEORETICAL FRAMEWORK

1. Theory of Representation

Representation means using language to say something meaningful about, or represent the world meaningfully, to other people. The Representation is an essential part of the process by which meaning is produced and exchanged between members of culture. It does involve the use of language, of sign and images which stand for or represent things.\(^5\) The representation also has meaning of the concept in our mind through language.

To express what we thought into language and to understand by other, the representation has two processes of representation or *two systems of representation*: there are *system* and *sign*. The *system*, which all sort of object, people and event are correlated with a set of concept or *mental representation*, which we carry around in our head.\(^6\) Whereas, *Sign* is organized into languages and it is the existence of common languages which enable us to translate our thoughts (concept) into words, sound and image, and then to use these, operating language, to express meanings and communicate thoughts to other people.\(^7\)

According Stuart Hall, representation has three approaches to explain how representation of meaning through language works. There are *reflective approaches*, *intentional approach*, and *constructionist approach*. In The *reflective approach*, meanings are thought to lie in object, person and idea or event in the real world and

\(^6\) *Ibid.*, p. 17
\(^7\) *Ibid.*, p. 18
language functions like a mirror, to reflect true meanings as it already exist in the world. While, the intentional approach conveys or communicates things which are special or unique to us, to our way of seeing the world. However as a general theory of representation through language, the intentional approach is also fluctuated, we cannot be the sole or unique sound of meaning in language since that would mean that we could express ourselves in entirely private language. The last is constructional approach; meanings are the construction of sense toward concept and symbol practices and processes through which representation, meaning and language operate.

Another sense of representation comes from Giles and Tim Middleton in their book studying culture’s, 1999. They said that representation has three senses to might be explained:

1. To stand in for, meanings are the symbolic of representation, for example as in the case of a country’s flag which when flown at a sporting event, the flag stands for or symbolizes a nation, distinguishing to other country

2. To speak or act on behalf of, as in the sentence ‘A spoken person on behalf of lesbian mother voiced the concern of the group on television’. An example might be the Pop, who speak and act on behalf of the Roman Catholic community but might also stand as a symbol of Roman Catholicism,

3. To re-present, this sense about a biography or historical writing re-present the event of the past. Equally, a photograph re-presents a moment or event which has already occurred – it presents the occasion again.

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8 Ibid., p. 24
9 Ibid., p. 25
So, with the practice of three sense representation from Giles and Tim Middleton, we have identified frequently overlap and merge sense of representation from our experience.

From the theories of representation above, the writer will use the constructional approach. It is an approach that does not represent the real world but construct the new world with the part necessity from the representation maker. The representation is a meaning; it explains who makes the representation. Representation of masculinity can sees through James Reese and Charlie Wax on *From Paris with Love* film.

2. Concepts of Masculinity

During this time, the society developed certain stereotypes about male image. Family, friends, teachers and community play important role in helping boys to define masculinity. Since childhood they are taught how to be "true" men. The societies also teach how the boys should behave in society, what they feel and how they express the feelings, and treat each other.¹¹

The stereotype about men have existed since long and very strong-rooted, so it is considered as something natural and implicitly accepted as cultural social demands. People believe that the construction of male imagery for this is true, that men must have a certain attitude like real men. The male stereotype is from a based social role by gender. The concept of masculinity that has so far is a concept based on the ideology of patriarchy. Patriarchal ideology is the assumption that men as superior

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beings. However, the act of concept masculinity does not come naturally but the construction of patriarchal society.¹²

Patriarchal ideology states that men are superior beings and be rational have muscular body and adventurer. Men must suppress their emotions and femininity¹³, such as talk softly or cry. Men are constructed to be assertive in speaking and acting, do not hesitate and quickly make decisions.¹⁴

The masculinity concept declares that to be "true" men, men must required to be determine, independence and undermine all the character and activities of "feminine". According Eckert from Robert Connell (1995) there are two kinds of masculinity: the physical masculinity of the working class, and the upper-middle-class technical masculinity. Connell point out the working class masculinity is associated with physical power. The physical power is fundamental to working class masculinity, while the masculine power that is embedded in the global market is only indirectly physical. Whereas, the upper middle class technical masculinity is associated with technical (scientific and political) power. It means a global man has to look trim in suit, his hands have to be clean and unclosed, and his movements have to be graceful.¹⁵

Eckert & McConnell-Ginet suggested that technical masculinity and physical masculinity are disjunction. It also supports Connell’s contention that there are tensions between technical masculinity and hegemonic masculinity. Working-class is

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¹³ Femininity (also called _femaleness_ or _womanliness_) is the set of female qualities attributed specifically to women and girls by a particular culture. These are often associated with life-giving and nurturing qualities of _elegance, gentleness, motherhood, birth, intuition_ and _creativity_. [http://encyclopedia.thefreedictionary.com/Femininity](http://encyclopedia.thefreedictionary.com/Femininity)
¹⁴ Op. cit., p. 32
¹⁵ Penelope Eckert and Sally McConnel Ginet. _Language and Gender_. (UK: Cambridge university press,2003), pp 47-48
associated with hegemonic masculinity because it is associated with toughness, a desirable masculine characteristic. The characteristic of physical power can be displayed through *speech, dress, fists* and other that has embedded with toughness and physical appearances. The definition value of working-class masculinity is requirement of service work. Service work is a fundamental challenge to their masculine identity. There was lots of dangerous and dirty work to do, such us manned the ships, fished the seas, chopped down the trees and supplied the cannon fodder for countless wars.\(^\text{16}\)

Whereas, the upper middle class technical masculinity is a classifier of masculinity which was bound to traditionally arrange social and political establishments.\(^\text{17}\) It’s seemed more to be in the hard edged cleverness associated with the type of skill and brain. The traditional masculine demeanor and behavior of the upper middle class technical masculinity is closely associated with the exercise of power, influence and authority.\(^\text{18}\) From their power, influence and authority the upper middle class technical masculinity was held certain social positions as bosses, politicians, policemen, teachers and civil servants.\(^\text{19}\) The working class of masculinity is more dominant than Upper middle class technical masculinity in physical appearance area. The working class masculinity always shows their movements on their workplaces and the upper middle class technical masculinity does not have physical appearance in their workplace. A kind of job of the upper middle class technical masculinity is how to trade on brains power. This is a reason why the


\(^{19}\) Op. cit., Aytul Ozum
working class more dominant than the upper middle class technical masculinity in physical appearance.\textsuperscript{20}

The upper middle class technical masculinity has two contrasting ways of doing masculinity. They are easily recognized within certain construction of social class. One is collective, physical and embodied. The other one is individualistic, rational, and relatively disembodied. This can be broadly described as working class and middle class masculinity, respectively.\textsuperscript{21} The other ways to learn the classification of the working class masculinity and the upper middle class technical masculinity is showed on the physical appearance, speech, fashion and function.

The tension between both of class and status always have been present and that a gendered understanding of stratification, especially one that takes masculinity seriously, might highlight some of these. Thus it can be argued that different ways of doing masculinity or of “being a man” can themselves constitute divisions. This indeed is one of the consequences of thinking about the hegemonic masculinity.\textsuperscript{22}

The hegemonic is image of masculinity that man who holds power, which has become the standard in psychological evaluation, sociological research, and helps him to be real man”. It is explained the “real man” was have some characteristic such as successful, reliable, capable, aggressive, and strong. Moreover men can control over their emotions and movements.\textsuperscript{23}

The concept of masculinity is a construction of society; this can be seen from the concept of masculinity that changes over time. Masculinity can have different

\begin{itemize}
  \item \textsuperscript{20} Priscilla Ferguson Clement and Jacqueline S. Reiner. \textit{Boyhood in America: an Encyclopedia.} (California: American Family, 2001), p.93
  \item \textsuperscript{21} Michael S. Kimmel and Jeff Hearn. \textit{Handbook of Studies on Men and Masculinities.} (California: SAGE publication, 2005), p. 170
  \item \textsuperscript{22} \textit{Ibid.}, p. 173
\end{itemize}
meanings at different times and different groups. Masculinity is not a description of the characteristics of men but the fact of cultural construction.

Masculinity as social construction and hegemony is reflected in every cultural product. Film becomes one of some tools to represent masculinity. Hollywood had represented masculinity since 1950. It can be seen through the characters, images, social setting and others. Characters are important element for film to represents the concept of masculinity through the voice, function, movements and physical appearances. The audiences are able to digest the concept of masculinity which appears in particular film.

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CHAPTER III
RESEARCH FINDING

A. Data Description

*From Paris With love* is an action film which focuses on two main characters; James Reese and Charlie Wax. James Reece and Charlie Wax have different characteristics. Reese is described as a smart characters, and he looks more elegant than Wax. He also has luxurious appearance. In other side, Wax is described as brave character. Wax movements are more courageous and full of action. From physical appearance, Wax also looks more dominant than Reese. Wax has a posture like soldier and he is more athletic. However, both of characters represent the masculinity in this film.

<table>
<thead>
<tr>
<th>No</th>
<th>Character</th>
<th>Corpus</th>
<th>Explanation</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Charlie Wax</td>
<td>Picture 1</td>
<td>Wax has big posture and athletic body. He has beard and thick mustache.</td>
<td>Physical Appearance</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Picture 2</td>
<td>Wax show is able to use weapon</td>
<td>Physical Appearance</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Picture 3</td>
<td>Wax shows his ability that he can fighting and kill the enemy with bare hand</td>
<td>Physical Appearance</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Picture 7</td>
<td>Wax uses casual dress with jacket and shawl</td>
<td>Dress</td>
</tr>
</tbody>
</table>
Wax: Look, it’s corn syrup, caffeine, and water. And a cool label, that’s all it is. Try it!
Police: it will never enter France.
Wax: Well that’s all we got here, Mother Fucker.
Wax: Mother Fucker? don’t get your panties up in a bunch....
Wax: because i use the M word as a adjective?
as when I landed at the airport I was confronted by a self important,
Wax:American hating, frog leg eating, snail sucking mother fucking cockin sucking
Bureaucrat.
Coz I rather use it as a noun as in this motherfucker

Wax uses shirt and jeans with dark color
dress

Speech

Wax says rude words to French police by saying motherfucking and bad words to bureaucrat in France.
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>hates Americans so much.</td>
<td>Wax: Rose was a codeword. Nicole’s number on every Pakistani cell phone that we found, she’s a Pakistani you stupid Fuck doesn’t mean she’s a terrorist! Wax: it does when she is your best friends and you got him living in an apartment that’s buggea? Reese: What the hell are you talking about Wax?</td>
<td>Wax is angry to Reese and he says that Reese is stupid fuck</td>
</tr>
<tr>
<td></td>
<td>Wax show runs on the roof and he jumps to other roof.</td>
<td>Function</td>
</tr>
<tr>
<td></td>
<td>Wax is threatened with weapon by enemy.</td>
<td>Function</td>
</tr>
<tr>
<td>2</td>
<td>James Reese</td>
<td>Physical appearance</td>
</tr>
<tr>
<td></td>
<td>Reese posture is thinner than Wax’s, Reese uses suit and looks elegant.</td>
<td>Physical appearance</td>
</tr>
<tr>
<td></td>
<td>Reese plays chess and it shows that Reese has good concentration</td>
<td>Physical appearance</td>
</tr>
</tbody>
</table>
Reese uses the suit including: T-shirt, necktie, coat, and balmorals shoes.  

<table>
<thead>
<tr>
<th>Picture 13</th>
<th>Reese uses Chinese language to talk to the enemy. This explains that Reese can speak other language than English.</th>
<th>Speech</th>
</tr>
</thead>
<tbody>
<tr>
<td>Picture 17</td>
<td>Reese looks for the evidence to find the purpose of enemy.</td>
<td>Function</td>
</tr>
<tr>
<td>Picture 19</td>
<td>Reese finds the evidence. The evidence to finishing his job.</td>
<td>Function</td>
</tr>
</tbody>
</table>

**B. Data Analysis**

Masculinity is a manly character. Men must have some characteristics like the real men. Men’s picture is required to be successful, strong, dominant, aggressive, strong personality, ambitious, independent and athletic to be considered as the “ideal men”. *From Paris with Love* represents two different characters. Each character has differences in performing masculinity. Therefore the writer wants to analyze the masculinity of two characters throughout physical appearance, dress, speech, and functional.
1. Physical Appearance

Physical appearance is performance of body. It means gesture of body. Physic is most important to man performance. Physical appearance is used in men area. They seem more virile and athletic. The strong body usually belongs to men and they usually look powerful and strong. They also have brave characteristic and they are near with violence. *From Paris with Love* shows the masculinity clearly, especially based on physical appearance through posture, violence, action, and ability of two characters.

a. Charlie Wax

Charlie Wax is one of central character in *From Paris with Love* that shows physical appearance. From Wax, the physical appearance can be seen more clearly.

![Picture 1]

The picture above shows posture of Wax. Wax is shown to have big posture and athletic body through his shoulder, arm, chest and head like a soldier. In the same picture, Wax is shown to have beard and thick mustache. From the perfect posture, Wax is also described that he has some abilities to support his physical appearances.

Picture below:
Wax on picture 2 shows his ability on using any kind of weapons. From the picture, Wax is shown to know how to use the weapon. In this picture, Wax use two kinds of weapons and he understands how to use the weapon. It means, Wax has ability to use the weapon in various. Weapon is a symbol of men, for many people the weapon used to show the superiority, but for another’s, weapon is used to protect from the anarchy, criminal and violence.\(^1\) Weapon is the thing to clarify the side masculinity of man. This is because, if the man can use the weapon, he is related with violence. The picture shows the ingenuity and ability of Wax in using the weapon. Based on the type of work, weapons are to be major priorities in his life. For Wax, weapons have become part of his life and automatically violence and oppression are several factors that closely related with him. The other performed physical appearance from Wax through violence; It can be seen from picture 3. This picture shows Wax action killing many people of gangster. He uses the physic to fight the enemies. This shows how Wax has the ability to kill the enemy with bare hand and just fighting.

b. James Reese

In From Paris with Love, Reese is described to look trim in suit, luxurious, graceful in action and smart.

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\(^1\) H. Taylor Buckner. “Sex and Guns: Is Guns Control Male Control.” 1994
Based on *picture 4*, it shows that Reese’s posture is thinner and less muscular than Wax. Otherwise Reese looks fashionable by using shirt combine with coat, and tie. He wears glasses that make him look smart. Obviously, the attribute of Reese gives a contrast to Wax, because Reese is gentler in movements. Different with Wax, Reese is not described to use physical power to solve problem but he use the ability of brain power. It is seen from the picture below how Reese able to solve the problem by using brain power.

*Picture 5*

*Picture 5* shows that Reese plays chess with his boss. Chess is a game that needs full concentration and strategy to be the winner. Therefore Chess is included as a kind of game which needs the ability of brain. From *picture 5* shows Reese’s concentration and he tries to find strategy before he takes a decision. From the chess
game, it can be known how Reese can complete this game and be the winner. This describes Reese as a smart man.

![Picture 6](image)

The other Reese's movement that needs the ability of brain power and skill is shown on picture 6. Reese is instructed to set a voice recorder chip under minister table. Picture 6 describes how Reese tries to set the chip under minister table by using the chewed gum to stick it on the table. But in the process, Reese cannot set the chip with gum and then he looks for other ways to stick the chip. Therefore, Reese decides to use stapler to attach it. It describes how Reese can think fast and make a quick decision. From this picture, it is shown that Reese can finish the job clearly and carefully. It shows how Reese has a high responsibility and he is serious in his duty.

2. **Dress/ Clothes**

Dress/clothes are an important resource in defining gender as a social dimension. It’s steady to separate two identities; male and female. In twentieth century, dress of male focuses on the superhero comic book as an example of the construction masculinity through the transformation from casual wear to a masked costume. Dress created to explore men identities that challenged the stereotypical
assumptions of their culture. Commonly of men’s dress or clothes are used to show the personality and men identities. Dress’ model is to suit the kind of job. It is because the meaning of dress or clothes is to explore the identities. In *From Paris with Love*, it shows two kinds of dress or clothes in two characters. From two characters, dress has ability to show differences of characters. Wax and Reese are described to have different job. So, their models of dresses are different too.

**a. Charlie Wax**

Wax works as a special agent. Through his framework, Wax outfit is not special. It is because the work area of Wax is outdoor. Wax job needs full action and movements. So, the dress should appropriate all condition. Based on that job, Wax is described to wear casual dress. This picture below:

*Picture 7 and 8* show how dress is not important to Wax. He does not look trim in suit and looks elegant. Dress of Wax is very casual. *Picture 7 and 8* shows that Wax uses jacket, shirt inside and jeans. It is appropriate with Wax as secret agent that he spent most of his time outdoor. From the type of dress can make he feel comfort in

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the workplace. Dress color also helps to show the masculinity aura. Dark color is commonly associated with sobriety, dignity, authority and power. To show the authority and power, dark color is compatible with Wax. From both pictures, it shows that Wax is wearing dark color. It clarifies the characteristic of Wax more that he has a power and he is near with violence and muscular.

b. James Reese

Reese is described to work as assistance ambassador of America in France. It means Reese’s workplace area is indoor or called office. Reese’s job is neat and more unclosed because Reese’s job only uses the technique that uses brain power and skill to finish the job. To support performance as assistant ambassador, Reese is wears suit to show his masculinity aura. In the workplace area, Reese is wearing the suit to have good performance and looks elegant. These pictures below:

![Picture 9](image1) ![Picture 10](image2)

*Picture 9 and 10* is shows that Reese wears suit. On the film Reese always wears suit including: t-shirt, necktie, coat, balmorals shoes. The suit becomes his characteristic to determine the position in his life. It is also showed how Reese has a high taste on attire. Reese with suit looks more elegant and luxurious.

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3. Speech

Basically, the man is distinguished and differentiated based on the living creatures by superior genetically determined characteristics, behavior and reactions, with fewer features fitting him for a special environment. In order to be able to pass on the necessary lessons for survival, man must have command of his speech which is can help the man to get status in society. Speech is not only a means of communication but also the basis and precondition of abstract thinking. So, speech is one the key important of types of masculinity.\(^4\)

a. Charlie Wax

*From Paris with Love* it is described that Wax has a loud voice and does not have control on speech. On the film, wax often uses rude words. Wax always talks wildly in every conversation to other people.

![Picture 11]
![Picture 12]

The *picture 11, 12* above show that Wax uses rude words. The rude word that often said by Wax is “Mother fucking”. Actually Wax say wildly because they feel angry or dejected. The *picture 12* shows the conversations between Wax and police.

These pictures show Wax’s expressions. He looks angry to the policeman who holds his possessions (beverage cans). Wax says “mother fucker”, “snail sucking”, “cock bureaucrat”. All of rude words are addressed to French man who has detained him. So, through the speech, Wax is described that he is always near with violence in his action or speech.

b. James Reese

Speech of Reese is different with Wax. Reese speaks more softly, and he does not use many rude words. The position workplace of Reese teach him how to use the words in conversation courteously. Reese is described to be able to use good words in conversation. Although Reese feels angry; he always tries to maintain his speech. Reese tries to solve the problem courteously and use other ways.

Wax: Translate for me.
Reese: Okay.
“Reese translates Wax Spelling on Chinese language”:
Reese & Wax: I want an address book with every dealer, pimp and prostitute in your network.
Reese & Wax: When called, the next party you’ll have will be catered off a park bench in Beijing.
Reese & Wax: You can keep this all.
Reese & Wax: You just have to give me the address of the man who delivers all of your cocaine.
Reese & Wax: You have 20 seconds, or you won't have another chance
Reese: Think of the Children. (The sentence: beyond one’s ken of Wax)

The picture and text describe how Reese uses other ways to express his anger. Reese does not use abusive words to express his feeling; he uses the idea to threaten his enemy, so that the enemy has no other choices. Picture 14 shows that Reese
threats about the children safety. Reese’s idea is good, that is to get the information easily. This is a way of Reese to express his anger; he tries to seek the way without using an abusive word or violence.

4. Function

Generally, function is served a purpose, role, or function. From Paris with Love film shows the functions in two characters are James Reese and Charlie Wax by their jobs. To serve a purpose, role, or function in doing their job, James Reese and Charlie Wax must have responsibility to finish their jobs and to take the all of risk.

a. Charlie Wax

Charlie Wax works as a special agent from US. He has a large mission that plans to dismantle terrorist access to a suicide bombing at the conference that took place in France. Wax has a responsibility with the job. It can be seen from his persistence to finish a job. Wax uses all of his abilities to achieve success.

These pictures show Wax’s action doing his job as a secret agent. Picture 15 shows the Wax function as special agent doing a dangerous action; he runs on tiled roof. Picture 16 shows that Wax is threaten with weapon by the enemy. It describes function of Wax and he has a responsibility to the job: he is brave to take a big risk about his safety when his life is in danger.

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b. James Reese

In general, Reese has same functions with Wax. Reese itself works as an assistant ambassador in France but he is also handling the occasional clandestine job for the Central Intelligence Agency. As assistance, he should be able to perform the function and responsibility. Reese shows the function to the job in a different way; he uses brain power to solve problem about who the real terrorist is.

Reese finds something wrong in his apartment. He keeps thinking and tries to search and find the evidence until the real terrorist can be known. Picture 18 and 19 show that Reese finds the evidence and he succeeds in solving the problem. Reese’s function to the job focuses toward his ability on brain power.

In conclusion, the two characters between Charlie Wax and James Reese show masculinity in general even though in some properties they have different side of masculinity. Reese is described as smart character. He looks elegant and luxurious. The physical appearance of Reese uses much brain power. It can be seen when Reese plays chess game and sets the chip, whereas, Wax uses physic to solve the problem than brain power. Based on the contrast, the two characters represent through two classifications. Wax is a representation of working class masculinity and Reese is a representation of upper middle class technical masculinity.
The working class masculinity is a classification of men who rather use their physical power. In *From Paris with Love*, Wax represents the working class masculinity because he uses more physical power in his movements. Because of the classification working class masculinity, he rather spends his time working outdoor. To do his job he can fight, he is able to use weapon, talks rudely and he doesn’t have any pity to kill his enemy. All the characteristics of Wax show how the masculinity of Wax is more dominant than that of Reese.

Reese represents the upper middle class technical masculinity, because he uses brain power and skill much. It can be seen from his action which is smoother, calm and he is able to handle the problem. Reese’s body appearances also represent him as upper middle class technical masculinity, by using elegant clothes, wearing glasses, and good behavior that show a high class. The other characteristics of Reese that show upper middle class technical masculinity are described through his ability in speaking other language, Chinese fluently and he also can play chess which needs very high concentration. However, at the end film, it shows the other side masculinity of Reese as middle class who has the ability to use the weapon and able to kill his enemy. Reese then becomes both the working class masculinity and the upper middle class technical masculinity.
A. Conclusions

*From Paris with Love* is an action film which describes two characters James Reese and Charlie Wax. They have mission to dismantle terrorist access to a suicide bombing at the conference that takes place in France. The film describes the classification concept of masculinity; the working class and the upper middle class technical masculinity. The two classification of masculinity concept are represented through two characters.

Firstly, Charlie Wax is representation of working class masculinity. The working class masculinity is a classification of men who rather use their physical power. In this film, Wax shows use the physical power in his movements. Wax movement is more courageous and full of action. It is because he rather spends his working time outdoor. To do his job he fights, uses weapon, talks rudely and doesn’t have any pity to kill his enemy. All characteristic of Wax help him can be said as working class masculinity.

Secondly, Reese is representation of the upper middle class technical masculinity. The upper middle class technical masculinity is classification of men who rather use their skill and brain power. Reese is described as having more action smooth, calm and able to handle the problem. The other side as the upper middle class technical masculinity can be seen from the ability of Reese to speak other languages. Reese is able to speak Chinese fluently can also play chess well.
In conclusion, the writer finds that *From Paris with Love* shows the different classification of masculinity; the working class masculinity and the upper middle class technical masculinity. Wax represents working class masculinity and Reese represents the upper middle class technical masculinity and end of the film, Reese shows an ability to use weapon and kill his enemy as can be said he is both the working class masculinity and the upper middle class technical masculinity.

**B. Suggestions**

The writer suggests that for understanding the masculinity, researcher should analyze other points of views, for example to James Reese by feminist masculinity concept. The writer suggest for the next researcher to give more attention to Reese characters through feminist masculinity concept. It is because Reese also has other characteristics also describes as feminine masculinity such as sensitive, responsive and perceptive. By using other concept, the side of masculinity can be better understood and explained.
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APPENDICES

Synopsis of the Film *From Paris with Love*

A. Synopsis

A personal aide to the U.S. Ambassador in France, James Reese has an enviable life in Paris and a beautiful French girlfriend (Caroline), but his real passion in his side job as a low level operative for CIA. James wants to become a bona fide agent and sees some real action. One day Reese gets the job to set the chip voice in minister room and he gets success. Therefore Reese is promoted to the special operation. Reese can’t believe his good luck until he meets his new partner, special agent Charlie Wax. Charlie is an unorthodox government employee who’s been sent to Paris to stop a terrorist attack.

Charlie leads James to stop a terrorist bombing plot. Wax teaches Reese to use weapon and to kill terrorists, but Reese does not have ability in using weapons and can’t kill enemy. One time Caroline (fiancée of Reese) feels unhappy that James has using all his time with Wax to finishing their job, so she tells to James to bring Charlie for dinner. In the same times Charlie get the information that ring of James is contains a transmission, but James not believes about this until Charlie show and checks the rings to stereo. Afterwards, Caroline feels scares and run away from there.

James tries to find other evidence which would bring him to the terrorist acts. He finds some evidences that lead him to know the destination of terrorist. He immediately rushes to the conference to meet Caroline who disguised herself as participant delegations. Caroline is one of terrorist who has motif to bomb at
conference. Reese knows Caroline is action and he forbids her, but she refuses it. Finally, Reese kills Caroline to save the people in conference.
B. Cover of the Film
C. Script of *From Paris With Love* Film

1 (00:01:12): From Paris With Love  
2 (00:02:10): Thank you, Cindy. - Welcome.  
3 (00:02:13): African Aids Summit's prep meeting with the Foreign Minister's tomorrow at noon.  
4 (00:02:17): Summer conference on Wednesday, G8 and the secretarial conference dinner with the minister on Thursday  
5 (00:02:19): And a reception for the secretary of state on Friday, sir.  
6 (00:02:22): Can't you see we have more urgent matters to consider Reece?  
7 (00:02:27): Of course, sir.  
8 (00:02:30): Check.  
9 (00:02:32): Must you always be so methodical.  
10 (00:02:34): Well that's what you're paying me for sir. - It's because you're worth every penny.  
11 (00:02:38): But that doesn't mean I'm just gonna sit here and watch you copy Fischer's ambush on Spassky back in '72.  
12 (00:02:47): Ya! - Parking lot number 17, Rue de Gaille...  
13 (00:02:50): 7 section, silver series 5 BMW. Same as before.  
14 (00:02:54): Yes.  
15 (00:03:05): Checkmate, sir.  
16 (00:03:07): What! Wait, wait, wait.  
17 (00:03:08): Excuse Sir, they need me downstairs to review the summit seating chart with security.  
18 (00:03:12): Ya well as long as you make sure that I am seated next to the Foreign Minister.  
19 (00:03:15): Of course, sir. - By the way...  
20 (00:03:17): if you ever find out which of those two secretaries he's banging?  
21 (00:03:20): The brunette or the blonde?  
22 (00:03:22): I'm afraid both, Sir. 

23 (00:03:26): God, I love the French.  
24 (00:06:19): Hello.  
25 (00:06:21): Good work, Reece. - Thank you, sir.  
26 (00:06:24): You know if you gave me the chance, I could do so much more.  
27 (00:06:29): I was thinking... I mean...  
28 (00:06:33): have you received my application for A-4 training?  
29 (00:06:36): You'll get your shot at Special Ops, Reece. But right now...  
30 (00:06:39): I need you to secure a chip for the Foreign minister's conference room during...  
31 (00:06:42): tomorrow's meeting with the Ambassador.  
32 (00:06:44): Would that be a problem?  
33 (00:06:47): No problem at all sir, except I don't have the chip.  
34 (00:06:50): Really? I was told you had it all afternoon.  
35 (00:06:55): No, I'm quite sure I don't.  
36 (00:06:57): Hold on.  
37 (00:07:00): Left jacket pocket.  
38 (00:07:30): Hi.  
39 (00:07:34): Did you saved the world today, James?  
40 (00:07:36): If only you knew, Caroline.  
41 (00:07:46): Then tell me, what did you do?  
42 (00:07:49): You know I can't go into details.  
43 (00:07:55): Not yet.  
44 (00:08:07): Alright then, what do you think about this?  
45 (00:08:21): I think wow.  
46 (00:08:26): You like the fabric? - I love it.  
47 (00:08:28): Looks kinda familiar though. – It should.  
48 (00:08:31): They're our bedroom curtains.  
49 (00:08:39): Alright.
50(00:08:47): So what are we eating for dinner? -Woah, woah, wait a second.
51(00:08:50): Isn't part of French tradition that a woman cooks while the guy watches TV?
52(00:08:55): Well things have changed since the middle ages, you know.
53(00:08:58): Now is exactly the opposite. –Why don't we skip...
54(00:09:01): dinner altogether and go straight to dessert?
55(00:09:06): Is this all you can think about? - Every second of the day.
56(00:09:50): Good morning, sir. - Morning, Reece.
57(00:09:52): Here is your topic list for today. I've highlighted a three point shots. The rest are mostly layups.
58(00:09:56): Well done, Reece. Heading back to the office right away?
59(00:09:58): Do you mind if I stay and wait for you Sir? - No, why don't you join us for the meeting?

60(00:10:05): Thank you, sir. - Bonjour.
61(00:10:07): Francois.
62(00:10:09): As I mentioned at our previous meeting...
63(00:10:12): The president is extremely pleased with the way your cabinet and the State Department...
64(00:10:17): have come up with a mutual agreement on our policy concerning the African continent...
65(00:10:22): Gum? - However we believe that...
66(00:10:25): it would make a big difference if France and the U. S. would release a common statement...
67(00:10:29): on the position of our two countries concerning the terms and ...
68(00:10:33): conditions of the reduction of international debt.
69(00:10:37): We are also very pleased Thomas.
70(00:10:39): Cough drop? - No, thanks.
71(00:11:07): Excuse me, Minister.
72(00:11:09): Is it true that you recently acquired several Goya's?
73(00:11:12): Oh really? I would love to see them.
74(00:11:15): Actually they are a loan. They're absolutely remarkable. You must see them.
75(00:11:20): You know we have several Goya's in New York at the Frick Museum.
76(00:11:23): Have you?
77(00:12:38): Caroline?
78(00:13:02): James!
79(00:13:06): I'm sorry, I've spilled all the sauce.
80(00:13:10): The sauce.
81(00:13:13): Have you made dinner?
82(00:13:16): Don't worry I didn't cook. It's takeaway.
83(00:13:22): I have a gift for you.
84(00:13:26): I forgot, didn't I? - No, no, you haven't forgot anything just...
85(00:13:30): Just open it.
86(00:13:38): Hello. - Planting a mike in the minister's private office.

87(00:13:42): - Very impressive, Reece.
88(00:13:44): Thank you, sir. Anything that I do to help.

89(00:13:47): - I appreciate that. That's why I'm giving you the next job on such short notice.
90(00:13:52): I'm ready. When? - Tonight.
91(00:13:54): - Be at the airport as soon as you can.
92(00:13:56): You know I haven't been briefed?
93(00:13:58): -Your partner is being held by the French customs. I need you to get him out of there.
95(00:14:04): Right now? - Is there a problem?
96(00:14:06): You're busy? - No, no, not at all.
97(00:14:12): Sir, you do realize that I am not special ops certified?
98(00:14:15): - I'm a man short Reece. Besides, it's mostly driving Wax around.
99(00:14:19): - Nail this job and consider yourself a member of the club.
100(00:14:31): It's the promotion. - That's wonderful.
101(00:14:36): So at least we have two things to celebrate tonight. - Two things to celebrate?
102(00:14:41): What else?
103(00:15:01): It was my father's.
104(00:15:08): If I waited for you to ask, it would never happen.

105(00:15:21): I love you.
106(00:15:32): Promise me you'll never take iT off. - I promise.
107(00:15:37): Sure you wanna marry a guy with my line of work?
108(00:15:41): Who else is gonna sew the bullet holes in your coat if you get shot.
109(00:15:50): I'll be here waiting. - You better.
110(00:15:53): Oh wait, one more kiss. - Don't get me started. My partner's waiting.
111(00:15:57): Just remember who your partner really is.
112(00:16:23): That's the man you are looking for.
113(00:16:27): You don't serve energy drinks in Paris? It's for working out.
114(00:16:30): To recover from jet lag. - You sure this is Charlie Wax?
115(00:16:36): Take him off our hands, before we lock him up.
116(00:16:39): Without the cans. He can't bring in the cans.
117(00:16:44): Look, it's corn syrup, caffeine and water.
118(00:16:48): And a cool label, that's all it is.
119(00:16:53): Try it. - It will never enter France.
120(00:16:57): Well that's all we got here, Mother Fucker.
121(00:16:59): Mother fucker? - Don't get your panties up in a bunch...
122(00:17:03): because I use the M word as a adjective?
123(00:17:06): As when I landed at the airport I was confronted by a self-important, American hating, frog leg eating, snail sucking motherfucking cockin sucking bureaucrat.
125(00:17:16): Coz I rather use it as a noun as in This motherfucker hates Americans so much
126(00:17:20): Even though we saved his country's ass in not only one world war but two ...
127(00:17:24): He still wouldn't let me bring in my cans.
128(00:17:26): So now that we are clear about how I use M word...
129(00:17:29): With no disrespect to you or your official capacity...
130(00:17:33): as the guardian of your country's borders ...
131(00:17:36): I would just move on with my cans. - No, Monsiour
132(00:17:39): It will never enter France! OK?
133(00:17:42): Well, how am I suppose to have the energy to enjoy...
134(00:17:45): the endless pleasures of your fine city?
135(00:17:48): We can get you some shots of espresso on the way out instead, sir.
136(00:17:56): It is very important that you clear customs. - Not without my cans!
137(00:18:00): Pardon Monsiour.
161(00:19:43): You know I am authorized to you any weapon you want. - Yeah, but not like this one.
162(00:19:46): Because me and Mrs Jones...
163(00:19:50): We got a thang... going on...
164(00:19:56): 'til death do us part.
165(00:20:16): No gravy.
166(00:20:18): Leave it up to the French to fuck up China's number one dish.
167(00:20:22): It's not Chinese, it's American. - Bullshit!
168(00:20:24): It was invented by a Jewish guy in San Francisco.
169(00:20:26): Bullshit again. - I'm telling you the truth.
170(00:20:28): There's nothing Chinese about it. Not even the name!
171(00:20:30): "Foo Young" has got nothing to do with what's in that dish.
172(00:20:33): Oh! So you're not only a chessmaster, you're a Chinese language specialist.
173(00:20:36): Level 2 Mandarin at Cambridge Night school. - Oh really?
174(00:20:39): And the Chinese word for 'egg' is 'da'.
175(00:20:44): Excuse me! Sir!
176(00:20:47): Yes, sir.
177(00:20:51): How do you say 'egg' in Chinese?
- I'm sorry, I'm fourth generation...
178(00:20:55): I'm born in Bristow. I don't speak Chinese.
179(00:20:57): Hey take it easy the guy says he doesn't speak Chinese. - Maybe this is something he does speak.
180(00:21:01): What the fuck! Wax that guy's just a waiter. - Well he's a waiter he can help us order dessert, can't he?
181(00:21:05): I was looking for a Pakistani-Chinese dish. - No dessert, just fortune cookies.
182(00:21:10): Oh! Then just order off the menu then.
183(00:21:12): Cream brulee pastry.
184(00:21:13): No, no, no, I'm more in the mood for something you can sniff off a spoon.
185(00:21:16): Something you buy by the kilo.
186(00:21:59): You good?
187(00:22:01): Let's just get outta here. - Did I say we were done?
188(00:22:05): Look! If you really want to score some coke, I'm sure I can find someone someplace else.
189(00:22:09): We're not going anywhere. Where's the blow?
190(00:22:10): No blow.
191(00:22:12): FUCK aargh!
192(00:22:13): Where is the blow?
193(00:22:16): No blow!
194(00:22:31): Empty that vase and collect some of that shit.
195(00:22:41): Did you ever noticed the closer you get to the people who cook this shit the better it tastes!
196(00:22:46): And from the taste we'll about two people removed from the chef has got the recipe for this fine product.
197(00:22:51): You tell whoever you work for. I didn't kill you because I've got a message for him.
198(00:22:55): Wax on, Wax off.
199(00:22:59): Come on, pard.
200(00:23:04): Give me the keys. Come on.
201(00:23:12): Whoa! Hey! Wax!
202(00:23:37): Wax on, Wax off.
203(00:23:41): What about it? - I don't get it.
204(00:23:43): What are you the karate kid or something?
205(00:23:46): If you want to be a secret agent man, you have to roll like a secret agent man. That's code.
207(00:23:52): Wax is on. He's gonna take you off.
208(00:23:56): Gives them something to think about. Throws them off balance.
210(00:24:32): What about this? Evidence?
211(00:24:35): Evidence my ass. Where we're headed that's better than cash.
212(00:24:38): As long as it's all official business, right?
Well, if you knew this college girl named Charlotte.

Charlotte! -Yeah.

Scored some shit at that Chinese restaurant and the next things you know she was overdosing.

You got me riding in along on some personal, off the book job?

Fuck, yeah it's personal. Trying to take it down to some kid who lost a party.

Charlotte, whoever she is... but if this isn't about national security I'm not going along with this.

Defense's niece.

The Secretary Of Defense wants us to shut these guys down, right?

The whole operation, top to bottom, chef to chief, you got a problem with that?

Hmm? Nope. -Good.

Hey! Yo, you can't park here. - Well, I just did.

C'mon. Muscle you up, pard.

Hey! there's a secret code. Let me just... - Let me. I'm really good at guessing.

There is a 9mm and two clips in with a little heavier.

So I would skip the Glocks and go with this .357.

It's got a smoke trail better than a Cohiba.

Oh, shit!

Use your Cambridge level 2...

Tell them you're interested in what they're selling.

These are Dragons head's, I think we should just buy what they're selling and get the hell outta here.

Oh man! I just gave you a straight up Hong Kong, Shaw Brothers...
but...
262(00:34:40): Don't you think Wax's methods aren't exactly a... - What?
263(00:34:43): He's got me walking around with a vase full of coke, sir.
264(00:34:46): I'll admit his playbook's a bit unorthodox, but Wax always gets it done.
265(00:34:50): I understand but don't you think...
- Stop thinking Reece.
266(00:34:52): - Just do exactly what Wax says.
267(00:34:56): So we're cool?
268(00:34:58): This is all official business right?
269(00:35:01): - From the King on down. Thank you, sir.
270(00:35:04): I just wanted to make sure... - Reece do not call me again...
271(00:35:07): - Not until this job is done.
272(00:35:20): Caroline, I'm sorry, I meant to call you.
273(00:35:23): - You just disappeared. Where are you?
274(00:35:28): Shit.
275(00:35:33): Reece, let's go!
276(00:35:35): We got some time to pep up before we go to Mr. Wong's drug dealer.
277(00:35:39): Hey, you think they serve breakfast up in the Eiffel Tower?
278(00:35:46): - Will you leave your cellphone for a second?
279(00:35:49): I just need to make this one call. Okay!
280(00:35:53): Calling your girl ain't gonna get you home any quicker.
281(00:35:55): You don't have anybody to go home to, do you? - I thought you already met my wife?
282(00:36:00): You met Caroline, you might feel a little different.
283(00:36:03): I woke up with my share of Caroline's.
284(00:36:06): She is no ordinary girl Wax!. - They never are.
285(00:36:11): Come on. Come on...
286(00:36:21): Lots of shit in here, go ahead.
287(00:36:23): Hey! I thought this wasn't about you scoring coke? It's not.
288(00:36:26): It's about smoothing over the edges so that we can make it home alive.
289(00:36:29): Wouldn't you rather one of us actually have his wits about?
290(00:36:31): I would rather not get shot because someone spotted you as an embassy gofer.
291(00:36:35): Well that's your problem, because I'm not sticking that shit up my nose.
292(00:36:40): You enjoy your walk home okay. Maybe you can flip my license plates next time I come to town.
293(00:36:53): Good. Alright, now maybe you would be in that car with me. Turn around, exit.
294(00:37:03): This is not the same stuff that the Secretary of Defense's niece started right?
295(00:37:06): Blow this, blow that, blow us all, blow.
296(00:37:09): Yeah, well the blow that she took, gave her a cardiac arrest.
297(00:37:11): Yeah if we were taking that shit, we'll be foaming at the mouth.
298(00:37:16): Wake up. It's never been about the coke.
299(00:37:20): What about Charlotte?
300(00:37:22): The Secretary of Defense's niece!
- Are you high?
301(00:37:24): There ain't no niece.
302(00:37:29): Whoa! Man, that shit is strong. Might be feeling some side effects by now.
303(00:37:33): Wax! Wax! What the fuck! - God is doing this ride with me.
304(00:37:37): I don't know what the fuck we're going! Or what the fuck this is bout?
305(00:37:38): Oh! What the fuck do you think this is about?
306(00:37:40): It's about terrorists!
307(00:37:41): It's about terrorists man!
308(00:37:44): Converting violence into drug trading. Moving around without being detected.
309(00:37:48): It's about buying new tech explosives...
310(00:37:50): which you strap on... getting children and women killed...
311(00:37:54): Cats, dogs you name it. Terrorists?
313(00:37:57): Oh! Shit!
314(00:38:05): That's our guy.
315(00:38:08): Now act the part. Like some drug addicts.
316(00:38:21): Is that the guy you gonna kill? - I didn't say I was gonna kill him.
317(00:38:24): Just tell him we wanna party. - Party?
318(00:38:27): Yeah, tell him we want two big titted chicks in that building.
319(00:38:30): Go ahead and tell him.
320(00:38:32): Bonjour!
321(00:38:34): My friend and I. - And you would like to watch?
322(00:38:58): Enjoy! They're ribbed. I got them off a Swede in Thailand.
323(00:39:02): What about the pimp? - Go for it. Whatever gets you off.
324(00:39:05): How about I get off this elevator?
325(00:39:09): James? - Caroline? Caroline! Caroline!!
326(00:39:15): That's the cool thing about French chicks you know? They're not as uptight as the American girls.
327(00:39:18): Well she's not very French like that, Wax!
328(00:39:21): And she's definitely wanna know what I was doing in that elevator. With you and, and her!
329(00:39:24): Yeah well maybe you should be asking her what she was doing in this part of town.
330(00:39:28): She was buying fabric. She makes her own clothes.
331(00:39:32): What am I supposed to do now? I'm totally fucked!
332(00:39:33): No, not after I've told her how you pulled the trigger saved the day.
333(00:39:36): You think I'm just gonna stand here and lose my girl while you get laid...
334(00:39:39): Haven't you learned anything since we've met?
335(00:39:44): Watch now, motherfucker. Move move.
336(00:39:50): Halt, give me the charger.
337(00:39:54): Hell! That's the big boss shit I'm looking for!
338(00:39:56): Give me the charger.
339(00:40:00): Faster! Faster! Faster!
340(00:40:04): What the fuck are you doing man?
341(00:40:06): What the fuck does it look like I'm doing? I'm charging my fucking cell.
342(00:40:15): When you're done. Why don't you check out the bank our friend is using to launder drug money.
344(00:40:22): Or a raghead pushing a wheelcart filled with cash.
345(00:40:31): Unbelievable.
346(00:40:37): I swear what you saw is not like what it seems.
347(00:40:40): - Well it seems like you're riding up the elevator with some hooker and her pimp.
348(00:40:44): Yes, she is a hooker. And no that guy is not her pimp.
349(00:40:47): - Who the hell is he then? Tell me.
350(00:40:50): You know I can't discuss my work.
351(00:40:53): - Well you should probably make an exception this time, James.
352(00:41:00): He's this crazy partner that they got me working with. Okay?
353(00:41:04): - What? The pimp's your partner?
354(00:41:08): He's not. They flew him in specifically for this one job.
355(00:41:10): - Well I don't like your living means working with guys like him.
356(00:41:14): Caroline! I don't like it either.
357(00:41:16): - Then stop doing whatever it is you're doing. - Bring your friend for dinner if you want.
358(00:41:19): - But please come home. - Open up the door!
359(00:41:23): Shit... - Open up. I'll have to call you back okay. 
360(00:41:28): God, I love this country
361(00:41:29): And they backed their acts on this side? - Yeah, what about the front door? 
362(00:41:32): Probably that Pakistan's pimp. Kill the fucker. - I'm not gonna kill the guy Wax!

363(00:43:36): Now, see I woulda' figured you for a Cambridge man all the way.
384(00:43:38): Cyprus Houses, East New York. 
385(00:43:41): No shit, really?
386(00:43:43): You didn't get out much did you? - Not really. 
387(00:43:45): I was the only kid to make it off my block alive though. 
388(00:43:48): I wish someone had locked me up.
389(00:43:51): I was always wondering what guys like you all locked up in apartments reading and shit. 
390(00:43:56): Mostly watching Star Trek. - Star Trek?
391(00:43:59): Dreaming of gettin out. - Kirk or Spock? 
392(00:44:02): Uhura. 
393(00:44:04): Ahh, here we go! 
394(00:44:16): Hello, do you speak English? 
395(00:44:18): My friend and I are looking to get beamed inside. 
396(00:44:22): That is American dollar. 
397(00:44:45): Wait with them. I'll get Rashid. 
398(00:44:49): Don't look that one in the eye. 
399(00:44:57): He told you not to look that one in the eye. - Couldn't help it I was curious. 
400(00:45:02): He wants us to get down on the ground. 
401(00:45:05): What the hell are you doing? - Let me give you a little advice where I picked up in Somalia. 
402(00:45:08): When a shady ten-year old points a gun to your face, you do whenever the fucks he wants. Now get down here. 
403(00:45:12): He just wants our bling. 
404(00:45:17): You feeling homesick yet? - Fuck no, it's fake 
405(00:45:20): Well this isn't. Caroline's father gave it to her. 
406(00:45:23): I swear that girl's gonna get you...
407(00:45:43): Looks better on me? - Definitely.
408(00:45:45): - Thank you.
409(00:45:50): For you fifty dollars.
410(00:45:57): Hey what the fuck are you doing?
- That's good shit...
411(00:45:59): That's Colombian mixed with a little flour? Right?
412(00:46:02): Now give me a kilo? - A kilo?
413(00:46:06): You think this is Bogota? - What the fuck am I gonna do with 5 grams?
414(00:46:08): Maybe you can sniff it off your homeboy's ass?
415(00:46:15): Now maybe you can get off your jive ass and hook me up with the player that can hook us up.
416(00:46:20): Five grams, is considered personal consumption. That! they can get away with.
417(00:46:25): Anything more than a kilo and it's 15 years in prison.
418(00:46:27): Hmm! But wouldn't it be a shame for these motherfuckers to get caught for 5 kilos of their own shit.
419(00:46:33): Got caught with 5 kilos of their own shit!
420(00:46:47): Thank you.
421(00:46:51): Give me the fucking ring. Give me the ring! - Yeah, yeah.
422(00:46:54): That's it, that's it!
423(00:46:57): Give me back my fucking ring.
424(00:47:00): Tell us where the Pakistanis are, or I'll have him take you for another round.
425(00:47:03): Give it to me, get that fucking ring off your finger.
426(00:47:07): Oh yeah, boy.
427(00:47:12): Better get in that apartment right over where the Pakistani's staying...
428(00:47:16): or you're gonna be.. what's the math on him?
429(00:47:20): He's gonna be like the 26th guy in the last 24 hours. Hey! That's about a guy an hour.
430(00:47:23): It all ads up. Go!
431(00:47:37): Relax old man I'm not gonna hurt you. We'll be gone in five minutes.
432(00:47:40): Why should I worry? My age there's nothing to worry about.
433(00:47:43): You do outlaw deals, you should be the one to worry.
435(00:47:50): You think it was that different back in your day?
436(00:47:52): It is just as evil...
437(00:47:55): but it is a lot less polite.
438(00:48:00): Alright. Okay Rashid. Let's see what kind of trouble your buddies are brewing up down there.
440(00:48:18): Okay. Tell you what we're gonna do.
441(00:48:22): I am gonna take the scenic route.
442(00:48:25): And you, my friend, are gonna go downstairs to the tenth floor...
443(00:48:29): and shoot anybody that comes through that door. You'll gonna need this to keep in touch.
444(00:48:35): Thanks.
446(00:48:42): Thanks for your hospitality old man.
447(00:48:46): Let's go.
448(00:49:12): Are you in position? - Yeah! You want me inside?
449(00:49:19): Hell no!
450(00:49:21): They got the door wired!
451(00:49:46): They're going down to the ninth floor. Cut them off.
452(00:50:01): Freeze. shut the fuck down.
453(00:50:03): Get down, down!
454(00:50:05): Get down.
455(00:50:14): No!
456(00:50:28): Nice work, Reece. - What's so nice about it?
457(00:50:32): How bout the fact that he's dead and you're alive. Alright, how many got out?
458(00:50:36): Two, maybe three. You're not
gonna catch them now, Wax!

459(00:50:48): How much time you think would take to run down nine floors of stairs?
460(00:50:51): I have no idea, Wax? - Maybe about six seconds a floor?
461(00:50:54): That sounds right? - Yeah sure.
462(00:50:56): Now take 54 seconds.
463(00:51:00): To get down there.
464(00:51:15): And five seconds to cross the lobby. 465(00:51:18): And four seconds to get to the car.
466(00:51:36): And then there was none.
467(00:51:46): The cops will be here soon.
468(00:51:48): Damn this place is driping with intel. 469(00:51:50): Come on, help.
470(00:51:56): Come on!
471(00:52:50): Hey Reece, - We need to get out of here Wax.
472(00:52:52): Get in here. Check this out.
473(00:52:54): I don't want anything more to do with this place Wax! - Well you got more to do with this than you think.
474(00:53:10): - What the fuck! Yeah that was what I was wondering. - Why? You suddenly run out of explanations!
475(00:53:15): You don't know where this is headin?
476(00:53:16): Fuck! I'll just following the bouncing ball right now that leads to you.
477(00:53:19): Hey! I got nothing to do with this Wax. - Yeah! Well that's not what the evidence tells us.
478(00:53:24): Let's go. Come on, let's go!
479(00:53:32): They're headin to the tenth floor. The door's rigged. They'll be blown to pieces.
480(00:53:35): NO!
481(00:53:37): It's not a fucking option you go out there. You go out there and drag us into it. It's over.
482(00:53:40): They are just a bunch of cops doing their jobs.
483(00:53:42): We don't finish our job, thousands of people are getting killed. You got that.
484(00:53:45): That's the point. We're supposed to protect people not let them die.
485(00:53:47): Look! There's no time for a body count. It's too late.

486(00:53:50): It's not too late for them.
487(00:54:03): Reece! - Yes!
488(00:54:07): Get up.
489(00:54:29): Reece! Police car get in.
490(00:54:41): Wait! wait, wait stop I've gotta get my stuff. - They knew we were coming, I'm sure it's checked by now.
491(00:54:44): Look! My prints were all over that car.
492(00:54:45): The cops will trace it back to the embassy and to me in no time.
493(00:54:51): FUCK! Okay let me get get... Let me get my head around this...
494(00:54:53): You wanna stop in the middle of our getaway.
495(00:54:55): so you can grab your plates, wipe your prints and grab some files!
496(00:54:58): I'll be quick... Alright quicker than this!
497(00:55:04): Wax, wax, wax no!
499(00:55:16): Work for you?
500(00:55:18): You're fucking crazy.
501(00:55:30): You did good today Reece. Helped to save the world a little bit.
502(00:55:37): Why don't you have a seat here and reflect our eventful day.
503(00:55:41): I'm gonna shoot the shit with these trenchcoats.
504(00:56:06): What's the deal with the bag?
505(00:56:09): What they got in this bag,will get me killed one day.
506(00:56:12): You look pretty bulletproof to me.
507(00:56:16): Reece, every man has got his vices.
508(00:56:17): And in my case the locals call my vice "A Royal with cheese".
509(00:56:31): So the job's finished? We can go home?
510(00:56:34): Not til the trenchcoats call us and tell us we can.
511(00:56:39): What if it's never over, Wax?
What if we can't beat these guys?
512(00:56:43): Why don't you ask the guy you shot what it feels like to win?
513(00:56:50): I didn't shoot him. I couldn't pull the trigger.

514(00:56:55): I know you didn't.
515(00:56:58): But it's okay, it's not going in your report.
516(00:57:00): Well maybe it should. Maybe I'm not cut out for this sort of work.
517(00:57:04): No! That's exactly why you need to stay in it. To keep guys like me honest.
518(00:57:08): You don't need me, Wax.
519(00:57:10): Oh! You fucking kidding! Tell me we're not a perfect match.
520(00:57:26): Dinner? - Why the hell not.
521(00:57:40): I brought my friend Charles for dinner. - Hi, Nicole.
522(00:57:50): - Where have you been all day?
523(00:57:52): So you have to tell me something.
524(00:57:58): What do you do when you're not busy making men's jaw drop?
525(00:58:01): That might work with girls from the red light district.
526(00:58:03): Didn't you know they got engaged last night. - Sure!
527(00:58:05): Talked about it all day. I'd had to pickup a fabric shipment...
528(00:58:10): You know I'm a rag importer. We got a little business on the side...
529(00:58:13): but you know I spend most of my money on cars and women.
530(00:58:17): Not in that order I hope.
531(00:58:19): Excuse me.
532(00:58:21): Yup.
533(00:58:22): Gotta go change okay
534(00:58:24): Hold on.
535(00:58:37): Yeah I'm listening.
536(00:58:45): Alright so!
537(00:58:47): Where were we?
538(00:58:48): You were telling my friend what fabric you and my fiancee was picking up when I saw you.
539(00:58:52): Ah well I am not really in the clothing business.
540(00:58:57): I'm actually in the cloak and dagger division of the embassy.
541(00:59:00): Like my boy here. - Mostly cloak!
542(00:59:03): Mostly dagger. - Hmm! Killed anyone today?
543(00:59:07): Oh let's see. About bout one an hour average, I'd say.
544(00:59:13): And what type of people did you kill today, James?
545(00:59:16): You know, the usual. Bad guys.
546(00:59:18): Bad guys, baddest ass suicide destined, cold hearted Pakistanis, motherfucker the south of Carachi.
547(00:59:27): Now, wow! Seriously I mean we took down a whole terrorist cell today. Tell them!
548(00:59:32): That's what we were doing in the elevator when you saw us.
549(00:59:35): Truth.
550(00:59:37): He's being modest. Tell them how you saved the day.
551(00:59:39): I helped. - Did you at least catch them all?
552(00:59:43): Not sure, but we'll find out soon enough. Alright!
553(00:59:46): Let's party.
554(00:59:58): What did you think that was?
555(01:00:06): I like this girl!
556(01:00:08): Excuse me.
557(01:00:09): Hello?
558(01:00:12): Who? No I'm sorry, there's no Rose here.
559(01:00:18): Wrong number.
560(01:00:22): That's the call we've been waiting for.
561(01:00:25): What the fuck? What the fuck Wax? - Shut the fuck up right now and you listen to me.
562(01:00:31): Rose was a codeword. Nicole's number on every Pakistani cellphone that we found.
563(01:00:35): She's a pakistani you stupid fuck
doesn't mean she's a terrorist!
564(01:00:38): It does when she is your bestriend and you got him living in an apartment
that's bugged?
565(01:00:41): What the hell are you talking
about Wax?
566(01:00:43): Yeah I'll show you what I am
talking about. You stay right there! Don't you
cucking move!
567(01:00:46): Watch this.
568(01:00:56): There. Here.
569(01:00:59): How much you wanna bet she's
got a dozen buried around here?
570(01:01:03): What? You were the one who
rented the apartment!
571(01:01:07): Whoa, whoa, wait, wait, wait!
Before we started dating...
572(01:01:10): I had her completely checked.
She's totally clean, Wax!
573(01:01:14): What? You have me checked
out?
- Obviously not enough.
574(01:01:17): She's working for the fucking
people who took your picture man!
575(01:01:20): I don't believe you. You've got
the
wrong girl! Wax!
576(01:01:23): You'll get the wrong girl!
577(01:01:25): What are you wearing right now
that she gave you? - Nothing.
578(01:01:26): Your ring, man! That's how
they've been tracking us!
579(01:01:30): C'mon give it over, I'll prove to
you. I'll give you my gun. Give me the fucking
ring.
580(01:01:33): Give me the ring, give me the
fucking ring I'll prove it to you. - DONT!
581(01:01:37): Don't, please. Please.
582(01:01:50): Oh don't you dare. Don't you dare
point that at me. You point that at her.
583(01:01:56): Alright this'll how it works. If
there's a transmission in the ring, it'll interfere
with the stereo. See that!
584(01:02:11): Why, Caroline?
586(01:02:27): I told you that fucking chick will
get you killed!
587(01:03:42): Volvo, green, 92MPR75.
588(01:04:07): Oh! There's one more. - There
you
go 17 microphones.
589(01:04:10): Five cameras, two in your
bedroom.
(01:04:12): That's impossible. Caroline
couldn't even screw in a lightbulb.
591(01:04:15): Whoever put this shit in knew
what they were doing.
592(01:04:18): Hope you got some good moves
on you buddy boy if it gets on Youtube.
593(01:04:26): I fucked up. - No, you're just in
love man.
594(01:04:29): Love is always a bitch. - Yeah!
What do you know about love?
595(01:04:33): Well, once in Congo, twice in
Beirut.
596(01:04:35): Same girl. I ain't made of stone.
No matter what you think.
597(01:04:41): C'mon think about it, where
could
she be? Family, friends...
598(01:04:44): She never talked about her life.
And I never thought to ask.
599(01:04:47): I don't know anything about this
girl. Wax.
600(01:04:52): How did I miss this?
601(01:04:55): I need word on that Volvo. We
need to find this girl.
602(01:05:05): Got it? You're on.
603(01:05:08): Hello. - Please don't bother
tracing I will be off in a minute.
604(01:05:12): I'm sorry it came to this, I didn't
mean to hurt you.
605(01:05:15): - You need to understand. Then
help me.
606(01:05:18): Because I don't know what the
hell's going on. - Just tell me the truth Caroline.
607(01:05:30): Six years ago I met a man who
opened my eyes to his fate.
608(01:05:36): - And finally for the first time in
my life...
609(01:05:40): - everything made sense. I knew
I
had a purpose.
610(01:05:43): To lie to me? To shoot me?
611(01:05:46): To serve my cause.
612(01:05:49): And living with me and spying
on
me? That was all part of your plan?
613(01:05:55): - Caroline? Caroline!
614(01:06:01): She's gone. Did you get a lock on it?
615(01:06:03): No it's too short. - It's okay. Play it back. Crop her voice down, bring up the background.
616(01:06:43): - Six years ago I met a man who opened my eyes to his fate.
617(01:06:48): Good, good, louder, louder.
618(01:06:50): - And finally for the first time...
619(01:06:52): - everything made... Where is that?
620(01:06:56): Might be ... the Paris Peripherique (Paris Expressway).
621(01:06:58): They're leaving Paris. Where're they going?
622(01:07:00): Ambassador Bennington.
623(01:07:03): Yes, sir. - God damn what are you doing?
624(01:07:06): The delegation just landed, Reece. Why the hell aren't you at the airport to greet them?

590
626(01:07:28): They're gonna hit the delegation. Who's driving? - That would be me Sir.
627(01:07:29): C'mon let's go. Move quick!
628(01:07:32): Wait a sec.
629(01:07:32): Is that it? Don't you wanna think about this for a second, Wax?
630(01:07:35): You think about it, you're the chess player.
631(01:08:01): Ohhh... I love this song.
632(01:08:09): Don't you say anything about this. It's between us.
633(01:08:58): Are you okay sir? Huh?
634(01:09:01): I don't know. Something's wrong here.
635(01:09:04): It doesn't make sense.
636(01:09:06): If they wanted to hit the delegation, then why did they wire THIS apartment?
637(01:09:11): Why'd they use me?

638(01:09:20): All Paris bound lanes have been blocked off. We will reach the motorcade in a few minutes.
639(01:09:24): Nah, those fuckers want to strike on the freeway. They shouldn't be far.
640(01:09:32): There he is. Go! GO! Floor it!
641(01:10:31): This isn't going to slow him down. Do you have any heavy metal?
642(01:10:33): How about this?
643(01:10:36): Ohhhh... Come to daddy.
644(01:11:04): "African aid summit come together in Paris, France"
645(01:11:29): Closer!
646(01:11:35): I'm a little busy, Reece.
647(01:11:40): She is not inside that car. - What?
648(01:11:42): What are you talking about. I can see her in the passenger seat.
649(01:11:45): Listen to me she is not inside that car.
650(01:11:48): She is entering the summit as a delegate.
651(01:11:51): What? Are you sure? Because I can see her from here.
652(01:11:58): Wax, Wax! the Volvo was probably a diversion.
653(01:12:00): - Make sure you get a visual contact, Before you take your shot.
654(01:12:03): Move closer. I gotta look inside!
655(01:12:14): Ah fuck, you're right. She's not there.
656(01:12:16): Shit I'm on my way to the summit.
- Okay, I will be behind you!
657(01:12:19): I gotta clean this shit up.
658(01:12:47): Have them turn the motorcade around!
659(01:12:54): Yes?
660(01:12:55): Excuse me, Maam...
661(01:12:57): There's intel of a potential threat. They want us to change our course.
663(01:13:05): Is she turned?
664(01:13:07): FUCK!
667(01:14:18): Get down! Now! Get down!
669(01:15:10): Excuse me. Excuse me. Excuse
me.
670(01:15:15): Wax! Look she's probably wearing one of those shock activated vest. - Like the ones we found in that apartment?
671(01:15:19): No way, she wouldn't do that.
672(01:15:21): The bitch ain't going to the summit to make some speech. Reece!
673(01:15:23): If I can find her, I'll talk to her. - Yeah, she'll blow your fucking head off. OK!
674(01:15:27): Now you'll gonna have to aim up high, where there's no vest.
675(01:15:30): Do you understand what I am saying?
676(01:15:32): Do you fucking understand what I'm saying?
677(01:15:34): Okay I got it. - Good.
678(01:15:36): Talking ain't gonna do the job man. - You're gonna have to take that shot
679(01:15:40): Damn.
680(01:15:47): Access denied - I'm sorry sir, I can't let you in.
681(01:15:50): Can you please try again sir.
682(01:15:54): Sir? this card has already used by Ambassador Bennington's assistant.
684(01:16:02): Please come with me sir. - Look I can explain this.
685(01:16:05): I think my girlfriend stole my card to get into the summit...
686(01:16:07): If you'll just give me a minute.
687(01:16:10): Ambassador Bennington!
688(01:16:13): What in fool's for God's sake, he's my personal aid!
689(01:16:16): Give me that. - Where the hell have you been?
690(01:16:19): Are you aware of what happened to the delegation on the freeway?
691(01:16:21): I need to talk to you right now sir.
- So what is going on?
692(01:16:24): Weapon!
693(01:16:30): Reece, since when did you carry a gun?
694(01:16:33): There's a suicide bomber inside the Embassy.
695(01:16:36): There's been absolutely no intel on that. - I'm telling you. You need to clear this conference. Right now.
696(01:16:41): I can't shut down the summit on the vague assumption... - This is not an assumption.
697(01:16:45): I know the bomber. Sir. She's my fiancee.
698(01:16:49): Your fiancee? - She's been using me as a cover all along.
699(01:16:56): Are you sure she is in here?
700(01:17:02): No, I'm not.
701(01:17:04): Mr. Ambassador, the delegates are about to arrive.
702(01:17:07): Let him go. - Not with a weapon.
703(01:17:11): Thank you, sir. Excuse me.
704(01:17:44): Caroline!
705(01:18:15): Get down Sir!
706(01:18:17): Get down!
707(01:18:21): Drop the weapon Sir! - Caroline!
708(01:18:23): I need you to drop the weapon sir! - Caroline! Don't move.
709(01:18:27): I do not want to do this. I do not want to shoot you.
710(01:18:31): I need you to lay your weapon down now Sir!
711(01:18:37): Lay your weapon down Sir!
712(01:18:43): Put your weapon down Sir!
713(01:18:49): Drop the weapon!
714(01:18:54): No, no! Do not shoot! That vest might explode.
715(01:19:04): Caroline, please...
716(01:19:07): Let me help you.
717(01:19:13): I don't need any help.
718(01:19:18): I am at peace.
719(01:19:24): Caroline, this isn't peace.
720(01:19:28): You told me before, the reason you did all this is...
721(01:19:32): to find a purpose. Try to make sense of it all.
722(01:19:38): Well, That's all I want too, Caroline.
723(01:19:43): No, no, please. Don't do this.
724(01:19:46): Just listen to me.
725(01:19:48): Just for a minute. Just listen to me.
726(01:19:57): Nothing else in the world matters
right now Caroline,
727(01:20:01): except I love you.
728(01:20:06): - And that's all I have.
730(01:20:18): - And even if you don't love me...
731(01:20:21): - that's all the sense any of us is ever gonna get.
733(01:20:30): Love.
734(01:21:50): What the hell is going on? I did not fly ten freaking hours to get my ass melting in this limo.
735(01:21:54): I'm sure it's for your own safety maam. - You always say when you don't have a clue about what's going on.
736(01:22:00): Wax! Wax, for Christ's sakes. Can you explain to her what's going on.
737(01:22:06): Excuse me, maam. I'm very sorry there's been a security problem...
738(01:22:09): - that's been handled and you're free to go.
740(01:22:16): I want to know who's responsible for this delay and I want him fired.
742(01:22:33): Here, I got you a little something to keep you going. Wherever it is you are going.
743(01:22:37): Yeah?
745(01:22:42): You know I got this sense...
746(01:22:43): that you're gonna take your act on the road pretty soon here.
748(01:22:49): But I must tell you that I wouldn't be against your coming with me.
749(01:22:55): I gotta get back to the apartment, Wax. Got so many things...
750(01:22:58): Ehhhh that apartment's been, packed up and shipped out.
751(01:23:01): But I think I know what you are looking for.
752(01:23:12): Something to remember her by. - Thanks, Wax.