

NIGHT OF THE LEOPARD

An Original Screenplay

By

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FADE IN

EXT. AIRPORT - DAY

A United Airlines Friendly Skies 747 is sitting in isolation off the runway far from the terminal. A few scattered buildings in the distance. Subtitle says:

SFAX, TUNISIA

CAMERA DOLLIES in on the door of the plane. It swings open. Two terrorists heave out the body of the first officer, then slam the door shut. The body lays sprawled on the tarmac. PAN OVER AND DOLLY IN on an Exxon tank truck parked 200 yards away.

INT. TANK TRUCK

CLOSE on a video picture of the jumbo jet.

DOC (O.S.)

They gotta let us go in now.

KELLY (O.S.)

Let's hope so. It's about time.

PULL BACK to reveal JOHN KELLY, 46, and DOC HOBBS, 35, both wearing United Airlines coveralls, standing, peering at the TV monitor. The monitor is one of several trained on the airplane from different angles. We are inside the Mobile Operations Unit of the United States Delta Force disguised as an Exxon tank truck. Kelly straightens up and turns to RANDY STEVENS, 27, also clad in United coveralls, seated at the ops desk studying a large cutaway diagram of a 747 with several red stick-on figures posted as to location in plane.

KELLY

Randy, how does it look?

RANDY

We got to figure at least two in the cockpit. At least two more mid-cabin. Probably two or three more forward. Nothin' we can't handle, chief.

KELLY  
 We've drilled that set-up  
 enough, that's for sure. Doc,  
 you and Randy start putting it  
 together. Let's hope this is  
 it!

Doc and Randy go through the ops section hatch into  
 another section of the tank as Kelly picks up a red  
 phone.

KELLY  
 (into phone)  
 Kilburn? Kelly. You see  
 it?... Yeah. Do we get a go?

INT. WHITE HOUSE SITUATION ROOM - DAY

FRANK KILBURN, 38, civilian, white shirt, unbuttoned  
 collar, loosened tie, Delta Force liaison officer,  
 also on a red phone:

KILBURN  
 (into phone)  
 You guys ready?

INTERCUT

between Kilburn in Washington and Kelly in Sfax:

KELLY  
 You bet we're ready! You know  
 how many times we've run this  
 situation in training?

KILBURN  
 Wait.

KELLY  
 Okay, I'm waiting.

Kelly looks to the man next to him at the ops desk,  
 NICK DYTRYCH, 43, who has direct phone headset-mike  
 on.

KELLY  
 Nick, tell them to get the  
 power-unit replacement scam  
 ready to go, and also -  
 (back to phone)  
 Yeah?... What?

KILBURN  
I said we're still waiting.

KELLY  
Hey, we're ready, Frank! Come  
on, damn it, give them a goose!

KILBURN  
I did, John. You know I want a  
"go" just as much as you do.

A man crosses to Kilburn, shrugs and hands him a  
note.

KILBURN  
Wait a minute.  
(reads note)  
Hell! John? Put it back on  
"hold." The Syrians have  
volunteered to mediate again.  
The guys upstairs are gonna go  
with them for awhile. You're  
to stay on alert status.

INT. TANK TRUCK

Kelly tense. He's ready to explode. But he pulls  
back on his reins and is coldly businesslike as he  
finishes on the phone.

KELLY  
Roger. Maintain alert status.  
Standing by. Out.  
(turns to Nick)  
Put them back on hold, Nick.  
Maintain the surveillance,  
buddy.  
(sits)

NICK  
(stunned)  
What?

KELLY  
That's what they said.

NICK

Those idiots! Flipping us off again. American people are getting killed and they keep jerking us around instead of letting us do what we've been trained to do. When are they gonna turn us loose?

As Kelly stares at the phone, Doc rushes back in.

DOC

(to Kelly)

The assault teams'll be ready for final briefing in zero-five!

KELLY

Forget it. Put them back on standby, Doc. They're gonna negotiate. The Syrians are in.

DOC

(incredulous)

The Syrians? The Syrians? How many times? Why not send in the Ayatolla Khomeini, too, while we sit here with our fingers up our kazooks!

(throws his radio

against the mapboard)

Shit!

NICK

(to Kelly)

They're playing with us, that's what they're doing and we all know it. They'll never turn us loose to do our job!

KELLY

Nick ...

NICK

(loud)

We're eyewash and that's how they're going to use us every time! We train for the Super Bowl and then sit on the bench and watch them lose every game.

(louder again)

All we are is scrimmage dummies. Fuckin' dummies!

KELLY

Cool it, Nick! We all feel the same. There's nothing we can do about it.

Nick opens the hatch and hollers into the other compartment.

NICK

Hold it. Wind it down. Back to standby alert. Randy, reset the surveillance shifts. Another wait-a-thon.

Nick crosses back to Kelly, picking up the radio, checking it as he ponders.

NICK

John, when are they gonna learn? How many times we gotta go through this exercise in futility?

Kelly rolls back his chair, puts his feet up on the ops desk, stares at the 747 on the console and softly responds:

KELLY

I don't know, Nick. This is my last one.

START MAIN TITLES

over following montage of Marine Colonel John Kelly going through the retirement process:

INT. NAVY PERSONNEL OFFICE - DAY

Kelly in uniform filling out papers at personnel office. He finishes looking over typed personnel-

action form and signs it. As he does CAMERA DOLLIES in over his shoulder to show the subject heading on the paper is "Request for Retirement."

INT. HOSPITAL EXAMINING ROOM - DAY

Kelly sitting on the table in the examining room in his underwear with a doctor taking his blood pressure during retirement physical.

EXT. NAVY FINANCE OFFICE - DAY

Kelly at one of the several pay windows. The teller is counting out bills. As he finishes, Kelly signs a paper and scoops up the money and folds it into a thick wad.

INT. ADMIRAL'S OFFICE - DAY

Kelly is standing at attention off to the side of the large desk in front of flagstand. The admiral is hanging a medal on him as another officer stands to the side of them holding a citation. The admiral steps back, he and Kelly shake hands. Kelly salutes.

EXT. BARRACKS - DAY

Sign outside says:

DELTA FORCE HEADQUARTERS  
FORT EUSTIS, VIRGINIA

INT. BARRACKS

Kelly in civilian clothes cleaning out his desk, putting some things in a box, but most in the wastebasket. After DIRECTOR'S CREDIT the two doors into the office burst open and three men in black, hooded and masked, with submachineguns jump in, fan out and open fire - with water. Kilburn enters and ceremoniously pours champagne over Kelly's head. Other team members gather in the office. Nick, Randy, Doc remove their hoods.

NICK  
(hoisting cup of  
champagne)  
To John Kelly, the best Irish  
son of a bitch I ever served  
under!

KELLY

(hoisting)

To the team, guys. The best team I ever was part of - even if those people topside are too chickenshit to prove it!

The team members echo, "To the team. The best." and drink.

EXT. AIRPORT - DAY

A Thai International 747 lands and taxis toward terminal. Subtitle says:

BANGKOK, THAILAND

INT. AIRPORT - DAY

Kelly at one of the customs clearing stations. The customs officer finishes his inspection and clears Kelly through. As he exits that area, a Thai girl who is an absolute knockout, ARCHIE PORCHULAK, 33, crosses to him. He drops his bag and they embrace and kiss. He holds her out at arm's length and looks her over: long legs, full breasts, straight black hair, perfect face, smartly dressed - the most beautiful Oriental lady we have ever seen in our life.

KELLY

Unbelievable!

She gives him another quick kiss and ear nibble.

ARCHIE

Welcome home, G.I.

KELLY

Let's get out of here.

He picks up his bag. She tightly grips his arm and they walk off.



EXT. AIRPORT

Kelly and Archie exit the terminal. As they look around for a cab, a Mercedes sedan pulls up driven by RAY SOUTHARD, 51, who leans out the window and hails them.

SOUTHARD

Guided tour for you and your girl, Marine? I know a nice place with clean sheets.

KELLY

Southard, you slimy old reprobate!

SOUTHARD

Don't get emotional. Just get in.

(opens back door)

Kelly gives Archie a reassuring look and they get in.

SOUTHARD

(to Archie)

You're quite lovely, my dear.

(to Kelly)

Gonna introduce us, you ignoramus?

KELLY

Yeah. Her name is Archie and she knows to stay away from people like you.

(to Archie)

This is Ray Southard. Ray is a mythological Southeast Asia relic I would like to think is a figment of my imagination. Don't talk to him. If we're lucky, maybe he'll disappear.

ARCHIE

(grinning)

Pleased to meet you, Mr. Southard.

SOUTHARD

Likewise, although I can't say much for your choice of men.

Southard pulls out and drives away.

EXT. STREETS - DAY

Mercedes creeping through teeming Bangkok streets.

MERCEDES - MOVING

Southard constantly checking rear view mirrors to see if they're being followed.

SOUTHARD

Have you ever seen such ingratitude, Archie? I offer him gainful employment and get nothing in return but insults and abuse.

ANGLES

Archie and Kelly seated close in the back. Kelly nursing a bottle of Singhi beer.

KELLY

Save your breath, pal. No more working for people who don't finish what they start.

SOUTHARD

Do us all a favor, Archie. When you find time to talk, talk some sense to him. About two weeks without something to work at, he'll fall apart like a two-dollar watch. His kind never changes, but you probably know that already.

EXT. VILLA

Mercedes pulls up at the walled gate in front of Archie's villa. Kelly and Archie get out. Archie unlocks and opens the gate.

KELLY

(to Southard, sotto voce)

Gimme a couple days, huh?

SOUTHARD  
 You're still just a horny  
 marine, Kelly.

Kelly laughs. Southard grinds the car into gear and zooms off. Kelly shakes his head and follows Archie into the villa.

INT. ENTRYWAY

Well-appointed living room on one side. Stairs up several steps at end of entryway. Split to left and right up to second level. Balconied hallway overlooks entry. Bedrooms to rear. On the other side of entryway is dining room with kitchen to its rear. Archie goes in the kitchen. Kelly drops bags and stands in entryway, looking around.

KELLY  
 Paradise! Just like I  
 remembered it.  
 (calls to Archie)  
 I'm gonna take a shower.  
 Bedroom's on the right, right?

INT. KITCHEN

Archie at the cupboard.

ARCHIE  
 Yes, same as before. Go ahead.  
 I am making "welcome home" tea.

INT. BEDROOM

Kelly sheds his clothes.

INT. BATHROOM

Kelly turns on the water, savors it, and then goes into the shower, pulling the curtain. He looks around the shower as he lathers as though inspecting it for electronic bugs or cameras. A hand pulls back the shower curtain and Archie is standing there naked with tears in her eyes.

ARCHIE  
 I have missed you, G.I. I love  
 you.

KELLY

No tears, little one. The sad times are gone now.

He places his hands under her arm pits and picks her up and into the shower and they kiss as the water pours over them. She grabs a soapy wash cloth and begins washing his chest. He traces soapy circles around her breasts. She continues scrubbing lower and lower until she disappears below frame. A tight closeup on Kelly's face reveals the event ...

INT. BEDROOM - NIGHT

Kelly and Archie are in bed with covers drawn up to their waists. Kelly is flat on his back staring up at the ceiling. Archie is propped up on one elbow looking at him.

ARCHIE

Darling?

KELLY

Ummmm?

ARCHIE

Why are you here? Why did you come back after so long?

KELLY

I came back for you. For peace and quiet and your love - all the good things that I never had time for.

ARCHIE

There is no job? No mission? No secret things you must do for Southard? Tell me, please. No lies, G.I.

KELLY

Honey, if I was here for any other reason, I'd tell you straight out. You know that. I'm just here. That's all. Here with you. Forever.

ARCHIE

For sure?

KELLY

For sure. Hey, if I'm thrifty I won't even need a job. I can live off my retirement and still get by well. That's all of it. Southard's just a good buddy from the old days. Someone out of the past. Starting today my past is erased with the exception of you. My new life starts here and now tonight in your arms in this bed.

She takes him by the head, kisses him hard, then pulls him over on top of him. Suddenly he rolls over on his back and lifts her to a sitting position on top of him.

KELLY

(grins)

There. Where you like to be.  
On top.

The both laugh. Two people happy and in love.

EXT. THAI GOVERNMENT BUILDING - DAY

Sign outside says MINISTRY OF FOREIGN AFFAIRS.

INT. ARCHIE'S OFFICE

Archie is sitting at her desk going over some papers. Her nameplate says ARCHARA PORNCULAK, PRESS LIAISON OFFICER. A SECRETARY pokes her head in the door.

SECRETARY

(Thai subtitles)

Mr. Yei is ready for you in the conference room now.

ARCHIE

Thank you.

Archie puts the papers down, gets up and leaves.

INT. PRESS CONFERENCE ROOM

TV producer EVAN RAWLES, 39, standing talking to Thai officials and an NBC film crew seated around the table. The team includes interviewer PEG MASON, 34, nice-looking, classy, slim, wearing a jumpsuit; cameraman MIKE POOL, 49, wise and craggy; and two Thai crewmen, QUAN and CHI. Rawles is short, baby-faced, and looks even younger than he is.

RAWLES

... The bottom line is I feel we must record and bring to the attention of the world the plight and the suffering in the refugee camps in this part of the world. That's why -

Archie enters. MR. YEI stands.

YEI

Ah, excuse me, Mr. Rawles. Let me introduce Miss Pornchulak, who will accompany you as your liaison officer. She is very well qualified, I assure you, to provide whatever assistance you should require. Miss Pornchulak, may I present -

RAWLES

(stands, to Archie)

I am Evan Rawles, my dear.

ARCHIE

How do you do, sir. It is a great honor.

RAWLES

(phony humility)

I suppose you've been watching my five-part series on the famine in Ethiopia which is being aired on Bangkok television this week.

ARCHIE

No, sir, I have not watched television this week.

RAWLES

Oh. Well. You're missing a good one. I received a Peabody award for it. Anyway, let me introduce you to the rest of us, Miss Porn ...  
(stops)

ARCHIE

(smiles)

Pornchulak. Please just call me Archie.

RAWLES

Of course, Archie. Quite a famous name in the states, you know. There's a comic strip teenager called Archie, but you hardly resemble him, do you?

Pool snorts.

RAWLES

Ah, this is Mike Pool, our cameraman ...

POOL

(to Archie)

Honored to meet you, Archie.

ARCHIE

Mike Pool is a name known and respected in all of Southeast Asia. Among the press many stories are still told of the Pool legend ...

RAWLES

(interrupting)

I'm sure they are. Moving along you probably know our other crewmen, Quan and Chi, from our Bangkok office?

Archie and the two crewmen smilingly acknowledge each other with slight bows.

RAWLES

(continuing)

And of course our on-camera face and voice -

ARCHIE

Who would not recognize the beautiful Miss Peg Mason. I have admired your work for so long. It is a wonderful opportunity for me to watch and learn from one of the great television journalists. And it is a great personal delight to look forward to knowing you, Miss Mason.

PEG

(shakes hands with Archie)

You'll probably get sick of looking at me, Archie. I'm a pain in the ass.

Chuckles, and then ...

YEI

Well. I assure you Miss Pornchulak will provide the utmost assistance to help the making of your film. I will discuss the itinerary with her and she will study and coordinate the best routes for security - very important.

RAWLES

Very good, Mr Yei. I appreciate your cooperation and your understanding of the great significance of this project, but there's no need to worry. We've faced danger many times. It's part of my life.

EXT. VILLA - NIGHT

INT. KITCHEN

Kelly and Archie are sitting at the table, finishing off a candlelit dinner that was obviously quite a spread. Kelly pours them both some more Mouton Rothschild and looks at Archie reprovingly.



KELLY

A helluva way to celebrate my first week back from the living dead.

ARCHIE

I am sorry, darling. But it will be only three days.

(teasingly sexy)

And I wanted to leave you with a memory that would stop you from running away with bar girl.

KELLY

Seriously, I'm not sure I like this. It could be dangerous.

ARCHIE

(chiding)

You sound like a worrying grandfather.

KELLY

I'm just concerned, that's all. In and out in a helicopter or with a convoy is one thing but running those border roads ...

ARCHIE

I am sorry, darling. I did not mean to sound, uh, what is the word? ... flippant about it but I have been to all the camps before. I will be most careful, even more so now because you will be waiting.

KELLY

Ah, hell. I'm the one who should say I'm sorry. I'm trying to tell you you don't know your job.

(gulps his wine)

Now who's this guy, Rawles?

ARCHIE

(teasingly)

Ummm. A very forceful man. Perhaps a big challenge for Thai lady, eh?

Kelly leans on the table, puts his face close to hers, and says with a leering grin:

KELLY  
You're interested in big  
American challenges? I'll give  
you one that oughta hold you  
for awhile.

He suddenly reaches over, picks her up, slings her over his shoulder as she gasps and giggles and starts marching toward the stairs.

INT. BEDROOM

Kelly dumps Archie on the bed. Lit by moonlight, she stretches sensually and opens her arms toward him. He sits on the bed, leans over her stroking her hair.

KELLY  
God, how I love you.

She raises up to kiss him and they slide into a passionate embrace.

INT. HOTEL ROOM - DAY

Rawles packing. Knock on the door. He crosses, opens it to reveal Archie with mapboard.

ARCHIE  
Good morning, Mr. Rawles. Quan  
informed me you wished to see  
me to look over the route  
before we left?

RAWLES  
Ah, yes, Archie. Come in.

Archie enters, Rawles closes the door.

RAWLES  
By the way, call me Evan. You  
look very beautiful this  
morning. Morning must be your  
time.

ARCHIE  
Thank you, sir.

RAWLES

Uh-uh. Evan.

ARCHIE

I'm sorry - Evan. We should hurry so we can arrive at the camp before evening.

RAWLES

Right.

(indicating table)

Just set the mapboard down there. Let's go over today's route.

Archie moves to the table, sets the board down and leans over it. The top couple buttons of her shirt are unbuttoned and she's wearing no bra.

ARCHIE

(pointing on map)

From here we take this route east and then turn northeast there.

RAWLES

(bending over her shoulder)

There?

He slips his arm around her waist.

ARCHIE

Mr. Rawles! What are you doing?!

RAWLES

Just getting to know you. After all, we're going to spend the next few days together.

She steps back and slaps him ... WHAACCKK!... across the face.

ARCHIE

Mr. Rawles, I will do my job well so you can do yours! That is all! I am your liaison officer not your mistress!

Archie grabs the mapboard, and storms out the door.

RAWLES  
 (rubbing his cheek)  
 Jesus Christ, you don't have to  
 get violent!

EXT. HOTEL - DAY

A jeep and three Land Rovers are at the curb outside the Siam International Hotel. A small crowd of curious bystanders. Baggage and equipment are being quietly and efficiently loaded by Pool, Quan, Chi and the doorman. Rawles is pointing and ordering as he paces back and forth.

RAWLES  
 No, no! Put that stuff in that truck. Be careful, that zoom lens costs sixty thousand dollars! Mike! I want the Nagra with the Arris! Keep all the equipment in one vehicle.

POOL  
 (without paying  
 attention)  
 Gotcha, Evan. No sweat.

Peg and Archie put their bags down behind the last vehicle.

PEG  
 Just put in your ear plugs and let him rave on.  
 (beat)  
 Only watch out for his hands.

ARCHIE  
 I am afraid I have already faced that problem.

PEG  
 Oh, really? Welcome to the club.

RAWLES  
 Alright. Let's get going.

Quan starts to take Rawles' bags to the back of the rear vehicle. Rawles rushes to grab them from him

and takes them to the lead jeep stowing them in the back seat.

PEG  
 (to Archie)  
 He's always got to be at the head of the parade.

Peg climbs into the passenger side of the rear vehicle. Pool nods okay to Archie and mounts the first Rover as Archie hurries to the lead jeep. As she gets in the driver's seat, Rawles postures grandly one final time for the bystanders, waving his arm forward, and then gets into the passenger's seat of the jeep.

RAWLES  
 (to Archie)  
 What are you waiting for?  
 Let's go.

The caravan drives away from the hotel.

EXT. WAREHOUSE - DAY

Sign outside says THAI-AMERICAN EXPORT-IMPORT LTD.

INT. WAREHOUSE

There is a large floor area with furniture, other items in various stages of being packed for shipping. Along one wall are two glassed offices and a closed storage area. Several clerks and a secretary are in the front office working. Kelly and Southard are in the rear office, talking, pausing to nibble at remnants of take-out lunches.

INT. WAREHOUSE OFFICE

SOUTHARD  
 Hey, you don't know what I mean. I'm talking no involvement in company operations. Strictly front-of-house. We need a manager who knows enough not to want to know too much, but who knows enough that we don't have to worry about him talking too much. Know what I mean?

KELLY

(eating)

All I know is you still sound like you've got worms in your brain.

Southard gets up, crosses, closes the curtain over the window that faces the warehouse floor.

SOUTHARD

John, can't you see? This job is perfect for you.

KELLY

I don't know anything about the export-import business.

SOUTHARD

You'll learn. You'll sit at this desk.

KELLY

Big deal.

(beat)

Really, Ray. I appreciate your offer but I don't think I want to work for the government anymore even if it is just running a cover for the CIA.

SOUTHARD

(eating)

What're you gonna do then?

KELLY

I really haven't decided yet. Maybe one of the hotels. I was talking with a guy at the Bangkok Sheraton. I don't know. Let me give it some more thought. Let me talk it over with Archie when she gets back.

SOUTHARD

Well you better find something. I've seen what this town does to guys that come here to live off their retirement. They all turn into alcoholics in six months.

## EXT. REFUGEE CAMP - DAY

The camp is limping along on a makeshift basis. Very spartan. The refugees here are definitely "worst case" and are starving, threadbare, and thoroughly cowed and frightened. There are outpost positions around the perimeter manned by Thai troops. Concertina and stranded barbed wire protecting the confines. Film crew vehicles parked outside the hospital tent. A long line of war-wounded refugees all stoically waiting their turn.

## INT. HOSPITAL TENT

A haggard doctor is moving around from patient to patient, with three equally fatigued nurses working on wounded, each trying to claim the doctor's attention. The 10 to 15 patients in the limited space of the tent are all war-wounded. A shot-up woman is sprawled on the sleeping mat. Two lethargic small children are sitting by her, one scooping bits of rice out of a bowl with her fingers. A young girl, holding a baby, is squatted beside the sick woman, wiping the woman's brow with a rag. Film crew's cameras are set up in back corner of tent. Pool is at one camera. Peg beside him. Quan at the other camera. Chi by the sound equipment. Rawles in front of the cameras. Archie watching.

RAWLES

This setup sucks.

PEG

Damn it, Evan! This is important! Look around there. One doctor, three nurses, all of them beaten down to the bone. God knows how many hurting people lined up out there. Probably not enough medical supplies to take care of all of them. This is what it's about!

RAWLES

Oh, cut that crap with me. Look at the shot. A few people laid out - most of them aren't even groaning. Four medical people, which you can't even tell by the way they're dressed, piddling around. No equipment or machines going ... part of a line waiting ... all just sitting there. It should look like ... like ... MASH.

PEG

Evan ...

RAWLES

No way. Not enough people, not enough action. It's nothing. It's gotta look like MASH. It won't work.

POOL

(peeking from his camera)

Plenty of blood though, Evan. For the short time it'll take it'll give us some good footage to edit in with stuff from the other camp you want to hit. Peg's narration will work over some other shots too. Whata'ya say?

RAWLES

Ah, hell! Go ahead. Grab it and let's get going. Where's the latrine?

Rawles walks off. Pool guides Peg to her mark and turns to Chi.

POOL

Slate it, Chi.

Chi steps in to slate, Pool and Quan cue up sound and camera, Pool cues Peg for action.



PEG

One dedicated but dead-tired doctor, three exhausted volunteer nurses, not enough medical supplies and too many patients who desperately need attention, in a typical understaffed and overcrowded refugee camp. These are the consequences and casualties of the bitter struggle still raging throughout southeast Asia. A struggle with many questions and few answers such as who is fighting whom and why. These people for the most part are born and die - victims.

POOL

Cut.

Peg looks toward Rawles' exit.

PEG

God, he grates on me. What a stupid jerk!

POOL

(removing the magazine)

Ah, come on. He's a genius in the editing room, and you know it.

PEG

Yeah? I wish he'd lock himself up in the editing room and leave us alone.

POOL

He's got one thing more going for him.

PEG

What's that?

POOL

(big smile)

He knows how to wind your clock  
tight. Great controlled energy  
on that piece we just shot.

Peg goes to hit Pool in mock anger, then shakes her  
head and walks away.

EXT. ROAD - DAY

The four film crew vehicles roll along the road  
toward CAMERA.

JEEP - MOVING

Rawles turning the mapboard this way and that trying  
to orient himself, tracing his finger on the  
mapboard. Archie is busy as hell trying to drive and  
sneak peeks at the map at the same time. The jeep  
reaches a "Y" intersection on a hill and rolls to a  
stop.

ANGLE

Archie and Rawles looking back and forth from the  
terrain to the mapboard. Rawles is pointing to the  
left road and then stabbing it with his finger on the  
map.

RAWLES

That road will get us there  
faster.

ARCHIE

(shakes her head  
firmly)

No, we must take this route.

RAWLES

Now look here. We're wasting  
all kinds of time. That first  
camp was lousy. Our time is  
valuable.

ARCHIE

So are your lives, Mr. Rawles.  
And this route has been  
approved by our security.

RAWLES

(looking at the map)  
But it's at least twenty miles  
out of the way!

ARCHIE

Please, Mr. Rawles. That is a  
route that security has  
approved. I am only doing my  
job to make sure your journey  
remains safe.

RAWLES

I think you're trying to screw  
me.

ARCHIE

Please, Mr. Rawles. That road  
leads through a very dangerous  
area.

Pool appears.

POOL

(to Rawles)

It can be pretty iffy out  
there, Evan. Getting into that  
tri-border area, all kinds of  
things could happen. You want  
your next Peabody award  
posthumously?

RAWLES

Damn! You too, Mike? What is  
this, a conspiracy against me?

In the distance on the left road a beatup Toyota  
carrying a family of ten appears scuttling along  
moving south. It passes and then becomes lost to  
sight behind hills again.

RAWLES

There! You see that? What's that, huh? A mirage? Listen. You hear anybody shooting at it? Blowing it up? That's it!

(points)

We're taking that road.

(to Pool)

Mike, crank it up and let's get moving.

(to Archie)

Well?

ARCHIE

This is not good, Mr. Rawles.

RAWLES

Then hitchhike back to Bangkok, baby!

ARCHIE

I am responsible. I must go with you.

The vehicles drive off down the left hand road.

EXT. ROAD - DAY

Changing MUSIC SCORE over spectacular ANGLES on the film crew vehicles moving along the road at the bottom of a ravine in the jungle.

EXT. PAGODA

Vehicles approach and come to a halt amidst the shelled ruins of a small village and pagoda.

POV - BINOCULARS

Film crew members seen through somebody's binoculars dismount from the vehicles, looking about them but remaining by the vehicles.

REVERSE ANGLE

Watching the film crew below him with binoculars is the LEADER of a column of ragtag but well-armed Cambodian guerrillas. He lowers the binoculars and chuckles.

GUERRILLA LEADER  
 (Cambodian subtitles)  
 Maybe they are American  
 missionaries.

EXT. HILLSIDE

A Vietnamese army unit is moving cautiously into position on an opposite hill. The COMMANDER and another officer are scanning the area toward the west and north with their binoculars. The second Viet OFFICER scanning toward the northwest suddenly stops, looks, then hollers to the commander:

OFFICER  
 (Vietnamese  
 subtitles)  
 Captain! Look, there they are,  
 that hill! The enemy!

The commander brings his glasses to bear on the northwest hill.

POV THROUGH BINOCULARS

The ragtag Cambodian guerrillas watching the film crew, quite oblivious of the fact that they are being watched by the Vietnamese.

REVERSE ANGLE

Vietnamese commander brings down his glasses.

COMMANDER  
 They get careless. Good.  
 Mortar fire on that hill!  
 Quickly!  
 (to second officer)  
 Move two platoons into position  
 on the south. We will chase  
 them right to you with the  
 mortars.

The Viet unit quickly responds to the orders, setting up mortars while two groups move toward the south.

EXT. PAGODA

Rawles, at the mapboard on the hood of the jeep with Pool and Archie, finishes tracing the road. He looks around at the ruined village with distaste.

RAWLES

What a dump. All right, let's  
get it in gear. It's only ten  
more miles.

POOL

(hollering back)

Crank it up, Quan! Let's get  
moving!

His last sentence is punctuated by the distant  
"whaampp whaampp" of two outgoing mortar rounds.

RAWLES

What the hell was that?

POOL

(quickly)

Mortars!

Quan and Chi have reacted almost simultaneously with  
Pool. They scamper under the Land Rovers, Pool  
pulling Peg out and under with him. Archie grabs the  
mapboard and heads under the jeep. Rawles remains  
standing bemused as two white phosphorus (WP) rounds  
land ...

BOOOOMMMM! ... BOOOOOOOMMMM!

... one to the northwest, the other just past the  
pagoda, throwing big clouds of white smoke. Rawles  
shoots under the jeep with a dive like a rabbit into  
a hole. Two more "whaampps" are heard as the Viets  
rapidly make their fire adjustments.

BOOOOMMMM ... BOOOOMMMM!

REVERSE ANGLE

As the rounds land, the guerilla leader turns and  
raises his glasses past the village. He spots some  
of the Viets moving south, turns and rapidly gives  
orders:

GUERRILLA LEADER

Get the rockets! Past the  
village to the south and on  
that hill! Damned Viets!

The guerrillas quickly take up positions and start  
firing.

EXT. PAGODA

The film crew are under the vehicles while war rages over them. Mortar rounds are hitting on the guerilla side of the ruins, rocket rounds are whooshing over their heads hitting on the Viet side. Small arms fire from both sides starts to build, much of it splattering off the already ruined buildings in the village.

EXT. ROAD

A Thai Ranger unit mounted in four armored personnel carriers is rolling north in column along the road. At the sound of the explosions, the column grinds to a halt.

ARMORED PERSONNEL CARRIER

The Thai commander is up out of his turret and scans the area to both sides of the village ruins through his binoculars. He drops back in the turret and gives orders on the radio:

THAI COMMANDER

(Thai subtitles)

Enemy units ahead on west and east of road. One-one and one-two, deploy to the right. Take up positions and engage the enemy units on the west. Be prepared to block the units on the east. One-three, move with me to the left to engage enemy on the east. We'll block the west.

ANGLES

The Thai APC's deploy and add their crossfire to the confusion.

EXT. PAGODA

Now armed bandits start emerging from hiding in the ruined buildings, shouting and looking around with confusion. As several of them dash out of the pagoda, they spot the film crew vehicles. The bandit leader, a big bruiser, KHANH SAT, 41, points at the trucks:

KHANH SAT  
 (Laotian subtitles)  
 Get the trucks! Get the  
 trucks! We must get out of  
 here!

ANGLES

As the bandits reach the vehicles and start to jump in, the film crew people scramble out from under.

RAWLES  
 Hey!

BOOOOMMMM!

... a round comes in and demolishes one of the Land Rovers - the one loaded with the crew's suitcases and personal effects - and two unfortunate bandits.

KHANH SAT  
 Fucking Khmer, goddamn  
 Vietnamese, miserable  
 Siamese ...

Khanh Sat and one of his bandits leap into the front of the jeep. The bandit cranks up the engine. Rawles and Archie throw themselves into the back seat.

KHANH SAT  
 American ... too? What is  
 this?

The bandit turns around and shoves a pistol in Rawles' face. Another round comes in ...

BOOOOMMMM!

... and covers everybody with dirt.

KHAN SAT  
 (to bandit)  
 Drive, idiot!

The vehicles, carrying our film crew, covered with bandits clinging all over them, firing away to all sides, careen crazily up the road leaving the demolished Land Rover and bodies of two bandits behind.



ANGLE

Rawles and Archie hunkered down in the back.

RAWLES  
(whispers to Archie)  
Who the hell are they?

ARCHIE  
Bandits. Very bad men ...

RAWLES  
(scared)  
Well the hell with them! I'm  
an American citizen!

EXT. CLEARING - DAY

CRANE DOWN to Khanh Sat and other bandits looking off in the distance watching the movement of the battle to be sure they are clear of it. We can still hear the mortars and rockets. PAN OVER to Archie, Pool, Peg, Rawles, Quan and Chi huddled and guarded by bandits.

POOL  
(to Archie, low  
tones, indicating  
Khanh Sat)  
I know that joker but I can't  
place him.

ARCHIE  
His name is Khanh Sat. His  
uncle is supreme drug warlord  
in the Golden Triangle.

POOL  
Oh, Christ, yeah. I knew him  
in Nam when we were filming  
some Special Forces operations.  
He was one of their Laotian  
company commanders. A wild,  
crazy hotshot kid. What's he  
doing down here?

ARCHIE

He is probably working for his uncle. This is the opium route. They bring it down along the border to Chanthaburi, then by boat over to Malaysia. These are the biggest opium operators in the world.

PEG

What do you think they'll do with us, or maybe I shouldn't ask.

ARCHIE

If they decide to kill us, Peg, you must attack them with fury.

PEG

W-Why?

ARCHIE

For then you hope they act senselessly and kill you quickly.

PEG

Oh my God ...

ANGLE

on Khanh Sat approaching.

KHANH SAT

Okay. Who is boss? Where is big honcho?

Rawles steps forward:

RAWLES

I am Evan Rawles and I demand...

A bandit thrusts his rifle barrel into Rawles chest ... KROONNK! ... and is about to hit him again. Khanh Sat pushes the bandit away.

KHANH SAT

Okay, now you stand up.

Rawles rises rather timidly at first looking to see if any more rifles are going to head his way.

KHANH SAT  
So, you the honcho, eh?

RAWLES  
As I said, I am Evan Rawles,  
NBC News. I will not tolerate  
this impertinent and degrading  
treatment.

Khanh Sat, who is 6-2, regards the short young-looking producer with amusement. Khanh Sat steps closer, looking Rawles up and down, then steps back, hits a brace and salutes.

KHANH SAT  
Hot damn! For sure, colonel!

Khanh Sat shouts to his men:

KHANH SAT  
(Laotian subtitles)  
Better be sharp! This is  
General Blivet! He is two  
kilos of water buffalo shit  
inside a one-kilo wrapping!

The bandits crack up laughing. Khanh Sat moves in face to face with Rawles again and pokes him in the chest as he speaks.

KHANH SAT  
That right, eh? You a blivet?  
You know blivet, general?

RAWLES  
Just what do you mean by this?  
Who do you think you...

Khanh Sat cuts off Rawles with a kick in the balls ...

KROOMMMMP ...

followed by a windshield-wiper like flurry of forehands and backhands ...

CRRAAACK! FWAAPPPPPP! CRRAAACK!

As Rawles starts to cringe to the ground, Khanh Sat gestures and two bandits step in, grab Rawles by the arms and yank him erect in front of Khanh Sat who now has out a no-nonsense commando knife.

KHANH SAT

(slapping knife in  
his hand)

Okay. We finish play around.  
Now we talk straight. You  
answer question. No more  
bullshit. Or I use knife and  
slice off this.

Khanh Sat makes a quick gesture with the knife towards Rawles groin. Two bandits come over from the parked vehicles carrying cameras and recorders.

BANDIT

(Laotian subtitles)

Hey, boss, look at this!

Khanh Sat looks at the equipment, then back at Rawles.

KHANH SAT

(indicates film  
equipment)

Why all movie stuff here, eh?

RAWLES

(frozen with fear)

We ... are in the process of  
making a documentary film about  
the refugee camps.

KHANH SAT  
 (puzzled)  
 Refugee camps?

RAWLES  
 To tell the world the story of  
 their plight.

KHANH SAT  
 (to his men)  
 This guy came all the way from  
 Hollywood, California, to make  
 movie about the refugee camps  
 we got here!

The bandits roar with laughter.

ARCHIE

waits until it subsides, then says to Khanh Sat:

ARCHIE  
 Perhaps we could make movie  
 about the legendary Khanh Sat.

KHANH SAT

regards Archie a moment, then crosses to her.

KHANH SAT  
 How you know my name, lady?

ARCHIE  
 Sir, your name is known the  
 length and breath of the Mekong  
 Valley. A combat hero fighting  
 with the Americans against the  
 VC and now a famous bandit  
 leader -

KHANH SAT  
 Bandit? Khanh Sat no goddamn  
 bandit! I fighting for the  
 peasants. For the many farmers  
 up north. I risk my life  
 everyday to get their crop to  
 market. No bandit. Khanh Sat  
 big hero for people!

ARCHIE

But a film about you would be broadcast on network American television, Khanh Sat. Your deeds would be known to everybody in the United States, and Europe too.

LU, one of the bandits, a particularly heinous-looking guy, cocks his pistol and points it at Pool.

LU

(Laotian subtitles)

Hey, Chief. Can we kill these chickens and fuck these women now?

Khanh Sat slaps Lu angrily ...

WHAAPP!

KHANH SAT

(Laotian subtitles)

You ignorant lump of buffalo dung! You kill no one until Khanh Sat tells you to kill! Understand? You touch no one unless I say so!

(thinking)

Maybe movie not bad idea ...

(to Rawles)

Hey, honcho, you make Khanh Sat famous guy? Huh?

Rawles looks at him. Archie hopes against hope Rawles gives the right response.

RAWLES

(forces a grin)

That's what we're here for ...

KHANH SAT

Hot damn! This one sure-sure as hell lucky day, eh?

(embraces Rawles)

And this numbah-one guy here. You all be VIP guests. Go north with us. Shoot one good movie about Khanh Sat!

INT. VILLA BEDROOM - DAY

Kelly, unshaven in a robe, talking on the phone.

KELLY

But as I understood it, they  
were supposed to be back today.

INT. ARCHIE'S OFFICE

Mr. Yei standing behind Archie's desk, talking on the  
phone.

YEI

Yes, today was scheduled, but  
no need to worry, Mr. Kelly.  
Very often American film crew  
stay out longer than schedule.

INT. VILLA BEDROOM

KELLY  
 Alright. Thanks.

Kelly hangs up and stares out the window for a moment. Then he turns and catches sight of himself in the bathroom door mirror. He stares at his image impassively. Suddenly he heaves off his clothes and steps in the shower.

MUSIC

over MONTAGE of Kelly, dressed to kill, hitting the Bangkok bar district. Various ANGLES on Kelly maneuvering down sidewalks crowded with tourists, hawkers, hookers and pimps; going in and out of bars with names like THE NEW YORKER, SIAMESE CAT and THE TENDER TRAP overflowing with luscious, young Thai girls; and drinking liter after liter of Singhi Beer as day passes into night.

INT. BAR - NIGHT

Kelly, two sheets under the wind, seated at the bar with a pretty bargirl named GLORIA. Right above them is a naked dancer bumping and grinding for the raucous crowd. The room is filled with smoke and noise.

GLORIA  
 You got wife at home?

KELLY  
 Not at the moment.

GLORIA  
 No shit?

KELLY  
 No shit.

GLORIA  
 You nice sexy good looking guy.  
 Hey, what your name?



KELLY

John.

GLORIA

Buy me one more lady's drink,  
John?

Kelly nods to bartender who has a fresh one up in a  
flash.

GLORIA

Thank you. My name Gloria.  
(sips her drink)

KELLY

Okay, Gloria.

GLORIA

We go to your house tonight?

KELLY

Naw, I'm tired of my house.  
Know what I mean, Gloria?

GLORIA

Sure. We go to my house then.  
I show you good time.

KELLY

I believe you, baby.

GLORIA

(smiles)

Let's go to my house now, baby.  
I want to make love to you. I  
am very horny.

She hugs him and kisses his cheek. Kelly looks at  
her. She can't be more than 17, if she's that. He  
gently peels her arms off him.

KELLY

Some other time.

He downs his drink and starts out. Gloria looks  
hurt. Kelly turns around and looks at her. He sways  
a little from drinking all day and night. Gloria  
looks like she's going to cry.

KELLY  
 (forces a smile and  
 calls out)  
 Some other time, okay?  
 (to himself)  
 Time to go home and go to bed.

He pushes through the crowd and exits the bar.

EXT. JUNGLE - MORNING

TILT down the towering, canopied rain forest to Khanh Sat standing by the jeep parked on a dirt road.

KHANH SAT  
 Hey! Lights! Camera! Action!

POV

The bandits start firing. Archie, Rawles, Peg, and Chi start running down the road toward the jeep. Pool and Quan are set up with the camera and sound equipment, rolling.

ANGLES

Bandits firing, crew running. Other bandits come out of the trees and fend off the bandits chasing. In the chaos, Peg falls down. Archie doubles back to help her. A bandit grabs Archie. Peg trying to crawl away. Khanh Sat sees Peg's plight, hauls out his pistol and runs toward her, firing down the road. He picks her up and retreats toward the jeep, still firing back down the road. He reaches the jeep and sets her down, holding her in a one-arm embrace, gun still aimed down the road.

REVERSE ANGLE

Pool shooting a two-shot of Khanh Sat with Peg in his arms.

POV

After holding this pose too long, Khanh Sat fires his pistol and shouts:

KHANH SAT  
 Okay! Cut!

ANGLES

The bandits, carried away with the moment, totally ignore him and continue firing, shouting, running ...

KHANH SAT

Cease fire! Cease fire, you ignorant goats! Load up! Get moving!

The bandits eventually respond and the firing stops. Khanh Sat gives Peg a little hug.

KHANH SAT

Good movie, eh?

PEG

You bet.

KHANH SAT

You and me like Brooke Shields and John Wayne, eh?

ARCHIE

huddled with Pool and Rawles, talking in even, low tones. Pool and Rawles carefully listen.

ARCHIE

We must keep them from going over the mountains into Laos as long as possible. While we are in the south is our only chance for escape or rescue. If we can cause them to move very slow there is a chance that talk in the villages will help locate us.

POOL

You hear that, Evan? We have to screw around as much as possible trying to get this film made.

RAWLES

(nervous joke)

With this crew, that'll be easy.

KHANH SAT

turns from his men laughing and chattering about their movie debuts and sees Archie, Pool and Rawles. His face turns mean.

KHANH SAT

HEY!

REVERSE ANGLE

Archie stops talking. Khanh Sat hurries over.

KHANH SAT

What you do here? Huh? Huh?

ARCHIE

Just discussing the film we are making about you, sir. Everyone agrees you are a great actor.

KHANH SAT

(grabs Archie by the arm)

Maybe you talk about going before we finish film, eh?

ARCHIE

No, sir.

Khanh Sat withdraws his knife and addresses the three of them.

KHANH SAT

You see this?

They nod, yes.

KHANH SAT

I hear somebody talk about leaving, I cut off their feet!  
(yanks Archie close)  
You know what I mean, lady?

ARCHIE

Yes, sir.

He pushes her away and walks off. Archie lands in the dirt.

KHANH  
 (to his men)  
 OKAY MOVE OUT!

Everybody starts loading up into the vehicles.

EXT. VILLA - DAY

INT. BEDROOM

Kelly asleep. The phone is ringing, piercing and loud. Kelly opens one eye. The alarm clock says quarter to twelve. He reaches over and answers the phone.

KELLY  
 (into phone)  
 Yeah?  
 (perks a little)  
 What'd you say, Ray.

INT. WAREHOUSE OFFICE

Southard standing behind the desk talking on the phone in the warehouse rear office. He's holding a report.

SOUTHARD  
 (into phone)  
 Did I wake you up?

INTERCUT

between Southard in his office and Kelly in the bedroom:

KELLY  
 Ah, well ... I was awake but -

SOUTHARD  
 Let's have lunch.

KELLY  
 Lunch? Okay. Where?

SOUTHARD  
 Restaurant at the Erawan in a half hour.

KELLY  
(scratching)  
Okay. Yeah, sounds good. Hey,  
bring money, reprobate. You're  
buying.  
(hangs up)

INT. WAREHOUSE OFFICE

Southard hangs up and looks with concern at the report.

INT. HOTEL RESTAURANT - DAY

Kelly enters, looks around and then heads for the back corner table where Southard is seated, draws up a chair and sits. Southard pours another glass of wine from the half liter on the table.

SOUTHARD  
I've already ordered food for  
us. Have a drink, Marine.

Kelly sips, then slugs it down, sets the glass down motioning for Southard to pour again, then leans in on the table and looks at him. Southard doesn't say anything. Neither does Kelly. The two men just look at each other. Then ...

KELLY  
Ray, I've known you too long to  
think this is only a sociable  
lunch.

SOUTHARD  
Hey, gimme a break. I'm  
sociable.

KELLY  
Sure you are when you've got  
something to tell me or  
something you want me to do.  
I'm not sure I'll listen to  
anything you tell me and I'm  
positive I'm not gonna go to  
work for the CIA.  
(drinks)  
What the fuck is up?

SOUTHARD

(softly)

Archie and the film crew are in trouble.

Kelly looks at him a moment. Then he slams his hand on the table ...

KELLY

Son of a bitch! I knew it!

SOUTHARD

Evidently they were abducted by Laotian opium bandits. One of their Land Rovers was found.

(passes Kelly the report)

Here's our morning report. The press'll have it late this afternoon. I didn't want you to learn about it in the paper.

KELLY

(looking at report)

Okay. Who? Where? What's in the works? Who am I working with?

SOUTHARD

Whoa. Slow down. I'm gonna give you everything. But in the first place, you're not in - at least officially -

KELLY

(steamed)

What'ya mean, I'm not in? The fuck I'm not in!

SOUTHARD

(loud)

Take it easy! Just listen, will you?

Kelly listens.

SOUTHARD

(normal)

Second, there's a big-time intelligence effort underway to try and locate them. The effort is concentrated north of Ubon. The problem is they could have skipped east into Laos before heading north which could make things tough.

KELLY

What's Washington doing?

SOUTHARD

Monitoring the situation.

KELLY

(dazed)

I don't believe this. I don't believe this is happening. Oh, no. That's the same ... I thought I just kissed off that crap. But it's not the same this time, Ray, it's fuckin' personal now!

(slams the table  
again)

SOUTHARD

Take it easy, John. Let me finish. Listen to me. It's a touchy situation. The "who" is a guy named Khanh Sat. Chung Fo's nephew. A wild one. A certified crazy.

Southard hands Kelly glossy photographs and a dossier on Khanh Sat as he talks.

SOUTHARD

(continuing)

We've been keeping books on him for years. He's been running the Chanthaburi delivery route for uncle Fo. He's not especially happy with the job only because he thinks he should be running the world.



KELLY  
(studying Khanh Sat's  
photo)

I see. The boys from the golden triangle. Nobody wants to stick their finger in that pot and stir it around because they might get burned and lose a lot of friends up north.

SOUTHARD  
Well, something like that.

KELLY  
(tosses photo on table)  
Well the hell with them! I got no friends up north!

Kelly gets up and heads out.

SOUTHARD  
(gets up too)  
Hey wait, you can't do anything without me!

Southard leaves money for the tab, finishes his wine and runs out after his friend.

INT. WHITE HOUSE OFFICE - NIGHT

Frank Kilburn in his tiny office. He's wearing a heavy coat, slacks, shoes, no socks. His hair is array. It looks like he was roused from bed, which he was. Outside, in the distance, we can see snow on the ground and the floodlit Washington Monument.

KILBURN  
(into phone)  
We can't send over the Delta Force to rescue them, John. It just doesn't fit our parameters. The guys would never authorize it. You know that.

INT. WAREHOUSE OFFICE - DAY

Kelly on the phone seated behind Southard's desk. Southard pacing in front.

KELLY

(into phone)

It's not just Archie, Frank.  
There's three Americans in the  
group!

INTERCUT

between Kelly in Bangkok and Kilburn in Washington:

KILBURN

It doesn't matter! First of  
all, there haven't been any  
demands made. In fact we don't  
even have positive confirmation  
that people have been  
kidnapped. Secondly, no  
request for help has been made  
by the Thai Government.

KELLY

Come on, Frank. The Thai  
Government's not gonna make any  
goddamn request.

KILBURN

I know, John, but listen to me.  
The Delta Force is out of the  
question. This one just  
doesn't fit!

KELLY

(beat, as reality  
sinks in)

I - I understand, Frank.  
Thanks for ... for taking my  
call.

KILBURN

(embarrassed)

John, I'll take your goddamn  
call anytime of the day or  
night. I'm only sorry I can't  
be of more help.

INT. WAREHOUSE OFFICE

Kelly sadly hangs up. Neither he nor Southard  
speaks. Then Kelly starts for the door.

SOUTHARD  
Where you going, buddy?

KELLY  
Home.

Kelly exits.

INT. WHITE HOUSE OFFICE

Kilburn sitting where he was, thinking, not moving. He feels like an SOB. He wishes there was something he could do. Then he gets an idea. Maybe there is. He grabs the phone and pushes intercom.

KILBURN  
(into phone)  
Operator, get me Nick Dytrych  
at Delta Force Headquarters at  
Fort Eustis, Virginia.

EXT. VILLA - NIGHT

INT. KITCHEN

Kelly in his bathrobe putting together his diner on a lacquered tray, including a bottle of Singhi beer. He carries the tray of food out of the kitchen.

LIVING ROOM

Kelly puts the tray down on the coffee table and crosses to the TV. On top of the cabinet is a picture of him and Archie, a great picture of the two smiling and in love. He picks it up and looks at it, puts it back and snaps on the TV.

ANGLES

On TV is a news show in Thai, but from the picture portion we can tell the announcer is talking about the overdue film crew and the bandit Khanh Sat. Kelly tries to make sense of it as he goes back, sits on the couch and starts to eat. Then the telephone rings in the kitchen. Kelly hurries into the kitchen.

INT. KITCHEN

Kelly picks up the phone.

KELLY  
Hello?

INT. BARRACKS - DAY

Nick Dytrych sitting back in his chair at Delta Force HQ:

NICK  
John! Nick here.

INTERCUT

between Nick in Virginia and Kelly in Bangkok:

KELLY  
Hey Nick, how's it going?

NICK  
I'm fine, but I hear you've got problem.

KELLY  
That's the way it looks. How did you find out.

NICK  
Kilburn called me and woke me out of sound sleep, that bastard. I also spoke with Southard. He told me to tell you in person. Randy, Doc, and me are hopping over there.

KELLY  
You're coming over? What ... when are you leaving?

NICK  
Tomorrow.

KELLY  
(thrilled)  
Do me a favor and kiss Kilburn for me before you leave.  
(tentative)  
How's it being handled?

NICK

Officially, training coordination with the Thai group. Gonna be working with you, Southard and Sam Buadaeng.

KELLY

Do your orders say anything about equipment?

NICK

(looks at orders on desk)

They say "your discretion."  
Your phone clean?

KELLY

I wouldn't bet on it. Just take this down. Bring a Column Alpha, a Column Bravo, and anything from Charlie that Sam doesn't have on his menu.

NICK

(writing)

Roger. Can you tell me anything else at this time?

KELLY

Yeah, we're gonna visit a character named Khanh Sat.

EXT. BAN HAN VILLAGE - DAY

Khanh Sat talking to Peg as Rawles and Pool setup a shot. Archie standing in b.g. The entire village has turned out to watch the shooting.

KHANH SAT

Peasants here love Khanh Sat. Mr. Nice Guy. I don't mess with their women. They give us food - their best. Keep their mouth shut when we come - top secret, eh - and everything is numbah one.

(to Rawles and Pool)

Hey you ready yet?

POOL

Another minute, pal.  
 (loud to Rawles)  
 This setup will work okay,  
 Evan, but I'm not positive it  
 gets exactly what you want.  
 How about taking a look, huh?

RAWLES

(also loud)  
 What's this? My God, this is a  
 first. Actually checking with  
 the director. Okay, let me  
 look.

Rawles looks through the viewfinder.

POV THROUGH ARRI VIEWFINDER

Khanh Sat posturing with Peg.

REVERSE ANGLE

RAWLES

Well, I'm not sure this angle  
 takes full advantage of the  
 background. I don't know,  
 maybe we'd be better off  
 setting up over there to get  
 the full effect of the look of  
 the village too. What do you  
 think, Mike?

POOL

Umm, let me see again.  
 (looks again through  
 viewfinder)  
 Damn, Evan, we don't get the  
 look of the village from here.  
 (to Quan and Chi)  
 Break this down and set up over  
 there.

Quan and Chi start preparing to move their equipment.  
 Khanh Sat strides angrily over to Rawles.

KHANH SAT

What the hell you do now?  
 Screw around, screw around, set  
 camera here, set camera there.  
 No make movie. Move damn  
 camera again!

RAWLES

It's not set up right. It's got to be right. I must have the camera in the proper place so the film will have the look I need.

KHANH SAT

Maybe you dumbass, not know what you do!

POOL

(interjecting)

Mr. Rawles just wants you to look good, Khanh Sat.

KHANH SAT

Shut up! Khanh Sat make movie himself.

Khanh Sat looks over crowd. Pool and Rawles exchange looks. Khanh Sat calls out to somebody:

KHANH SAT

You!

REVERSE ANGLE

Way in the back of the crowd an 80-year-old peasant named NANGKORN trying to sneak past unnoticed stops in tracks.

NANGKORN

Me?

KHANH SAT

KHANH SAT

(to two bandits)

Bring him here.

The bandits bring the ancient man to Khanh Sat. The man is trembling so much he can barely keep his balance. Khanh Sat puts his arm around the guy.

KHANH SAT

What your name, old man?

NANGKORN

N-Nangkorn, sir.

KHAN SAT  
You know me?

NANGKORN  
Yes sir. You are the Great  
Khanh Sat.

KHANH SAT  
Okay, you stand here.

NANGKORN  
Yes sir.

Khanh Sat picks up the camera and plops it down in front of Nangkorn. He looks through the viewfinder, then looks up, perplexed.

KHANH SAT  
I see nothing!

Pool walks over and takes off the lens cap.

POOL  
Try it now, boss.

Khanh Sat looks.

POV THROUGH ARRI VIEWFINDER

Nangkorn standing there grinning idiotically in the center of the frame.

KHANH SAT (V.O.)  
Much better.

REVERSE ANGLE

KHANH SAT  
Okay!

Khanh Sat walks around to Nangkorn. Pool steps behind the camera and looks through the viewfinder.

KHANH SAT  
(to Pool)  
Camera! Action! Make movie of  
Khanh Sat and his good friend,  
Nangkorn!

Rawles, Peg and Archie just watch as Pool turns on the Arri and proceeds with the take.



EXT. AIRPORT - DAY

A C-141 lands at Bangkok International Airport.

REVERSE ANGLE

Beside a hangar by the fence to the flight line are two vans. Thai Army Major SAM BUADAENG is standing by the front van. Buadaeng climbs into the front van and the two vans drive out over the tarmac.

ANGLES

The C-141 taxis to a stop out among other military aircraft parked by revetments out on the line. The vans pull up behind the huge airplane. Nick, Randy, and Doc exit the ramp, jumping to the ground and shaking hands with Buadaeng. Nick indicates the inside of the aircraft and Buadaeng signals to several of his men who jump out of the vans, enter the aircraft, and come back out hauling four big boxes that they load in the rear van. The three Americans climb into the front van with Buadaeng and the vans drive away.

EXT. WAREHOUSE - DAY

The vans pass through the gate into the parking lot and pull up by the door. Buadaeng jumps out of the lead van and goes into the warehouse. The large doors open and the vans drive inside. The doors close. Now the warehouse is looking like a cover for the CIA.

INT. WAREHOUSE

The vans pull up inside the warehouse. Kelly and Southard come out of the office to join Buadaeng as the vans stop. Nick, Randy, and Doc hop out of the front van.

KELLY

Hey! Nick! Doc! Randy!

RANDY

Hiya, chief, ready to rock and roll?

KELLY

You bet, kid!

Kelly gets them hearty handshakes then gives Nick a bear hug. Buadaeng's men are unloading the boxes from the other van.

NICK

Damn, boss, it's good to see you! John, I'm sorry. This is a bummer of a way to get you back in harness.

(to Southard,  
grabbing his hand)

Spook, how the hell are you?

SOUTHARD

Long time, DP. You don't look any smarter after ten years. Must be those Bohemian genes.

NICK

Yeah? You look thirty years older. Must be the rice wine's got to your skin as well as your brain.

(to Kelly)

What's the news?

KELLY

Nothing yet. Com'on, let's talk.

Kelly, Nick, Southard, Buadaeng start for the storeroom. Kelly hollers to Randy and Doc by the containers.

KELLY

Randy, Doc, back here.

INT. STOREROOM - DAY

The large warehouse storeroom is set up like a mini-ops center. This is the Central Intelligence Agency's nerve center in Thailand. There's a large map of Thailand, Cambodia and Laos set up on a board. The containers are open. There are cots set up along the walls. There is a table with four telephones on it and a radio. Buadaeng is talking on one of the telephones in Thai. Doc, Randy and Kelly are pulling

high tech machine pistols, night vision scopes, esoteric knives, grenades, medical supplies and other gear from the boxes.

RANDY

I'm telling you, chief, that damn Limited War Lab keeps coming up with more weird junk for us to try out. Hey, some of it's pretty good stuff though.

KELLY

Yeah but a lot more of it's crap that even James Bond would've thrown away.

ANGLE

Southard is sitting back, feet up on the table, listening to Nick astride another chair looking at the photograph of Khanh Sat.

NICK

So the bastard's making the big time with that bunch in the triangle, eh. He'll never be top dog up there. Ain't smart enough. He wouldn't make a pimple on uncle Fo's behind.

SOUTHARD

He might make it on mean. He's getting quite a reputation in that department. A couple of months ago one of those pirates that runs the dope on his boats out of Chanthaburi tried to screw him out of part of the payment on a delivery. The guy claimed the shipment was short.

NICK

Yeah, so?

SOUTHARD

So Khan Sat goes back and raids the boat at night, strings up the crew and orders all of them gutted on the wharf.

Nick cringes.

SOUTHARD

(continuing)

Then uses the one guy's entrails to troll for sharks. He does all this with the other boat captains as his guests so they can watch the object lesson.

ANGLE

Buadaeng finishes talking on the phone and goes to the mapboard.

KELLY

What'd you got, Sam?

BUADAENG

We have positive confirmation they were captured on their way to Kantharik. By now they could be in Laos but we hope they are not. All we can do is wait for some intelligence and be ready to move fast when we get it.

EXT. STREET - DAY

CRANE DOWN on a provincial street busy with people, motor scooters and animals. Subtitle says:

UBON, THAILAND

CAMERA STOPS on the old man, Nangkorn, who approaches and walks in a small, more or less open-air cafe.

INT. CAFE

PRENTHIT the bartender is cleaning tables in the back. There are only a couple of customers. Two men are eating, another man is seated towards the front reading a newspaper with a bottle beer in front of him.

## ANGLES

Nangkorn goes to the bar, sees Prenthit off at the back tables, and raps on the bar.

NANGKORN

(Thai subtitles)

Hey, there! Young Prenthit!  
Honor your venerable uncle with  
a bottle of Singhi.

PRENTHIT

Ayy! Uncle Nangkorn. In the  
city? I am honored at your  
visit. But what occasion takes  
you out of the sleepy village  
of Ban Han and into the busy  
city?

NANGKORN

To celebrate my new status as a  
movie star. And the new fame  
of Ban Han.

PRENTHIT

(setting down beer)

Forgive me, venerable one, but  
since when does one become a  
movie star and a slumbering  
village become famous?

The man at the front table shifts his paper and perceptibly focuses in on the conversation at the bar.

NANGKORN

(raising his beer)

Since the infamous bandit,  
Khanh Sat, comes to Ban Han  
with movie cameras to record  
his meeting with this important  
aged one.

Prenthit, shocked and alert, leans over the bar to the old man.

PRENTHIT

Sssh! One does not speak loudly  
of that Khanh Sat or ...

(makes a cutting  
motion across his  
throat)

NANGKORN

Bah! Listen, ignorant nephew,  
it is true. Yesterday I was  
returning to my humble house  
from the fields. As I passed  
through the village there was a  
big crowd and I saw Khanh Sat  
there!

PRENTHIT

(looking around  
fearfully)

Easy, old one. Be quiet!

NANGKORN

Alright, alright, you  
frightened chicken.

(leans in with lower  
voice)

I tried to sneak past but he  
saw me and called me to him.  
Then he put his arm around me  
and laughed and shook my hand.  
Then I saw there were people  
with movie cameras. Americans.

PRENTHIT

Americans?

NANGKORN

Yes, Americans from Hollywood!  
They were making a movie of me  
with Khanh Sat. Ah, and one of  
the Americans was a blond woman  
- surely a famous actress.  
After they made the movie, my  
good friend Khanh Sat, said to  
me, "Thank you, venerable one,"  
and gave me a bottle of wine.  
Truly a memorable and  
auspicious experience that I  
shall keep with me the rest of  
my life!

CAMERA dollies in CLOSE on the man at the front table. He folds his newspaper, gets up and leaves money on the table. CAMERA stays with the man as he exits the cafe. The conversation between Prenthit and Nangkorn trails off.

NANGKORN (O.S.)

So, tell me, how do your poor children fare, growing up in the filth of the city streets instead of learning the pleasure of herding the water buffalo in the open fields?

EXT. WAREHOUSE - NIGHT

No activity on the street.

INT. STOREROOM

Digital wall clock says 3:12 a.m. Kelly, Nick, Randy, Doc, Southard, Buadaeng asleep. Suddenly a phone near Southard rings. He picks it up and jots notes as he talks and listens. The others wake up and gather around Southard.

SOUTHARD

Yeah?... Good ... Right ...  
 What? You gotta be kidding ...  
 Yeah, I guess it sounds about  
 like him. Okay... Yeah, stand  
 by, here's Major Buadaeng.

Southard gives the phone to Buadaeng.

KELLY

What?

SOUTHARD

They were in Ban Han day before  
 yesterday. But listen to this.  
They're making a movie.

KELLY

What?

SOUTHARD

That's right. Khanh Sat had all the villagers assembled in Ban Han. He staged a big scene with the film crew shooting it. They're making him out a local hero.

NICK

That big creep's crazier than ever!

Kelly crosses to the mapboard.

KELLY

Damn! They're gonna be at the border today.

RANDY

Unless they're going through Chiang Mai.

SOUTHARD

No way. They're not going anywhere near a big city.

KELLY

(tracing his finger)

Okay, I figure their route is a stop at Muang Li, then across the border, over the mountains and home free in the triangle. We don't have any choice. We have to hit them here - at Muang Li.

(looks at his watch)

Shit.

NICK

(lacing his boots)

So we gotta move tonight, now.

KELLY

The problem is we're not gonna reach our recon positions until dawn if we're lucky.

Buadaeng hangs up the phone.



BUADAENG

(on phone)

I have the team leaders and air support commanders standing by for briefing. They'll have aerial photos of the Muang Li area ready, and the marker plane is ready to go on my order. I'm on my way now.

KELLY

We're gonna need to insert close enough to get some chance to recon before we go in for the snatch, but the insertion has to be very quiet because we don't have time to walk too far.

NICK

Choppers are out then?

KELLY

Choppers are out. We're gonna do a HALO.

RANDY

A high-altitude free fall with all of that?

(indicating the piled up equipment)

KELLY

Ah, come on, kid. You're gonna love it.

Randy - as well as Doc and Nick - look at Kelly with pained expressions as he starts sorting out the equipment he wants to take.

SOUTHARD

(to no one in particular)

That oughta be some movie.

EXT. SKY - NIGHT

A Thai jet fighter flying high and fast in the night sky. From the air the Mekong River can be seen far

below on the right with hills to the left that mark the Laotian border.

ANGLES

The plane passes rapidly north, then swings back south dropping lower.

COCKPIT

The pilot is looking into an image-enhancement night scope.

POV THROUGH SCOPE

The green-lit area shown in the scope is the hills just west of the Mekong. His target indicator picks up a large clearing.

ANGLES

Pilot sends the plane into a dive run toward the clearing.

PILOT

looks into scope.

POV THROUGH SCOPE

Center of the clearing on the crosshairs.

REVERSE ANGLE

Pilot presses FIRE on instrument panel.

EXT. SKY

The rocket blasts from the fighter whooshing toward the clearing.

EXT. CLEARING

FWWOOMMMPPPP!... rocket embeds itself in the center of the clearing with no explosion.

EXT. SKY

Fighter zooms back up high again and makes a circling pass.

## COCKPIT

Pilot turns a switch marked STROBE to the ON position and looks down.

## POV

Far below in the clearing, a strobe is flashing.

## REVERSE ANGLE

Pilot turns the STROBE switch to the OFF position and looks down.

## POV

strobe is turned off.

## REVERSE ANGLE

Pilot, satisfied, pulls the stick.

## FIGHTER

circles and heads southwest back to Bangkok.

## EXT. MUANG LI VILLAGE - NIGHT

Darkened and quiet. No activity. Muang Li is asleep. O.s. sound of approaching vehicles. Sound gets louder. Suddenly the film crew's three vehicles come barreling, bumping into the village, horns blowing and engines racing. The vehicles are turning into junkheaps fast in the bandit's hands.

## KHANH SAT

alights in the middle of the village square, pulls out his pistol and lets a couple of rounds off into the air ... BAAAMMMMM! ... BAAAMMMMM! ...BAAAMMMMM!

KHANH SAT

(shouting)

Get out here, you sleeping  
shitheads! Khanh Sat, your  
protector is here with American  
guests from Hollywood,  
California! Let us see some  
Muang Li hospitality! If we do  
not have wine and smell a feast  
cooking in five minutes I will  
let my animals loose to kill  
your men, fuck your women, and  
sodomize your filthy children!

ANGLES

Villagers flocking out of their hooches, lamps being  
lit, livestock making noises, general chaos. Archie,  
Peg, Rawles, Pool collect next to the jeep. Their  
ordeal is starting to show.

PEG

Where are we?

ARCHIE

We are near the Laotian border.  
This is the village of Muang  
Li.

RAWLES

It doesn't look so good, does  
it?

ARCHIE

No, sir.

RAWLES

It's a crying shame. We got  
every collaborator in every  
village along the trail who  
works with these bandits on  
film. It would be very useful  
to the authorities.

PEG

Goddamn it, Evan, we're about  
to be murdered and you're  
thinking about your lousy film!

RAWLES

That's not true, Peg, I'm just pointing out -

POOL

C'mon, you guys. Let's not give up hope yet.

(looks around)

Something's up. I don't know what but I could smell it in the air.

EXT. AIRPORT - NIGHT

The vans are at an unmarked black DC-3 on the flight line in the military area of Bangkok International Airport. Kelly watching Randy and Doc test-hoisting one of two rectangular corrugated containers using the rope handles on either end.

RANDY

I think it'll work okay, chief. Light and strong. Easy for Doc and me to manage. Should be a cinch for you and Nick.

KELLY

Good. Everybody ready?

Doc, Nick, Randy, Kelly, all in black coveralls, weapons, packs and web equipment, night vision goggles hanging from their necks, huddle over a map and aerial photos with Southard. Buadaeng is on a radio at the side of one of the vans.

KELLY

(pointing to map and photo)

Here's the drop zone. We'll decide which of these two routes we'll use to the village when we're on the ground. We use radios only if there's a problem.

Buadaeng leaves the radio and joins the group at the mapboard.

BUADAENG

The strobe marker is in the drop zone and the function check was okay. My group will go to Udorn now.

SOUTHARD

(to Kelly)

We'll be on radio watch at Udorn for the pickup operation, John. Now get it in gear - and good luck.

(slapping Nick on the arm)

Cover this old fucker's ass, DP.

Nick winks.

ANGLES

The team members quickly shake hands with Buadaeng and Southard and climb aboard the plane. Southard and Buadaeng watch as the engines crank up and the plane taxis toward the flight line.

EXT. SKY - NIGHT

The black DC-3 flying in the black night.

INT. AIRPLANE

Kelly, Nick, Doc and Randy sitting in the red-lit cabin of the aircraft with the two containers packed with weapons, ammo, scopes and other equipment. The CREW CHIEF comes back into the cabin from the cockpit and alerts the team as he moves toward the rear, donning an oxygen mask.

CREW CHIEF

Go on oxygen now. We're gonna depressurize. We'll be orbiting the drop zone in about zero-five.

ANGLES

The team members put on their masks and turn on the

valves to their small oxygen tanks strapped to their front packs.

KELLY

Check your altimeters.

They lean in and all check the settings on their wrist altimeters. The crew chief, after listening on his head set to orders from the cockpit, gives them a thumbs up and slides open the door as the plane engines flood the interior with noise. The team members are on their feet. They all put on their night vision goggles. Doc and Randy grasp the handles on their container and move to the ramp, Kelly and Nick with their container follow. The crew chief harks to another word over his headset, looks out the door then turns back.

CREW CHIEF

The marker's on and working.  
Ready?

The team members all give him a thumbs up. Crew chief gives them a "go" wave and Doc and Randy are out the door with their container.

EXT. SKY

Doc, Randy and container plunging toward earth.

INT. AIRPLANE

The crew chief looks down then waves Kelly and Nick and they go.

EXT. SKY

Kelly, Nick and container plunging toward earth.

ANGLES

on the two pairs of jumpers spiralling down in free fall, holding their containers with one hand each, the other spread to guide their maneuver toward the winking strobe light below. At the last possible moment - at 1,500 feet - they pull their ripcords. Six black chutes open - four men and two containers.

EXT. CLEARING

First container, feathering down on a small chute, THUMPS to the ground followed by two figures, Doc and

Randy, landing in their chutes. As they clear their chutes and gather them up, another THUMP is heard and Kelly and Nick land off a short distance.

#### ANGLES

Doc and Randy gather up their chutes, stow them atop the container and, after looking around through their goggles, wade through thick brush to the strobe rocket. The goggles work the same as the image-enhancing scope in the fighter plane. Everything seen through the goggles looks green but the goggles enable you to see in the dark. Doc reaches the strobe and turns it off. Both shrug out of their coveralls, and start to bundle up the chutes as Kelly and Nick arrive. Kelly motions Doc toward one side of the east edge of the clearing, Randy to the other. Doc and Randy take large high powered scopes from their packs and move out. Kelly and Nick remove their coveralls, putting all the shed gear in a single bundle. They take out entrenching tools and bury the rocket after smashing the strobe. Kelly takes out his map and he and Nick study it under a faint red penlight, occasionally looking around at the terrain. Randy returns, followed shortly by Doc. They all huddle, speaking in hushed voices.

RANDY

The north trail down looks good. Pretty straight - but steep.

KELLY

Good. That's what I was hoping for. Doc?

DOC

Easy slope on the south. But lots of twists and turns.

NICK

Perfect!

RANDY

Looks like there's a good place to cache about halfway to the village.

KELLY

Right. Okay, lets move down there and get organized.



They pick up the containers and move out slowly, heading down the steep trail.

EXT. CACHE - NIGHT

The team members unpacking the containers and shuffling some of the equipment around into their packs and sacks.

KELLY

Let's look at our recon positions then get the cache covered. We won't know what else we'll need until after we recon.

The team gathers round the map as Kelly points out the surveillance positions.

KELLY

Doc, you take the southeast. Nick, the southwest. It's high enough so you can give covering fire if we get anything unexpected. I'll be on the northwest here. Randy, you got the river.

RANDY

(running his finger on the map)  
The road runs right along the bank. Can I take out their vehicles if I see them, chief?

KELLY

How you gonna do that?

RANDY

Tape spike rolls to the tires.

KELLY

(to Nick)  
What's this kid talking about?

NICK

New James Bond shit.

KELLY

(to Randy)

I'd be more inclined to deal with the vehicles with the 79 if and when they try to use them to chase us.

RANDY

Okay, I'll only do it if it's absolutely safe.

NICK

(looking at sky)

Let's get a move on, it'll be light soon.

KELLY

Okay, reassemble here again after dark.

(looks up)

POV

Sky growing light.

REVERSE ANGLE

Kelly frowns at the impending sunrise. They grab their packs and sacks, lower their goggles, and move out.

EXT. MUANG LI VILLAGE - DAWN

TRACKING tired bandit guards lounging about, other bandits sprawled asleep around the outside of the general store, villagers sleepily emerging from their hooches to start their day's work.

EXT. POOL'S HOOCH

Pool, Quan and Chi come out of their guarded hooch carrying camera equipment and start across the village square.

EXT. HILLSIDE

Nick watching.

NICK'S POV

As they walk across, Pool stops, looks around thoughtfully.

REVERSE ANGLE

Nick chuckles murmuring to himself:

NICK  
Good old Mike. He's as sharp  
as ever. He senses it.

Nick makes notes.

EXT. KHANH SAT'S HOCH

Khanh Sat lurches out of his hooch to the edge of the porch and takes a leak.

REVERSE ANGLE

Kelly watching through his scope.

POV THROUGH SCOPE

A leering grin sweeps Khanh Sat's big face. SWISH PAN to what he sees. Peg and Archie exit the girls' hooch across the street from Khanh Sat's.

REVERSE ANGLE

Kelly huddled over his scope tense at the sight of his lady.

INTERCUT

Kelly peering at her. After days in the steamy jungle she looks as sultry and desirable as ever. We can almost feel Kelly holding back the urge to chuck the plan and run down there and get her now. As she and Peg walk by a bandit guard he suddenly laughingly gives Archie a stiff, hard goose with his rifle barrel and knocks her forward.

KELLY

cringes and seethes.

KELLY  
Okay, buddy. I'll remember  
you.

He pulls away to make notes then goes back on scope.

EXT. RIVER

Randy, hidden in the foliage, watching the road  
running along the river bank, taking notes.

POV

Two villagers walk past the jeep and two Land Rovers  
to one of the beached boats. As they prepare to  
launch it, one of the men gets down almost under the  
hull to heave.

REVERSE ANGLE

Randy folds and pockets his notebook and crawls  
toward the vehicles.

EXT. VILLAGE SQUARE - DAY

Three bandit guards watch Archie brushing Peg's hair.  
Peg is seated on a log, smoking a cigarette. In  
front of her is Pool screwing the zoom onto the  
camera. Quan and Chi are unpacking cases.  
Rawles is scrutinizing the surrounding area.

RAWLES  
If we could just make up  
something about this place that  
would justify our staying here  
and shooting for a week.

POOL  
I don't think so, Evan. It  
looks just like all the other  
hamlets we've stopped at.

RAWLES  
We gotta think of something.

Rawles looks through the viewfinder.

## POV THROUGH CAMERA

He focuses on villagers who on this try slide the heavy boat into the water. Then he PANS along the river past the parked vehicles, stops and PANS BACK.

## INTERCUT

Rawles' reactions to what he sees through the long lens. Somebody wearing camouflage fatigues and black web is underneath the jeep.

RAWLES

Who ... ?

Rawles ZOOMS IN on Randy taping spike rolls on the upper hidden portion of right rear tire tread. No bandits or villagers are anywhere around him.

RAWLES

(whispers)

Mike.

POOL

(helping Quan)

What?

Rawles shoots a quick glance at the guards and then to Pool:

RAWLES

Take a look through the camera.

Pool bends and looks through the viewfinder.

## POV THROUGH CAMERA

Randy finishes taping, slides out from under the jeep and crawls into the foliage.

## REVERSE ANGLE

As Pool straightens up he casually knocks the camera askew, turns around, glances at the guards and looks at Rawles, Peg and Archie who are looking at him.

RAWLES

(softly)

Did you see him?

POOL  
(restrained)  
Sonofabitch, I did.  
(grins)  
They found us. I knew it.  
They're here.

PEG  
Thank God! When do you think  
they'll ... ?

POOL  
(looking around)  
I can't see it happening before  
tonight.

SLOWLY PAN OVER TO Archie wearing an expression of  
pride, hope and relief.

EXT. STORE - DAY

Khanh Sat seated at a large table setup outside the  
village general store with Pool, Peg, Archie and  
Rawles. Khanh Sat is gorging down food and drinking  
rice wine as frightened villagers replenish his plate  
and glass.

KHANH SAT  
I love Americans. That is why  
you my guests. Goddamn I fight  
VC in Laos with Special Forces.  
You bet. I numbah-one company  
commander. You tell them, eh?  
Old buddy, Mike.

POOL  
Damn right, Hotshot.  
(to the others)  
That's what we used to call  
Khanh Sat, "Hotshot." He was  
one mean mother. Ran the best  
Laotian striker company in  
Laos. Kicked the VC's butts.

KHANH SAT

Ah-right! Mike know. He go on operations with Khanh Sat, make movie. Big fights with VC couple times, eh? But Khanh Sat beat VC bad when they ambush us one time. Right, Mike?

Pool nods energetically and toasts Khanh Sat with his glass of wine. Khanh Sat downs his wine and stands up.

KHANH SAT

Okay. Time to go. We move out.

He grabs the bottle and starts to walk away. Pool, Peg, Archie and Rawles exchange puzzled looks. Pool stands and trots after Khanh Sat.

POOL

Hey, Khanh Sat?

KHANH SAT

(stops and turns)  
What?

POOL

I thought we were gonna start shooting?

KHANH SAT

No more shoot here. We wait until we cross border into Laos. Much better. My own people there. I don't wanna stay here no more.

Khanh Sat walks off. Archie and Peg catch up. Peg darts after Khanh Sat.

PEG  
Khanh Sat?

KHANH SAT  
(stops)  
Yeah?

PEG  
But I wanted to interview you about your experiences. Inside your quarters. Why not do it right here, today?

KHANH SAT  
Interview? Today? Why this place?

PEG  
What's the difference where we do it?

She glances behind her. Archie casts her eyes at the ground. Peg turns back to Khanh Sat.

PEG  
(throaty)  
I'm anxious to get started.  
How 'bout it, Hotshot?

Khanh Sat looks at her. Peg manages a demure smile. He unfolds a lecherous grin.

INT. KHANH SAT'S HOOCH - DAY

He has pillows arranged all around and on the sleeping mat against the wall where he is positioned with another bottle of wine, smirking in anticipation of what is to be. He pours himself three quarters of a large glass of wine and downs half of it. Then he downs the rest and refills it. We hear footsteps on the porch and Khanh Sat perks.

REVERSE ANGLE

Peg enters, then Archie troops in too.



KHANH SAT

(points at Archie)

Why she here? You, me, only supposed to talk, make plan for interview.

PEG

Your adventures are very important, Khanh Sat. We must make sure we get all the information correct. So Archie must be here to interpret -

KHANH SAT

Khanh Sat not need interpreter! Never need interpreter! Speak English damn good.

PEG

Of course you do. But it really is necessary. Trust me, Khanh Sat. This is what I do for a living.

KHANH SAT

Okay, okay. Come, you sit here with me.

(to Archie)

You sit over there. Keep mouth shut.

Peg wades her way through the pillows to sit beside Khanh Sat, pulling out her notebook. Khanh Sat pours her a glass of wine, takes the notebook out of her

hand and tosses it, replacing it with the glass of wine.

KHANH SAT  
Have some wine, eh?

He drapes his arm around her shoulder.

PEG  
Thank you.

He takes a long drink from his glass. Peg takes a sip of her wine and smiles at him.

PEG  
I'll need my notebook.

He smiles back and gets his arms firmly set around her shoulder, slips his hand up to her breast and grins. She edges away a little, moving her hand to remove his.

KHANH SAT  
(irritated)  
What matter with you? I think you like Khanh Sat, you come to my house.

PEG  
But I do. You are a very interesting man. I want to get to know you better.

KHANH SAT  
(big grin and moves in again to grab her breast)  
Okay! You know me good pretty soon!

This time, Peg scrambles her way out and moves off the bed altogether.

KHANH SAT  
What? What wrong with you?

PEG

Look. You are a very interesting man. I admire you, your courage, your power. But we must talk. I must get to know you well before I can feel that close to you. Do you understand?

KHANH SAT

(pissed off)

You goddamn Americans. Too much talk.

(waves)

Get out! We do interview later. Go back to your house. Khanh Sat must think. Go!

He glares as they leave, then starts to throw the bottle as Lu enters.

LU

(Laotian subtitles)

When are we leaving, boss?

KHANH SAT

(angrily)

When I say so, you asshole!

LU

Yes sir!

Lu quickly ducks out. Khanh Sat sits back, takes a long pull off the bottle and starts to calculate what to do next.

EXT. CACHE - DAY

Kelly, Nick, Randy, Doc regrouped at their cache and huddled over a composite drawing. Kelly is pointing to marked hooches on the diagram as he speaks in hushed voice.

KELLY

Doc, you'll move in, take out this hooch and get the people headed up the trail.

INSERT

The drawing incorporates each team member's sketches and notes.

DOC (O.S.)

Check.

ANGLES

KELLY

Randy, you move in again from the northeast. Get the distraction going and move through taking out this hut. Head them to Doc on the trail and cover me.

RANDY

Gotcha, chief.

KELLY

When the noise peaks, I'll move in and take out the hut with the girls. Randy, when I come out be ready to help me with them. Nick, this whole thing is in your hands. You cover the world from here. Blow everything away that even looks like it might get in the way.

NICK

A pleasure.

KELLY

(pointing on map  
again)

When we get here, I'll bust  
radio silence. You got to hold  
until you get the word.

(beat)

I think we got all the bases  
covered. All we gotta worry  
about is something unexpected.

SMASH CUT

EXT. ROAD - DAY

A dusty beatup wreck of a red 1963 Buick 4-door sedan  
rattles over a washboard dirt road through the jungle  
approaching CAMERA.

BUICK - MOVING

Riding in the back seat is opium warlord CHUNG FO,  
60, wearing a dusty pinstripe suit flanked by two  
lieutenants. In the front are three more.

CHUNG FO

(Laotian subtitles)

After fifty years of work I  
deserve better than having a  
retarded nephew who wants to be  
a movie star.

LIEUTENANT

I agree with all my heart,  
venerated one.

CHUNG FO

If it were not for my dear  
sister, I would finish off the  
son of a bitch once and for  
all.

LIEUTENANT

So true, my chief.

CHUNG FO

Well, the wretched slob will  
soon sample the ire of Chung  
Fo.

Buick rattles away into the green stack.

INT. GIRLS' HOOCH - NIGHT

Archie and Peg seated upright on their sleeping mats on the floor with their eyes on the door. In front of Archie is a small Buddha and candle which she must have found in the hooch.

PEG

Now I know how hostages in a hijacked airliner must feel.

ARCHIE

Try to relax while we wait,  
Peg. Would you like me to  
teach you my prayer to Buddha?

PEG

No thanks, honey. You just say  
it for both of us.

ARCHIE

That is what I have been doing.

Suddenly ...

WHAACCKK!

Khanh Sat with wine bottle kicks open the door and staggers inside.

ANGLES

Archie and Peg jump, startled. Khanh Sat motions to the guard CHANG who has followed him in. Chang grabs Archie by the arm hustling her out the door as she tries to hang back. Khanh Sat leers at her.

PEG

This is very rude, Khanh Sat!  
Breaking into a girl's room,  
uninvited!

KHANH SAT

(very drunk, waving  
the bottle)

No, no. Not rude. Bring gift.  
We have little wine, little  
interview, eh? I ask first  
question, yellow flower. How  
you like it, eh?

He makes an obscene motion with his fingers.

PEG

(defiantly)

With a man I love!

Khanh Sat takes a big pull of wine that almost  
topples him.

KHANH SAT

You say no can love Khanh Sat?

PEG

I don't know. Maybe I could  
and maybe I couldn't. I don't  
know you. Love must grow -  
slowly. Don't rush it.

KHANH SAT

You lie! No bullshit Khanh Sat  
no more!

He reaches out, grabs her T-shirt at the neck and  
rips it away. She tries to cover her bare breasts  
with her arms. Khanh Sat reaches down and angrily  
starts pulling at her jeans, letting the bottle fall  
so he can use both hands. Peg is frightened, losing  
to his drunken strength as he tries to fend him off.  
As he pulls with both hands, trying to get the jeans  
down, she tries to kick him in the crotch, falling  
over backward, legs in the air and jeans pulling to  
her ankles in his grip. Khanh Sat pulls the jeans  
off and throws them over his shoulder.

PEG

(gasping)

Go ahead, you pig! Rape me!  
It's the only way you're gonna  
get it, you dirty bastard.

He has a hard time keeping his balance as he removes  
his pants.

KHANH SAT

Rape? Khanh Sat no rape. This  
just, how American say,  
friendly romp in hay, eh?  
Khanh Sat no rape. All women  
love big Laotian buffalo.

We note that Khanh Sat wears designer bikini  
underwear. As he starts to lower himself towards  
her, the frantic Peg spies the wine bottle. She  
grabs it and smashes Khanh Sat on the side of his  
head ...

CRRAAASH!

Khanh Sat drops face forward like a stone. Peg,  
terrified, doesn't know what to do next.

PEG

Oh my God my God my God ...

She wants to cry but she knows that won't do any  
good. He's bleeding like a stuck pig but he's still  
breathing, he isn't dead, and sooner or later the  
bastard's going to come round. She looks out the  
front window and sees guards not too far away. There  
is a rear window which is rather high from the floor.  
Somehow she climbs out the rear window.

EXT. GIRLS' HOOCH

Peg drops to the ground quietly and starts toward the  
village perimeter but stops when she encounters more  
bandit guards. She turns around and quietly walks  
the other direction. She spots Rawles' hooch and  
walks with increasing speed toward it.



EXT. RAWLES' HOOCH

Peg hurries onto the porch and enters Rawles' hooch.

INT. RAWLES' HOOCH

Rawles is getting to his feet. So is Chi.

RAWLES

Peg? What're you doing here?

Peg crumbles to the floor and starts to sob.

PEG

(crying)

He's going to come to, Evan ...  
and he's going to kill me ...  
Oh God ...

Rawles gently puts his arm around her. He knows the situation is very bad.

RAWLES

Hey, listen. Really.  
Everything's gonna be alright.  
You'll see, Peg. Everything's  
gonna be ... just fine.

PEG

(sobbing  
uncontrollably)

No ... it's ... not!

EXT. HILLSIDE - NIGHT

Nick laying out an assortment of high tech weaponry. He has the large scope set up. Satisfied he is ready, he starts looking through the scope focusing on the river.

POV THROUGH SCOPE

Near the docks, the green figure of Randy comes into view.

REVERSE ANGLE

Nick watches until he is satisfied Randy is ready. He swings the scope, checking on Doc.

POV THROUGH SCOPE

Doc in position.

REVERSE ANGLE

Nick moving the scope.

POV THROUGH SCOPE

Kelly in position.

REVERSE ANGLE

Nick moving the scope.

POV THROUGH SCOPE

Store in the village square. Several bandits sitting on the porch.

NICK

pulls away from scope and shoulders an oversize M-79 60-mm launcher with its own night scope mounted on it and takes aim.

EXT. STORE

In the dim pre-dawn light, there is the sound of a muffled cough. Then a beat. Then ...

BWAAAMMMMMMM-FLOOOOMMMM!

The store erupts in the explosion of a WP shell direct hit that scatters plumes of white smoke, phosphorus cinders and bandits all over the place.

EXT. RIVER

Doc crouched in position, as the store explodes, waits a beat then hits one of several buttons on the small transmitter he holds in his hand.

POV

A boat beached upward from the dock explodes ...  
 BWAAAMMMMMMM-FLOOOOMMMM! ... followed almost  
 immediately by another below the dock  
 BWAAAMMMMMMM-FLOOOOMMMM!... and another ...  
 BWAAAMMMMMMM-FLOOOOMMMM!

BANDITS

shouting and starting toward the exploding boats, firing. Others, jump in the vehicles, start the engines and pull out.

ANGLES

on the spike rolls puncturing and ripping tires to shreds.

EXT. ROAD

Chung Fo riding inside his '63 Buick hears the explosions going off to the south.

CHUNG FO

What the hell is that? Another  
folly by my asshole nephew?

(to driver)

Step on it!

BUICK

accelerates into the ink.

EXT. RAWLES' HOOCH

Randy hits the porch and with almost no noise and little flash silently submachineguns the guards.

INT. RAWLES' HOOCH

Randy busts through the door. Rawles, Chi and Peg are flat on the floor.

RANDY

Move it! Move it! Move it!

Chi, Rawles and Peg are up.

RAWLES

(to Randy)

What took you so long?

RANDY

Out!

Randy shoves them out the door.

EXT. RAWLES' HOOCH

RANDY  
Across the square! Toward the  
hill! Get going!

Peg, Rawles and Chi take off running and fall in with Pool, Quan and Doc. They run past a latrine.

INT. LATRINE

Chang finishes lashing Archie's hands behind her back. He has already lashed her feet. He picks up his M-16 and runs out firing, leaving Archie on the damp stone floor. As soon as the bandit is gone, Archie struggles violently to get loose.

EXT. GIRLS' HOOCH

Kelly comes up fast on the side of the porch. As Randy did - no noise, no flash - Kelly cuts down the two guards, who are looking toward the store and docks, with his silenced submachinegun. Happily, one of them was the bandit guard that goosed Archie. Kelly kicks open the door and jumps inside.

INT. GIRLS' HOOCH

From the shadows, Khanh Sat clad only in camouflage shirt and his designer underdrawers lunges at Kelly with his commando knife. Kelly grabs Khanh Sat's wrist and slings the huge animal crashing to the floor. They roll and wrestle.

EXT. GIRLS' HOOCH

Randy running toward girls' hooch, scattering a bagfull of toe-popper torpedos around the ground behind him. He takes a position on the porch, crouched, shooting at bandits who are now starting to multiply and consolidate.

RANDY  
(hollers)  
CHIEF!... HEY, CHIEF?

INT. GIRLS' HOOCH

Kelly and Khanh Sat struggling, groaning, fighting. Khanh Sat still with knife and he's a strong bugger, perhaps stronger than Kelly.

KELLY  
Inside, kid ... inside!

EXT. GIRLS' HOOCH

Randy runs inside.

INT. GIRLS' HOOCH

Randy immediately recognizes Kelly's opponent.

RANDY  
Khanh Sat!

KELLY  
(still locked)  
Don't ... kill ... him ...

Khanh Sat lunges for Randy, but Randy hits him on the side of the head with the machine gun butt ...

CRRAAACK!

Khanh Sat slumps. Randy grabs the knife and pulls Khanh Sat to his feet. Kelly picks up his machine gun.

KELLY  
How we doing?

Randy goes to the door and opens fire on approaching bandits.

RANDY  
I've got Peg and the guys.  
Where's Archie?

KELLY  
You haven't seen her?

RANDY  
No.

Kelly violently grabs Khanh Sat by the throat.

KELLY  
Where's the Thai girl?

KHANH SAT  
I not know.

Kelly cocks his 45.

KELLY  
You got three fuckin' seconds  
to figure it out!

Randy firing at the bandits surrounding the hooch:

RANDY  
Chief, we got to get the heck  
out of here!

KELLY  
In a minute.  
(to Khanh Sat)  
Two seconds ...

KHANH SAT  
I tell truth ...

Suddenly .... BWAAAMMMMMMM-FLOOOOMMMM!... a grenade blows away a quarter of the hooch exposing Kelly and Randy to direct fire and opening a six-inch gash on Kelly's right arm.

RANDY  
Let's go!

KELLY  
(to Khanh Sat)  
You're coming with us! Move!

EXT. GIRLS' HOOCH

Randy lets go a fusillade of silent machine gun fire as he and Kelly and their prisoner run.

EXT. LATRINE

Archie has rolled outside the latrine and is on her back with her lovely legs raised, furiously working the rope binding her feet against an edge of the latrine's corrugated tin siding.

ANGLES

Finally the rope snaps. Archie gets to her feet, hands still tied behind her back and starts running. Suddenly a hand comes out of nowhere, grabs her hair and pulls her down on the dirt. She lands hard. It is Chang. As he drags her by the throat back into the latrine, she sees Kelly, Randy and Khanh Sat in

the distance heading for the hillside. She manages a gagging holler which Chang cuts off by tightening his grip.

EXT. HILLSIDE

Rawles, Chi, Peg, Pool, Quan, Doc scrambling, huffing and puffing their way up the trail.

DOC  
C'mon! Keep it moving! Follow  
me, let's go!

Rawles, gasping, is looking around at the group.

RAWLES  
Where's Archie? Where's my  
guide?

DOC  
Don't worry. Somebody's got  
her. Just keep moving!

Nick on the scope as the group begins arriving.

POV THROUGH SCOPE

Khanh Sat, Kelly and Randy green in the distance racing toward him.

REVERSE ANGLE

DOC  
(looking off)  
What the hell is that?

NICK  
What?

DOC  
(points)  
Over there!

Nick swings the scope toward the sound of an approaching vehicle.

POV THROUGH SCOPE

Chung Fo's Buick approaching a position below Nick but above Khanh Sat, Kelly, Randy so as to cut them off.

EXT. HILLSIDE

NICK  
 What the fuck? Who ... Where  
 did they come from?

Nick pulls away from the scope, shoulders the 60-mm launcher again and coughs a round ...

BWAAAMMMMMMM-FLOOOOMMMM!

Buick slides to a stop. Chung Fo and his group exit the car.

INTERCUT

Randy, Khanh Sat, Kelly trudging up the long hill.

ANGLE

Chung Fo and his group commence firing ... BAAAMMMMM!  
 ... BAAAMMMMM! ... BAAAMMMMM!...

REVERSE ANGLE

Randy, Khanh Sat and Kelly now taking intensive fire from the flank as well as the rear. They have to jump in hole. Kelly losing blood from the gash in his arm.

NICK

fires another round ...

BWAAAMMMMMMM-FLOOOOMMMM!...

a 60-mm HE round explodes. Two of Chung Fo's the lieutenants are blown to pieces. The old man is showered with dirt.

CHUNG FO  
 Spread out! Spread out!

NICK

fires again ...

BWAAAMMMMMMM-FLOOOOMMMM!

The Buick and another lieutenant go up in flames.



## ANGLES

Randy, Khanh Sat and Kelly taking fire running up the hill. They make it to the top and join the others. Everybody reacts to Khanh Sat.

PEG  
Oh Christ ...

DOC  
What the hell ...?

POOL  
Sonofabitch!

KELLY  
Whoa! Everybody hold it a minute, damn it!

RAWLES  
What's he doing here?

KELLY  
Somehow they switched hooches. They've still got Archie but we got him!

## EXT. VILLAGE SQUARE

Bandits are still running around firing everywhere. Chung Fo, trying to regroup and position the men, dodging around and placing them, realizes that there is no more incoming fire. He stands, fires a burst in the air and shouts.

CHUNG FO  
(Laotian subtitles)  
CEASE FIRE! CEASE FIRE, YOU  
WOMEN! YOU ARE SHOOTING AT  
GHOSTS, YOU ASSHOLES!

The firing dies out.

CHUNG FO  
KHANH SAT! LU! CHANG!

Lu and Chang move toward him.

CHUNG FO  
 (to Lu)  
 Alright, you worms, what  
 happened here?

Both Lu and Chang chime in trying to answer.

LU  
 The store blew up!

CHANG  
 Then the docks and boats!

LU  
 We were attacked!

CHANG  
 By at least a battalion!

CHUNG FO  
 Shut up! Your mouths spout  
 diarrhea but your brains are  
 constipated!  
 (to the entire group)  
 Where is my nephew?

Nobody knows.

CHUNG FO  
 Who saw him last?

CHANG  
 He was drunk. He went to the  
 house of the American woman and  
 sent away the Thai woman.

CHUNG FO  
 Go look in the house!

Chang and another bandit run over to the girls' hooch

CHUNG FO  
 (furious)  
 Where is the Thai woman?

Several of the men point into the hooch beside them.

CHUNG FO  
 Bring her out here!

EXT. GIRLS' HOOCH

Chang hollers from the porch:

CHANG  
Khanh Sat is not here! He is  
gone! So is the American  
woman!

EXT. VILLAGE SQUARE

Guards come back dragging Archie with them.

CHUNG FO  
(to Archie)  
Do you know where my nephew is?

ARCHIE  
No, sir.

Chung Fo looks at her then around the village, pondering. As the bandits return from the other hooch, one steps on a toe-popper and falls, wailing. Chung Fo looks that way, carefully walks over and picks up an unexploded torpedo. He looks it over, thinking again, then looks up toward the hill.

CHUNG FO  
Battalion, my ass!

He crosses, cups his hands and hollers up toward the hill:

CHUNG FO  
HEY, AMERICANS! I KNOW YOU  
THERE! TALK TO CHUNG FO,  
SCABBY LIZARDS!

EXT. HILLSIDE

Kelly reacts to the echoing faraway shout from the village as Doc dresses the gash in his arm.

KELLY  
Chung Fo?

Nick peers through the scope.

NICK

Damn! It is that salty old bandit!

(pulls away from scope)

Look, John, let me go talk to him. I speak his language. Let me give it a shot.

CHUNG FO (O.S.)

Listen, you dogs! I have a woman! Maybe you got Khanh Sat!

EXT. VILLAGE SQUARE

CHUNG FO

(continuing)

YOU NOT LET HIM GO IN FIVE MINUTE, I KILL THIS WOMAN!

EXT. HILLSIDE

Nick looks at Kelly. Kelly nods okay, talk to him. Nick moves away from the group's position carrying his M-60 machine gun. He slips in behind a rock cover before he shouts back down the hill through cupped hands.

NICK

YOU'RE DAMN RIGHT WE GOT HOTSHOT! YOU SEND THE WOMAN UP THE HILL IN TEN MINUTES OR WE CUT OF KHANH SAT'S HEAD AND ROLL IT DOWN!

EXT. VILLAGE SQUARE

Suddenly a bandit turns and starts firing a burst toward the hill. It scares Chung Fo out of his wits. The old man slaps the bandit's gun away, then grabs it, throwing the man to the ground. Then kicks him repeatedly as he curses him:

CHUNG FO

Idiot! Your brain is made of  
cow dung!

(to all the men)

Listen to me, you ignorant  
turds! I fear that our comrade  
is in the hands of truly savage  
American dogs. If this is so,  
we have trouble. Come, we must  
make a plan.

EXT. HILLSIDE

Kelly hunched over the scope as Doc bandages his arm.  
Randy standing over them.

RANDY

What are they doing?

POV THROUGH SCOPE

Chung Fo and bandits talking.

KELLY (V.O.)

They're sure thinking about it.  
It looks like a sandlot  
football huddle down there.

He pans to Archie sitting on the dirt in front of a  
bandit with an M-16 pointed at her head.

REVERSE ANGLE

Kelly stands up and walks over to the edge of the  
clearing. He looks up at a thousand stars in the  
clear night sky.

EXT. HILLSIDE - DAWN

The only thing going according to schedule is time.  
Randy is on the scope. Khanh Sat is sitting  
sullenly, his hands bound in front of him with a rope  
from them tied to a tree, watched under Doc's gun.  
Nick looks at Kelly silent. After a few moments,  
Nick speaks.

NICK

He'll agree to an exchange. He  
has to.

KELLY  
That's gonna be the hairy part,  
the exchange.

Kelly looks over toward Peg, Rawles, Quan, Chi and Pool.

KELLY  
We got them along, remember.  
We got to babysit them and  
cover on the exchange at the  
same time with only four of us.

NICK  
Yeah and you can bet old Fo's  
gonna try and pull something to  
save face.

Randy pulls back off the scope.

RANDY  
Hey, the old guy's moving out  
in the square looking up the  
hill!

EXT. VILLAGE SQUARE

Chung Fo:

CHUNG FO  
HELLO! HEY, AMERICAN! NOW YOU  
LISTEN!

EXT. HILLSIDE

Nick winks at Kelly and moves away again from the group before entering the hailing match with Chung Fo.

EXT. VILLAGE SQUARE

Chung Fo stands apart from the bandits in the square, looking toward the hill as he waits for an answer.

EXT. HILLSIDE

NICK  
START TALKING, MY FRIEND!

EXT. VILLAGE SQUARE

Chung Fo straining trying to pinpoint its location.

NICK (O.S.)

(continuing)

I'm anxious to start cutting up  
your nephew!

CHUNG FO

WAIT! WE DO SWAP! WE TRADE!  
BOTH GOT SOMETHING FOR TRADE!

EXT. HILLSIDE

NICK

MAYBE! WHAT'S YOUR DEAL!

EXT. VILLAGE SQUARE

Chung Fo's lieutenant whispers something to him.  
Chung Fo nods.

CHUNG FO

(to Nick)

JUST A MINUTE!

EXT. HILLSIDE

As Nick waits, looking down, he is startled as Rawles  
scrambles over to him anxiously.

NICK

Dammit, get back over there!

RAWLES

No, listen to me! You got to  
get the film we shot in the  
exchange!

NICK

(irritated)

Fuck the film! Now get outta  
here!

EXT. VILLAGE SQUARE

Chung Fo:

CHUNG FO  
GIVE US KHANH SAT! GIVE YOU  
WOMAN! OKAY?

EXT. HILLSIDE

Nick starts to cup his hands to call back but is distracted by Rawles pulling at his arm.

RAWLES  
Listen to me, Nick! We got Khanh Sat's whole route from here to Cambodia on film! You understand? His whole setup! It'll be very useful to the Drug Enforcement Agency, the CIA, Customs, the FBI ... Christ, even the Delta Force might be able to use it!

NICK  
Okay, okay. Now get back over there.

RAWLES  
Thanks, buddy.

Rawles scampers back to the rest of the group..

NICK  
(to Chung Fo)  
AH, NOT QUITE, OLD MAN! ONE MORE THING! WE WANT THE FILM, TOO! THE MOVIE!

EXT. VILLAGE SQUARE

Bandits huddled around Chung Fo telling him why that's a lousy idea.

CHUNG FO  
(to Nick)  
NO! NO MOVIE! TRADE KHANH SAT FOR WOMAN! NOW!



EXT. HILLSIDE

NICK  
NO MOVIE? OKAY, YOU SENILE  
MONKEY! I HAVE WORK TO DO. I  
THINK I WILL CUT OFF YOUR  
NEPHEW'S BALLS FIRST!

EXT. VILLAGE SQUARE

CHUNG FO  
(to himself)  
If only it were not for my  
little sister ...  
(to Nick)  
OKAY! OKAY, FILM TOO! WE MAKE  
TRADE!  
(pauses)  
YOU BRING KHANH SAT HERE! WE  
GIVE YOU WOMAN!  
(Laotian subtitle)  
And a grenade up your ass.

EXT. HILLSIDE

NICK  
YOU JUST SIT AND HOLD YOUR  
HORSES FOR FIVE MINUTES!

Nick makes his way back in to rejoin Kelly and the others.

KELLY  
What's this shit about the  
movie?

NICK  
(grins)  
Always ask for more than you  
want.

Not seeing the humor, Kelly shakes his head and scrutinizes his map.

KELLY  
The drop zone's the spot. We  
know it. We can get there fast  
from here. They've only got  
one feasible route.

Nick nods agreement. Kelly beckons the entire group.

KELLY

I want everybody to understand  
this.

They huddle over the map.

EXT. TRAIL - DAY

The bandits move along the trail quickly but cautiously in classic Nam formation - point guard, main body, and rear guard. Archie is bound and led on a leash by Lu, kept close to Chung Fo in the center of the group, carrying a map.

CHUNG FO

(to Lu and Chang)

... But when we get there, they  
cannot spread their security  
too far. You two will be able  
to flank them.

EXT. ANOTHER TRAIL - DAY

The mini Delta team and rescued film crew are moving in almost a mirror image of the bandits.

ANGLES

Randy is well in front, scouting on the point, watching the flanks. Kelly and Nick are herding the main body. Pool, Quan, and Chi are armed and marching warily. Rawles is happy he has the pleasure of tugging Khanh Sat along on his leash. He is none too gentle about it. Doc is watchfully moving behind them as rear guard. Presently the group reaches the west edge of a clearing.

EXT. CLEARING

Kelly and Nick walk up to the edge of the clearing with Khanh Sat. Behind them, back in cover, are Pool, Rawles, Quan, and Chi - all armed. Nick is standing, surveying the area to the east through the scope in daylight mode.

POV THROUGH SCOPE

Bandits approaching.

NICK (O.S.)  
I got 'em - a group of about  
ten coming in along the center.

REVERSE ANGLE

NICK  
(continuing)  
Spreading a bit. Security.  
Rest are settling in there.  
(to Khanh Sat)  
Looks like you might make it,  
hotshot. Too bad.

Kelly gets on the radio.

KELLY  
Three. Four. Coming up on us  
now. Watch those flanks.

EXT. JUNGLE

Randy listening on his radio. He takes up his scope and starts carefully checking the area to the north and east.

ANGLE

Doc listening on his radio moves a bit to a better vantage point and uses his scope to scan to the south and east.

REVERSE ANGLE

Chung Fo and bandits stop when they reach the east edge of the clearing.

EXT. CLEARING

Nick hands the scope to Kelly.

NICK  
(cups hands and  
hollers)  
Okay! You ready there?!

CHUNG FO

CHUNG FO

Almost ready! Want one more  
thing! Money! You get woman  
and movie! For only one Khanh  
Sat! No good! Want money,  
too!

REVERSE ANGLE

Kelly, Nick and Khanh Sat.

KHANH SAT

(Laotian subtitles)

Greedy goat! Toothless snake!  
I will rip his tongue from his  
senile mouth and shove it up  
his wretched ass!

NICK

Hope you got a wad of dough in  
your shirt, sport, because we  
ain't paying.

KHANH SAT

(pleading)

But you must! You must.

(threatening)

You listen, bastards! You not  
pay, your goddamn woman dead!  
You pay!

Nick just looks at him. Kelly manages to, too.

KHANH SAT

What? What! I have nothing!  
No money! Check my pockets.

Kelly suddenly yanks up Khanh Sat's camouflage jacket  
to reveal a money belt jacked above his waist.

KELLY

Oh, yeah? What you got in  
here?

Nick rips it off his body, unsnaps the flap and dumps  
diamonds into his palm.

KHANH SAT

No!

NICK  
You got too many bad habits to  
be broke, hotshot.  
(to Chung Fo)  
Okay, Chung Fo! We agree! We  
have diamonds! Okay?!

REVERSE ANGLE

Chung Fo with a guard who has Archie on a leash.

CHUNG FO  
Diamonds? Maybe okay! But we  
meet in middle! Check  
diamonds! I bring woman! You  
bring Khanh Sat!

NICK  
Agreed.

KELLY  
(to Khanh Sat)  
Let's go.

WIDE

Nick walking holding the bag in the air. Kelly  
leading Khanh Sat by his leash. Coming the opposite  
direction, Chung Fo pulls Archie on her leash.

CLOSE

on Kelly. A smile creeps across his face.

CLOSE

on Archie. She smiles back.

FULL

Another bandit carries the film. Both groups walking  
toward the center of the clearing. Chung Fo glances  
toward both flanks as he moves.

EXT. JUNGLE

Bandits moving slowly in the foliage on the flanks  
well behind Chung Fo's pace.

EXT. CLEARING

The two groups warily approach each other, stopping opposite each other at the center of the clearing.

NICK  
Morning, fellas.

CHUNG FO  
(holds out his hand)  
Show me your diamonds.

Nick hands him the bag. Chung Fo pours the diamonds out in his hand. Kelly watching him. Chung Fo fingers them, then nods in approval, puts them back in the bag and shoves it in his pocket. He gestures to the bandit guard, who moves forward and hands Archie's leash to Kelly.

ARCHIE  
(to Kelly)  
Your arm?

KELLY  
It's okay, baby.

NICK  
(extends his hand)  
Gimme the movie, Chung Fo.

Chung Fo gestures to the guard who hands Nick a sack. He opens it, looks inside, pulls out film cans.

NICK  
(to Archie)  
Look right?

Archie leans in, looks at them and nods approval. Kelly then extends Khanh Sat's leash to Chung Fo who angrily yanks it.

CHUNG FO  
(to Khanh Sat)  
Asshole! I can only pray that  
your mother in her wisdom will  
sew your fly together so that  
perhaps your brain may  
function!

NICK

Don't forget to change his  
underwear before you take him  
home, you scabby old crocodile.  
(to Khanh Sat)  
See you around, hotshot.

KHANH SAT

Farewell, you rotting buffalo.  
If we meet again I will cut off  
your fingers and feed them to  
the dogs.

CHUNG FO

Shut up, mosquito-mouth! You  
have caused enough trouble!

Both exchange groups move cautiously back toward  
their respective positions. Kelly and Nick are  
backing up with their weapons ready as are Chung Fo  
and the other bandit guard. As the bandits reach the  
edge of the clearing, Chung Fo hollers:

CHUNG FO

ATTACK!

EXT. JUNGLE

Chang and bandits on Delta's flank rise from foliage  
and open fire ... BAAAMMMMM! ... BAAAMMMMM! ...  
BAAAMMMMM!

REVERSE ANGLE

Kelly yanks down Archie into a hasty foxhole that  
Pool, Rawles, Quan, Chi and Peg, all exhausted, have  
been digging. Nick returns fire. Then Pool.

ANGLE

Another squad of bandits on Delta's other flank open  
fire.

FULL

Chung Fo and his group firing. Khanh Sat grabs a  
pistol and joins in.

ANGLES

Kelly, Nick and Pool getting it from three sides, returning fire, and digging. Archie digging too. Rawles picks up a submachine gun and tries to join in but his doesn't fire. He looks at it puzzled.

RAWLES

(to Nick)

How the hell does this thing work?

Nick reaches over and flicks off the safety.

NICK

Let 'er rip.

Rawles does, and the burst rises skyward.

ANGLE

Randy running through foliage suddenly stops and opens fire on Chang and bandits firing at Kelly's group's position.

ANGLE

Kelly on the radio.

KELLY

(to radio)

Delta Six calling Fox Charlie.  
What happened to you guys,  
over.

HELICOPTER - FLYING

Southard sitting next to the pilot in an airborne gunship. We can see out the window another gunship flying beside them in formation.

SOUTHARD

(to radio)

This Fox Charlie, Delta Three.  
We're zero five out, and  
closing, over.

EXT. JUNGLE

Kelly punches buttons on his radio.



KELLY  
(to radio)  
Delta Three and Delta Four.  
Time for both of you to c'mon  
in. Our transportation is  
here.

ANGLE

Doc stops firing his submachine gun.

DOC  
(to radio)  
Delta Four on his way, out.

He turns around and scoots back in the direction of  
Kelly and the group.

ANGLE

Randy has a radio detonator in his hand.

RANDY  
(to radio)  
I'm a comin', Delta Six, soon  
as I set off my charges.

POV

Chang and bandits charging him, laying down heavy  
fire ... BAAAMMMMM! ... BAAAMMMMM! ... BAAAMMMMM!

REVERSE ANGLE

Randy pushes buttons.

POV

Nothing happens.

RANDY

frantically pushing buttons but there are no  
explosions.

RANDY  
Oh shit!

He flings detonator away, rolls away and returns fire  
at advancing bandits with his silenced submachine  
gun.

REVERSE ANGLE

A bandit bites the dust. The others keep firing ...  
BAAAMMMMM! ... BAAAMMMMM!

RANDY

turns to split and takes two bullets in the back of  
his left leg.

RANDY

Ahhhhh ...

EXT. CLEARING

Kelly, Nick, Archie in the foxhole.

KELLY

Nick, listen!

NICK

Yeah, what?

KELLY

Nothing, that's what! I didn't  
hear Randy's charges go off!

(to radio)

Delta Three, this is Six.  
Status, over.

ANGLE

Randy down and not moving in the foliage. His leg is  
bleeding bad.

RANDY

(to radio)

The detonator ... bad. Charges  
didn't go. Got hit in the ass.  
Gonna try and work my way outta  
here ... as long as my ammo  
lasts, out.

KELLY

grabs the 60-mm. launcher.

KELLY

(to Nick)

No way those scum're gonna take  
out any of us! Give me cover  
fire!

Kelly starts out of the trench.

ARCHIE  
Darling ...

KELLY  
Don't worry, baby, I'll be  
right back!

He kisses her and runs into the foliage as the three  
gunships appear over the treetops.

ANGLES

Randy pulling himself in back of a tree. He pulls  
out a pressure bandage from his jacket and attempts  
to get it under his pants and press it against the  
wound. As he does, Chang and another bandit step out  
of the foliage.

CHANG  
There!

The bandits swing their weapons into position to fire  
when there is a loud ...

BOOOOMMMM!

... and they are all thrown backward riddled by  
pellets from the world's largest shotgun.

REVERSE ANGLE

Kelly fires another canister from the launcher ...

BOOOOMMMM!

This one mows all the grass and any remaining  
movement of the bandits.

ANGLE

Kelly rushes in, drops beside Randy and looks at his  
leg.

KELLY  
Sounded on the radio like you  
might need a little help.

RANDY  
Nice to see you, chief.

Kelly blows off two more rounds ...

BOOOOMMMM!

BOOOOMMMM!

... one toward each flank, each drawing distant cries of pain.

KELLY

(to Randy)

Well, you gonna sit there or what?

RANDY

Can you give me a hand?

KELLY

Yeah, I guess so.

Kelly helps Randy up on one foot, and they hobble off.

EXT. CLEARING

The three gunships are firing on Chung Fo and his men, overwhelming the bandits with firepower ...

BAAAMMMMM! ... BAAAMMMMM! ... BAAAMMMMM! ...  
BAAAMMMMM! ... BAAAMMMMM!

REVERSE ANGLE

CHUNG FO

(to bandits)

Follow me! We go home to count our newly won riches!

The bandits fade rapidly away back into the thicket as the gunships hover, moving slightly higher and toward the center of the clearing, keeping an eye on the bandit movement.

ANGLES

Peg, Rawles, Pool, Quan, Chi, Nick, Doc, Randy, Archie and Kelly collect out in the center of the clearing. One gunship lands. Buadaeng and Southard hop out.

SOUTHARD  
(to the group)  
Jump in. We figured you'd done  
enough walking.

Doc and Thai medics lift Randy in. As Rawles is starting to climb aboard, Buadaeng stops him and shakes his hand.

BUADAENG  
Mr Rawles, I want to  
congratulate you. It was a  
brilliant ploy, cooking up that  
movie-making to slow the  
bandits down. It was the only  
thing that allowed us to get to  
you in time.

RAWLES  
Thanks, but it wasn't my idea.  
It was Archie's.

Kelly gives Archie a quick but proud kiss and boosts her aboard the gunship.

ARCHIE  
(to Buadaeng)  
But it was Mr. Rawles' idea to  
document those who cooperate  
with Khanh Sat on the smuggling  
route.

Buadaeng, Nick and Kelly make a last-minute check to make sure area is sanitized before they take off. The three board and the helicopter rises skyward.

HELICOPTER - FLYING

Kelly picks his way over to Doc and Randy.

RANDY  
(to Kelly)  
That is definitely the last  
time I rely on Fancy Warfare  
Equipment!

KELLY  
(to Doc)  
Is this bum gonna live, Doc?

DOC  
Yeah, he might just make it.

KELLY  
(sits)  
Damn it, I just wish we could  
have finished it up somehow. I  
hate to see that mob walk away.

SOUTHARD  
(looking out the  
window)  
Maybe they won't.

KELLY  
What do you mean?  
(looks out the  
window)

SOUTHARD  
We spoke with the People's  
Laotian Army and told them they  
may want to be in the  
neighborhood today.

KELLY'S POV

The view expands to reveal a column of Laotian army  
vehicles about a kilometer ahead rolling straight  
toward Chung Fo, Khanh Sat and their merry men  
walking north.

SOUTHARD (O.S.)  
(continuing)  
Believe it or not the Commies  
take a dimmer view of drug  
pushers than we do.

REVERSE ANGLE

Kelly shakes his head, smiles and puts his arm around  
Archie.

KELLY  
You okay, little one?

Archie doesn't answer. She just squeezes her eyes  
closed and kisses her man on the lips. The gunship  
flies off in the blue.

FADE OUT