

Basic

by

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**FIRST DRAFT  
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**OVER BLACK:**

The sound of HELICOPTER ROTORS slicing through the air.

**STYLES (O.S.)**

Jesus, God. . .

**FADE IN ON:**

An ARMY HELICOPTER as it soars over the thick LOUISIANA BAYOU. Lush and green only a day ago, the foliage below has been ripped to shreds. The kind of damage that can only be done by nature.

**SUPERIMPOSE:, FEBRUARY 2 - 0630 HOURS - 32 KILOMETERS NORTH  
OF FORT MCKINLEY, LOUISIANA**

**INT. ARMY HELICOPTER (FLYING) -- SUNRISE**

Sitting next to the PILOT is COLONEL WILLIAM STYLES. Mid-40's, normally gruff, but completely cowed by the damage below. The PILOT, unfazed.

**PILOT**

Hurricane Beth, huh? Had an ex-wife  
named Beth, this is pretty much par  
for the course. This area got the  
worst of it, I hope these guys are  
all intact-

**STYLES**

That's enough, Lieutenant.

SOMEONE'S P.O.V. - RUNNING through the underbrush - ducking branches, pushing through bushes, splashing through streams. LABORED BREATHING wheezes over the sound track. We're headed for a CLEARING...

**INT. ARMY HELICOPTER (FLYING) -- SUNRISE**

The Pilot pushes his stick forward, descending to tree level.

**PILOT**

Coming up on the pick-up.

**EXT. CLEARING -- DAWN**

TWO MEN emerge from the underbrush at a run. The BIGGER MAN carrying the wounded SMALLER MAN over his shoulder. Both in ragged army cadet fatigues - ripped, muddy, and bloody. The Bigger Man lowers the Smaller Man to the ground and unshoulders his M-16. Face panicked. The sound of the HELICOPTER approaching...

**INT. ARMY HELICOPTER (FLYING) -- SUNRISE**

The unmistakable SOUND OF GUNFIRE from below.

**PILOT**

Holy shit, that's live fire!

As the Helicopter comes over the clearing, Styles and the Pilot squint down through the windscreen to see the Two Men, huddled together as BULLET HITS kick up DUST around them!

**STYLES**

Who's shooting at them-

The Bigger Man raising his own his weapon and RETURNING FIRE. The Smaller Man frantically waving the Helicopter down...

**PILOT**

I can't see-

Below, the Bigger Man still shooting and then he lowers his rifle and there's only SILENCE. No return fire.

And then Styles sees why. A THIRD MAN. Lying by the treeline. Chest torn open by gunfire. Obviously dead. His clothes - the same fatigues the first two men are wearing.

**STYLES**

That was one of their own, he just  
Shot one of their own men-

**PILOT**

Who was trying to shoot them-

**STYLES**

Get us on the ground!

**EXT. CLEARING -- SUNRISE**

As the Helicopter comes in for a landing, the Bigger Man kneels next to the Smaller Man, who bleeds from a bullet wound to the arm. His face, pale, sweating. The Bigger Man wipes the Smaller Man's brow and speaks softly and seriously.

**BIGGER MAN**

Are you ready for this?

The Smaller Man nods.

**INT. ROADHOUSE -- MORNING**

A full on shit-kicking dive.      Nearly empty, given the hour.

A TELEVISION plays the morning news over the bar. Only two inhabitants - one a BARTENDER, the other the lone CUSTOMER, smoking and picking at a plate of criminally runny eggs.

3.

**HARDY**

Tell the truth, Vic. You made these with a blender, right?

He grins and we get our first good look at TOM HARDY - Three day stubble, dark rings around his eyes, but a with strong jaw and steady voice. Not your average barfly. Somebody who maybe used to be somebody.

**BARTENDER**

Don't like 'em, don't eat 'em, don't make no damn difference to me.

**HARDY**

You know that was like a quadruple negative?

The Bartender takes the plate away from him.

**HARDY**

Can I at least have a drink?

**BARTENDER**

It's ten thirty in the morning.

**HARDY**

Yeah, if you've slept.

**BARTENDER**

You know the law - no liquor before noon. Could lose my license.

**HARDY**

Don't you mean "don't need no liquor license not taken away from me"?

The Bartender smiles.

**BARTENDER**

Hurricane kept you up, too?

**HARDY**

Yeah, and I could've used the sleep. I'm supposed to meet people here tonight, try and get some work going.

He stops, his attention suddenly on the TV. A NEWSCASTER:

**NEWSCASTER**

...is expected to announce the grand jury indictments in the Guissepe Torres police corruption case as early as tomorrow afternoon. Speculations abound that up to ten former homicide detectives could be named in the proceedings-

4.

The Bartender turns the TV off hastily. Embarrassed:

**BARTENDER**

Sorry.

Hardy just looks away. The Bartender puts an empty glass down and fills it to the lip with bourbon. Hardy nods a "thank you" and reaches for the glass when the PAGER on his hip goes off. He checks the number.

**HARDY**

Bill Styles...

**BARTENDER**

Who?

**HARDY**

Old friend. Haven't talked to him in- 911. Can I use your phone?

The Bartender hands him a cordless and Hardy dials.

**HARDY**

Hey, Bill, it's Tom. Long time no. . . whoa, whoa, slow down. Yeah... yeah, of course I'll come. An hour.

He hangs up and hands the phone back to the Bartender.

**BARTENDER**

What was that?

Hardy, obviously shaken by the call.

**HARDY**

I gotta go out to McKinley.

**EXT. FORT MCKINLEY -- MORNING**

Establishing. A sprawling five square mile compound nestled in the Louisiana backwoods. Also damaged by the Hurricane. HELICOPTERS loaded with emergency supplies land and take off, REPAIR CREWS work feverishly on damaged buildings, all while CADET PLATOONS complete morning drills around them. This is still a boot camp after all.

**SUPERIMPOSE: 1130 HOURS - FORT MCKINLEY BASIC TRAINING CENTER**

**EXT. FORT MCKINLEY -- MAIN GATE -- MORNING**

Styles stands waiting nervously just beyond the CHECKPOINT with WARRANT OFFICER JULIA OSBORNE - early 30's, attractive, close cropped hair and icy eyes. In the middle of protesting.

5.

**OSBORNE**

This is totally unnecessary-

**STYLES**

He asked to see a policeman, we're getting him a policeman .

**OSBORNE**

But this guy you called, he's not even Army-

**STYLES**

He's former Army and the best I've ever seen in a room. Besides, he knows the territory, we did Basic together here.

(off her look)

You've had three hours with Dunbar and haven't gotten a peep, we need

to take a different tack.

**OSBORNE**

He's not Army, it's not official-

**STYLES**

Then it's unofficial.

He takes a hit from an ASTHMA INHALER, as a '71 PONTIAC GTO drives through the gate and pulls up. Hardy emerges.

**OSBORNE**

(re: his appearance)

Doesn't get any unofficialer than that...

The two old friends embrace.

**HARDY**

How are you?

**STYLES**

Been better.

(pause)

I read about what's been happening  
With you... I should have called-

**HARDY**

What kind of trouble are you in?

Styles looks at the ground. Momentarily flustered.

**HARDY**

That bad?

**STYLES**

Would I have called you if it wasn't?  
If there was any other way-

6.

**HARDY**

Tell me what I can do.

**OSBORNE**

You can get us some answers.

Hardy takes off his sunglasses, noticing her.

**STYLES**

This is Warrant Officer Julia Osborne,  
The closest thing we have to an in-  
House investigator.

**HARDY**

And here you are going out of house.  
How's that make you feel, Jules?

**OSBORNE**

Hostile and uncooperative.

**HARDY**

Fantastic. You want to tell me what's  
going on?

**INT. FORT MCKINLEY -- CORRIDORS MORNING**

Hardy follows Styles and Osborne. They pass SOLDIERS replacing broken windows and sweeping up glass.

**STYLES**

The official term for it is  
"Clusterfuck" . By the time Beth hit

us, I'd canceled all off base exercises save one - a six man cadet team and their Drill out in the bush. We're missing three and the Sergeant. The cadets are in their eighth week of the cycle, nobody here knows much about them, up to and including their names. But the Sergeant...

**HARDY**

It's not West, is it? Tell me it's not West.

Styles' look tells him it is.

**HARDY**

Ah, Christ

**OSBORNE**

You knew Sergeant West?

**HARDY**

He was our Drill here. Man's older than sand.

7.

**STYLES**

A few years ago, the Army picked our good buddy as their go to non-com to trot out to the press to talk about the kinder, gentler military. He even did the standard video greeting played to all incoming Basic cadets across the country.

**HARDY**

Well, he's a good soldier.

Osborne nods, agreeing.

**HARDY**

I didn't mean that as a compliment.

**OSBORNE**

Sergeant West's served for twenty-Three years. He's the public face of the modern Army.

**HARDY**

And you notice I'm not in the Army anymore.

They round a corner.

**STYLES**

The exercise was one of his Section Eight "private sessions". Left around 2100 yesterday and were scheduled for pick up at 0630 this morning.

**HARDY**

And the problem is you only got three.

**STYLES**

No, the problem is one's dead, one's got a bullet in his arm, and one

won't talk. The one who won't talk  
was trading live fire with the dead  
one as we reached the pick-up.

**HARDY**

I'm assuming that's what made him  
the dead one?

**STYLES**

Cadet Roberto R. Nunez. Killed right  
in front of me.

**OSBORNE**

Search parties for the others are  
fanning out in a ten click radius  
from the pickup. If they're hurt  
and we can get to them in time...

8.

**STYLES**

I called the JAG Corps, the two cadets  
we retrieved are to be flown to D.C.  
On a transport leaving here at 1700-

**HARDY**

Which gives us about five hours.  
Why'd you call me?

**STYLES**

The guy in interrogation said he'd  
only talk to a cop.

**HARDY**

And I'm the closest thing to it,  
right?

Styles stops, turning to his friend.

**STYLES**

Tom, bottom line: I let those kids  
go out there. If JAG shows up and I  
don't have any answers for them, my  
career is finished-

**HARDY**

I'm not gonna let that happen.

Styles exhales, relieved.

**STYLES**

Thank you. Osborne will brief you  
on the cadets. And Tom?

(half-smile)

It really is good to see you.

**INT. FORT MCKINLEY -- OSBORNE'S OFFICE -- MORNING**

Osborne and Hardy enter, stepping over broken glass and  
hurricane debris. Hardy looks around.

**HARDY**

Gotta be honest, I love what you've  
Done with the place-

**OSBORNE**

You and the Colonel go back.

**HARDY**

He got me through Basic and a lot of other stuff. I owe him.

**OSBORNE**

You're the Tom Hardy I've been reading about in the papers, right? New Orleans PD fired you for taking bribes from Guissepe Torres.

9.

**HARDY**

It was for suspicion of bribery, it's really all in the wording-

**OSBORNE**

Wording and your friendship with the Colonel aside, I'm not comfortable having you involved in this.

**HARDY**

Subtlety really isn't one of your finer points, is it, Osborne?

Osborne opens her mouth to reply but Hardy cuts her off.

**HARDY**

Three things. First - You don't have a choice. Second- I've never taken a bribe in my life. And Third - I'm still a little drunk from last night, so if I skip over the witty banter and move forward to straight hitting on you, try not to take offense. Tell me about the two guys.

**OSBORNE**

Hurricane knocked out our Mainframe, so all we have are their dogtags. Cadets Raymond Dunbar and Levi Kendall-

**HARDY**

Levi? Who names their kid Levi-

**OSBORNE**

Senator Jonathan Kendall, of Ohio.

**HARDY**

Christ... Remind me to thank Bill for mentioning that on the phone-

**OSBORNE**

Kendall Junior is still in surgery, so he won't be available to answer for his name or anything else for another hour - the cadet we're talking to first is Dunbar.

**HARDY**

He's in interrogation?

**OSBORNE**

Yes.

**HARDY**

Move him.



**OSBORNE**

Why?

**HARDY**

Because interrogation rooms look suspiciously like interrogation rooms, which doesn't exactly put people at ease. Is he cute?

**OSBORNE**

Excuse me?

**HARDY**

Is Dunbar cute?

**OSBORNE**

(pissed)

That is the most unprofessional-

**HARDY**

Is he handsome, self assured, carry himself well, does he look you in the eyes or down at the floor, does he have good bones, suggesting good breeding, does he slouch or sit up straight - these are important questions, as they reveal a great deal about this man's character so please get over yourself for two and a half seconds and tell me is he cute?

Osborne stares at him. She finally nods.

**HARDY**

Thank you. At some point in there I'm gonna rub my nose. When I do, go at him with everything you got.

**OSBORNE**

Good cop/bad cop?

**HARDY**

Something like that.

She starts to go make preparations.

**HARDY**

Oh, and Osborne? You have any donuts around here?

**INT. FORT MCKINLEY -- CORRIDOR -- MORNING**

As two M.P.'s escort RAYMOND DUNBAR (the "Bigger Man") into

**INT. COFFEE ROOM -- MORNING**

A small cluttered room with the shades drawn. A folding table has been set up in the middle of it with a chair on each side. Dunbar takes a seat in the far chair. Takes in his surroundings as the MP's leave, locking the door.

**INT. FORT MCKINLEY -- CORRIDOR - MORNING**

Hardy and Osborne head towards the Coffee Room.

**OSBORNE**

I questioned him for three hours and he didn't make a sound. You don't have a badge, he won't talk to you.

**HARDY,**

Ten bucks says I have him talking in under three minutes.

Osborne starts the timer on her digital watch.

**OSBORNE**

Go.

**INT. COFFEE ROOM -- MORNING**

Dunbar looks up as they enter. Hardy smiles, cheerily.

**HARDY**

Cadet Dunbar, good morning! I'm Tom Hardy and I believe you've already met Officer Osborne. I understand you had a rough time of it last night?

No response. Hardy takes a seat across from the cadet.

**HARDY**

Not talking, huh? You probably just want to get some food and some sleep. They feed you yet?

No response. Hardy reaches into his pocket. Pulls out a **DONUT.**

Dunbar eyes it, wary but definitely wanting it.

**HARDY**

Go on. You can eat in front of someone and still not talk to them - my parents did it for years.

Dunbar grabs the donut, wolfing it down.

**HARDY**

Want another one?

No response. Osborne looks to her watch - it's been a minute.

**12.**

**HARDY**

Maybe later. Ray, let me say this up front - I'm not a cop.

Dunbar turns away, no longer interested. Hardy continues:

**HARDY**

I used to be, but that's beside the point. Who I am doesn't really matter; what matters is that right now, you're in a shitload of trouble. You understand that, right?

No response.

**HARDY**

Now, I don't know if you did what you did in self defense and frankly I don't really care. I'm just doing a favor for Colonel Styles because he wants to know if anyone else who's

still out there is in need of assistance. To be honest with you, though, I don't care about that either.

Dunbar looks up at this, surprised.

**HARDY**

I don't know those guys, you do. They die, to me, it's like seeing a couple people died in a fire on the news - tragic, but it doesn't affect me. The only thing I care about is I agreed to do a favor for a friend and try and talk to you till your transpo shows up. You like baseball?

No response. Osborne looks at her watch - two minutes.

**HARDY**

I could talk baseball for days. Batting averages, ERA's, I got statistics in my brain, I don't know how I remember them. It's freaky. You wanna talk baseball?

Dunbar, completely confused.

**HARDY**

Come on Ray, we're gonna be here five hours, we gotta talk about something. So who do you like?

A long silence and then:

13.

**DUNBAR**

I don't like baseball.

Hardy grins as Osborne stops her watch at 2:41.

**HARDY**

Why not?

**DUNBAR**

I asked for a policeman.

**HARDY**

You're under military arrest, it's not gonna happen. What's wrong with baseball?

**DUNBAR**

It's... too slow.

**HARDY**

Well, it's a game of anticipation, that's the beauty.

**DUNBAR**

I just don't like it.

**HARDY**

What do you like then?

As they continue, we TRACK under the table to reveal a HIDDEN MICROPHONE...

INT. STYLES' OFFICE -- MORNING

Styles and an M.P. listening to the Coffee Room conversation.  
DUNBAR'S VOICE, over the speaker:

**DUNBAR (O.S.)**

I don't know... I like the Army.

**HARDY (O.S.)**

C'mon, Ray, everyone hates the Army  
during Basic. I'll tell you straight,  
I hated it here.

**INT. COFFEE ROOM -- MORNING**

**DUNBAR**

You did Basic here?

**HARDY**

Fifteen years ago under Sergeant  
West. Piece of work, that guy. I  
remember, he used to have these two  
silver .45's with ivory handles and  
if you weren't quick enough, he'd

**(MORE)**

**14.**

**HARDY (CONT'D)**

knock you on the head with one of  
them. He still carry those guns?

He Dunbar nods.

**HARDY**

I was also his " knife dummy" .  
(to Osborne)

See, West used to say he could slit  
a man from stem to sternum in three  
seconds. He'd use this length of  
pipe to demonstrate and if you were  
the knife dummy, you'd spend all day  
getting a pipe rammed into your balls  
if you weren't fast enough to defend  
yourself. That was a loooong day.

Hardy laughs at the memory and turns back to Dunbar.

**HARDY**

Incidentally, Ray, I promised them  
I'd ask where West and the others  
are. Can we get to them?

He looks to the floor.

**DUNBAR**

There's no need...

**HARDY**

They're dead, aren't they?

Dunbar looks back up at Hardy.

**DUNBAR**

Yeah.

**INT. STYLES' OFFICE -- MORNING**

Styles lowers his head at this.

**INT. COFFEE ROOM -- MORNING**

**HARDY**

You kill them?  
No answer. Hardy rubs his nose. Osborne steps forward.

**OSBORNE**

The Colonel saw you shoot Nunez,  
You're a murderer-

**HARDY**

See, Ray, this is what we call "good  
cop, bad cop".

**(MORE)**

15.

**HARDY**

She shouts, I stand up for you, you're  
grateful, a bond of trust is  
established.

Osborne, stunned by this.

**HARDY**

But I don't want to play games.  
That's why you're not in an  
interrogation room, with one of those  
two way mirrors - everyone knows  
those things are two way, right?

Dunbar looks at him good nods slowly.

**HARDY**

Right. Now, I'm gonna go get you  
another donut and you think about  
whether you want to talk more, okay?

**DUNBAR**

Okay.

Hardy smiles at him, gets up, and leaves.

**INT. FORT MCKINLEY -- CORRIDOR -- MORNING**

Osborne follows him out into the hall where Styles waits.

**OSBORNE**

Baseball?

**HARDY**

Believe somebody owes me ten dollars-

**OSBORNE**

You made me look like an idiot-

**HARDY**

Oh, I'm sorry, I didn't know the  
object of the interrogation is to  
make you look good- Everyone knows  
good cop, bad cop - by admitting it  
I appeared trustworthy.

**STYLES**

You think he did it?

**OSBORNE**

No-

**HARDY**

Yes-

They stop, looking at each other.

**STYLES**

You've got four hours and forty-five minutes to find out.

**INT. COFFEE ROOM -- MORNING**

Hardy returns, another donut in hand, Osborne behind him.

**HARDY**

Why'd you ask for a cop, Ray?

**DUNBAR**

I'm not telling you what happened.

**HARDY**

Okay... but I would like to know about the other cadets. What they were like - nice guys? Dunbar takes a deep breath.

**DUNBAR**

Some.

**HARDY**

Tell me about them.

As Dunbar begins to talk, we FLASHBACK...

**EXT. FORT MCKINLEY -- PARADE GROUNDS -- EIGHT WEEKS AGO**

Row upon row of freshly shaven headed CADETS stand at attention. Their first day of boot camp.

**DUNBAR (V.O.)**

First day was when I met Pike. Sarge hated him from the beginning.

A man with a face of granite strides up and down the lines.

Two ivory handled pistols on his hips. His lifeless cobalt blue eyes take in the Cadets. This is SERGEANT WEST.

**WEST**

You motherfuckers have just made the worst mistake of your lives! You have chosen to join my Army! This Army is my mother, my father, and my little virgin sister and I will not allow anyone or anything that is not up to my standards near her pretty little virgin cooze, do you understand

me - give me a sir, yes, sir!

**THE CADETS**

Sir, yes, sir!

17.

**WEST**

Those who I deem unworthy to pass  
through this camp will quit, and  
those who refuse to quit I will kill.  
You ever hear of a training accident -  
Give me a sir, yes, sir!

**THE CADETS**

Sir, yes, sir!

**WEST**

In my time I have killed sixteen men  
for the good of my country, sixteen  
men whose entrance into this Army I  
could not condone, as it would weaken  
the fabric of this nation's defense!  
This base suffers an average of three  
training accidents a year, unfortunate  
incidents that I will not hesitate  
to repeat if you cross me, understand -  
Give me a sir, yes, sir!

**THE CADETS**

Sir, yes, sir!

**WEST**

So forget what you've seen on Sixty  
fucking Minutes about the kinder,  
gentler military - you will either  
succeed, quit, or die by my hand!

He walks over to a tall black cadet in the front row. PIKE.

**WEST**

My power here is absolute, isn't  
that right, nigger?

**PIKE**

Sir, yes, sir!

West hauls off and SLAPS Pike across the face!

**WEST**

I hail from Biloxi, Mississippi where  
we string greasy coon necks up from  
tree branches when the mood strikes  
us you have a problem with that?

**PIKE**

Sir, no, sir!

West grabs Pike by the neck, CHOKING HIM. The others Cadets  
GASP. Pike goes down on his knees, the loss of air is so  
great. He reaches up automatically to try and save himself...

18.

**WEST**

What the fuck is this? You lay a hand on me while I'm trying to do my duty and rid the world of you?  
He KICKS PIKE IN THE BALLS and releases him. Pike goes fetal on the ground, VOMITING, as West stands over him, screaming.

**WEST**

Get the fuck up, you're still in formation, get the fuck up!  
Pike somehow gets to his feet, vomit streaking his clothes.

**WEST**

What the fuck have you done to that uniform, take it off, take it off, take it off!  
Pike, still gasping, can't move fast enough. West slaps him again and tears the man's shirt off.

**WEST**

Get those fucking pants off, I want you buck ass naked, you don't deserve to wear these beautiful United States Army issue clothes!  
Pike struggles off the rest of his clothes until he is NAKED.  
West turns and spies Dunbar in the line.

**WEST**

Cadet, what's your name!

**DUNBAR**

Sir, Dunbar, sir!

**WEST**

You know how to work a pistol, Dunbar?

**DUNBAR**

Sir, yes, sir!

West draws one of his PISTOLS and gives it to him.

**WEST**

Dunbar you are to stand here and guard this nigger for the next twenty-four hours! He is not to be given food, water, or clothes! If he so much as moves, you are to blow his nigger brains out, is that clear?

**DUNBAR**

Sir, yes, sir!

19.

**WEST**

The rest of you, fallout for physicals!  
The rest of the Cadets fallout, following West away to one of the buildings, leaving Dunbar and Pike.  
One with a gun, the other naked.

**DUNBAR (V.O.)**

Fifteen guys quit that day. But not Pike.

**EXT. OBSTACLE COURSE -- EIGHT WEEKS AGO -- MORNING**



The CADETS, navigating a log spanned over a PIT OF MUD.

**DUNBAR (V.O.)**

Time went on and the Sarge started  
singling people out.

One of the Cadets, a small man named ANDERSON, falls from  
the log. Screaming, West dives into the pit and pulls  
Anderson out, knocking him on the head with a pistol.

**EXT. TARMAC -- EIGHT WEEKS AGO -- AFTERNOON**

Anderson stands naked, his arms straining to hold up, TWO  
PAINT CANS perpendicular to his body as West berates him.

**DUNBAR**

He'd zero in on a fella and ride him  
till he quit.

**EXT. MAIN GATE -- EIGHT WEEKS AGO -- NIGHT**

Anderson, now in civilian clothes, gets into a TAXI. Quit.

**EXT. FIRING RANGE -- EIGHT WEEKS AGO -- MORNING**

West, screaming at a weasely looking cadet named CHILDS.

**DUNBAR (V.O.)**

Those who wouldn't quit, he'd put in  
what he called Section Eight.

**INT. SECTION EIGHT BARRACKS -- EIGHT WEEKS AGO -- NIGHT**

A horribly dilapidated quarters. Four cadets, Dunbar, Pike,  
Childs, and MUELLER sleep in rickety bunks.

**DUNBAR (V.O.)**

Washout rejects, guys he said were ,  
"dumbfucks too stupid to know they  
were dead". He separated us from  
the rest. We slept alone...

20.

**INT. MESS HALL -- EIGHT WEEKS AGO -- MORNING**

The same four Cadets, eating ON THE FLOOR as the other members  
of the Cadet Corps chow at tables.

**DUNBAR (V.O.)**

. . . ate alone.. .

**EXT. REGULAR BARRACKS -- EIGHT WEEKS AGO -- EVENING**

The four Cadets fallout on a run shirtless, with heavy packs  
and rifles held over their heads as the rest of the Cadet  
Corps files into their barracks for sleep.

**DUNBAR ( V. O . )**

...and trained long after the other  
guys got to turn in.

**EXT. PARADE GROUNDS -- EIGHT WEEKS AGO -- MORNING**

The Cadet Corps, mustered. West zeroes in on NUNEZ (the  
"dead one"), whose t-shirt has a spot on it.

**DUNBAR (V.O.)**

Fellas lived in daily fear of being  
Sectioned and with good reason, too.  
West pulls Nunez out of line by his ear and kicks him over  
towards a separate muster of our Four Section Eighters.

**DUNBAR**

They figured we were the boys who'd

meet with a "training accident" .  
Nunez takes a place among them. Looking absolutely terrified.  
**INT. COFFEE ROOM -- PRESENT DAY**  
Osborne leans forward.

**OSBORNE**

Are you saying Sergeant West tried  
to kill you?

**DUNBAR**

No, ma'am, he just wanted us to quit.  
Making it through was kind of an  
honor. Some of the other guys on  
the base told us that if you could  
hack Section Eight, Command would  
consider you at the top of the class.

**HARDY**

That's not exactly true...  
(off their looks)  
I'm living proof. How did you get  
Sectioned, Ray?

21.

Dunbar gives a look that almost resembles a smile.

**DUNBAR**

That first night with Pike. I made  
the mistake of letting him sit down  
at around 0300.

**OSBORNE**

Tell us about the other guys, the  
ones West weeded out.

**DUNBAR**

There were six of us...

**EXT. OBSTACLE COURSE.-- ONE WEEK AGO -- EVENING**

The six members of Section Eight on a forced run through the  
rain. We focus in each face as Dunbar describes them. First  
up is MUELLER a tall Aryan looking blonde with a square jaw.

**DUNBAR (V.O.)**

Mueller was from Tulsa, a real good  
ol' boy type. One of those "his  
Daddy's Daddy's Daddy died at Bull  
Run and no bleeding heart Yankee was  
gonna take away his scatter gun" .  
He idolized West.

Muller, grinning, as West kicks his ass to pick up the pace.  
Next to him is NUNEZ, a strapping hulk of a manchild.

**DUNBAR (V.O.)**

And Nunez idolized Mueller. Big  
fella from New Mexico. After he got  
Sectioned he just followed Mueller  
around like a lap dog. He wasn't  
mean like Mueller, though, didn't  
have it in him.

Next to Nunez is CHILDS, small and weasely with feral eyes.

**DUNBAR (V.O.)**

But Childs did. Didn't talk to anyone, but you got this feeling something was wrong with him, like real wrong. Type of guy you felt uncomfortable going to sleep near. Behind Childs runs Pike.

**DUNBAR (V.O.)**

Pike I told you about. He took the brunt of it from Mueller and West. Once they found it out he was a convict they were merciless.

**(MORE)**

22.

**DUNBAR (V.O.) (CONT'D)**

He'd been busted for Auto Theft, judge gave him the option of jailor the Army. He made the wrong choice. Next to Pike, Dunbar and KENDALL run side by side. Kendall is short like Childs, but also weak. Wheezing.

**DUNBAR**

Finally Kendall and me. Kendall was a smart guy, we got along okay. Pike and I tried to help him, but... Kendall falters and Pike stops to try and help him up. West smacks the him away, practically kicking Kendall to his feet.

**DUNBAR (V.O.)**

He was sickly. Had that shaking thing, whatd'yacall it, epoxy?

**OSBORNE (V.O.)**

Epilepsy.

**DUNBAR (V.O.)**

Yeah. Spent half his time in the infirmary. Only reason he enlisted was his father. West didn't section him till last week.

**INT. COFFEE ROOM -- PRESENT DAY**

**HARDY**

And those were the guys who went on the exercise with you?

**DUN BAR**

Yeah. And that's all I'm saying. Hardy leans back in his chair.

**HARDY**

You smoke, Ray?

**DUNBAR**

This is one of those interrogation tricks, isn't it? You don't give me a cigarette till I tell you more.

**HARDY**

No, actually, I just left mine in

the car and was hoping you had some.  
Dunbar studies him for a moment and then pulls a pack of Dorals from his pocket and puts them on the table.

**HARDY**

My brand. Must be my lucky day.

23.

He takes one and lights it. Dunbar does the same.

**HARDY**

Let me ask you one thing. You seem like a good guy, Ray. You carried Kendall wounded to the pickup. So what I don't get is what you did to make Nunez want to kill you?

Dunbar just looks at the ground. A KNOCK at the door. Hardy and Osborne turn to see an M.P. stick his head in.

**M. P.**

Sirs?

**INT. FORT MCKINLEY -- CORRIDORS -- MORNING**

Hardy and Osborne emerge to find Styles waiting for them.

**HARDY**

He's not done by a longshot, I can get more out of him-

**STYLES**

He can wait. Kendall's out of surgery.

**EXT. ARMY JEEP (MOVING) -- MORNING**

Hardy and Osborne sit in the back of the open car as it rumbles across the grounds, headed towards the Base Hospital. They sit in silence until:

**HARDY**

Why'd you join the army?

Osborne looks at him, annoyed.

**OSBORNE**

You really want to make banal chit-chat like that now?

**HARDY**

You're right. We should sit in silence.

**OSBORNE**

We're in the middle of a murder case-

**HARDY**

Best time for banal chit-chat.

He slips something into his pocket.

**OSBORNE**

What is that?

24.

**HARDY**

Microrecorder for Kendall - didn't have- time to wire his room. Now tell me why you joined the army or

I'll jab this pen through your neck.  
Osborne smiles in spite of, herself.

**OSBORNE**

Typical army brat story. Dad was  
noncom, Mom was a Nurse. There was  
never any real doubt of joining up.

**HARDY**

You had a mobile of bayonets above  
your crib.

**OSBORNE**

Something like that.        You?

**HARDY**

I lost a bet.

Osborne laughs.

**OSBORNE**

You're kidding.

**HARDY**

Yeah. That's just the story I tell  
the girls to get them into bed.  
Truth is... I don't know. The whole  
honor and duty thing. Make a  
difference in the world, crap like  
that. Didn't really work out.

Osborne studies him.

**OSBORNE**

I bet        that's the second story you  
tell        the girls to get them into bed,  
after        you make them laugh with the  
first        one.

Hardy just smiles.

**OSBORNE**

This is the straight hitting on me  
you were talking about, isn't it?

**HARDY**

The very same.

**OSBORNE**

You do understand that there's  
absolutely no way I could ever be  
attracted to you, right?

25.

**HARDY**

I plan to grow on you.

**OSBORNE**

You're off to a late start.

**HARDY**

So noted.

They pass an OVERTURNED CLIMBING TOWER.

**HARDY**

You guys really got the shit kicked  
out of you here.

**OSBORNE**

Imagine what it must have been like  
for them out there. What do you  
think of Dunbar?

**HARDY**

He's telling the truth, up to a point.

**OSBORNE**

What point?

Hardy doesn't respond, instead looking out as they pass the  
**SECTION EIGHT BARRACKS.**

**OSBORNE**

Something wrong?

**HARDY**

Being back here. Gives me the  
willies.

**OSBORNE**

Not the happiest of memories?

FLASHCUT TO - FIFTEEN YEARS AGO. A bunch of young Cadets,  
Hardy and Styles among them, doing forced push-ups by the  
barracks in the rain as West randomly berates and KICKS THEM.  
BACK TO HARDY - As he looks away and shakes it off.

**HARDY**

No.

**INT. BASE HOSPITAL -- RECOVERY UNIT -- DAY**

A NURSE leads Hardy and Osborne down a spotless white hall.

**NURSE**

Normally we wouldn't let anyone see  
him this soon, but Colonel Styles  
said it was urgent-

26.

**HARDY**

It is.

**OSBORNE**

Remember, he's the son of a Senator,  
so go easy. Kid gloves.

**HARDY**

Got it.

**INT. BASE HOSPITAL -- KENDALL'S ROOM -- DAY**

Kendall lies in a bed, a network of tubes in his arm. He is  
awake but pale, still weak. He studies his visitors.

**KENDALL**

You... I've seen you around the Base.  
But you...

**(POINTING TO HARDY)**

You're not Army, are you?

**HARDY**

Coast Guard, special detective detail.  
We feel this incident may have put  
the beaches of Florida at risk.

Kendall's laugh turns into a cough. Placing Hardy.

**KENDALL**

That's it. You're that policeman

with friends in low places. Tell me, how's Guiseppe Torres doing these days? Those racketeering indictments must have really been a downer-

**HARDY**

Levi, you got about four hours before armed men show up here, put you on a plane to Washington, and lock you in a very small dark room. I suggest you talk to us.

Kendall smiles again, not losing any of his cool.

**KENDALL**

I've done nothing wrong.

(gestures to his wound)

I'm the victim here.

**HARDY**

But not the only victim, right?

**KENDALL**

My, my, my, how did things turn so hostile so quickly? If I didn't know better, I'd say you two were out to get me.

27.

**OSBORNE**

We just want-

**KENDALL**

What, "The Truth"? Please. There are degrees of truth, officer, always degrees. Things are not what they seem.

Hardy stares at him for a moment and then gets up to leave.

**HARDY**

It's too early in the day for me to give a shit about some pissant cadet's bad version of "intrigue". You want to talk to us, send word over to the brig. Let's go.

Nonplussed, Osborne follows. Hardy turns back at the door.

**HARDY**

You're working too hard, Levi. I can tell cause you're sweating. And you're sweating cause you have no idea what Dunbar's already told us.

**INT. BASE HOSPITAL -- CORRIDORS -- DAY**

Hardy and Osborne walk to the NURSE'S STATION.

**OSBORNE**

That was kid gloves?

**HARDY**

Have no fear, Osborne, we have not yet begun to fight.

He pulls a cigarette from his pocket and lights it.

**OSBORNE**

But we have to question him-  
(noticing)  
Thought you didn't have cigarettes-

**HARDY**

I lied. Wait for it...

Osborne just stares at him, not knowing what to say next.  
The PHONE at the Nurse's Station rings and a NURSE answers.  
Listens for a moment, hangs up, and turns to them.

**NURSE**

Cadet Kendall-

**HARDY**

We're on our way.

28.

**INT. KENDALL'S HOSPITAL ROOM -- DAY**

Hardy and Osborne sit across from Kendall's bed.

**HARDY**

Sergeant West is dead isn't he?  
Kendall nods.

**HARDY**

And the other three Cadets?  
Kendall hesitates, then nods again.

**HARDY**

Feel free to elaborate .  
Kendall takes a breath and begins, all trace of bravado gone.

**KENDALL**

My father is a powerful man. Over  
the years he's used that power to  
protect me, in one form or another,  
from certain... unpleasanties.

(deep breath)

I am a homosexual.

**HARDY**

Senator Daddy must be thrilled.

**KENDALL**

He is not, shall we say, wild about  
the idea. He has asked me on numerous  
occasions to be more discreet about  
my proclivities, and I have done my  
best to oblige him. However, in the  
last four weeks, I began a  
relationship with another cadet.  
What do you think of that?

**HARDY**

I think you just blew "Don't Ask,  
Don't Tell" out of the fucking water.

**KENDALL**

The Sergeant discovered this  
relationship and wanted me expelled.  
My father interceded, so instead,  
West Sectioned me and made sure every



other cadet knew that I was gay.

**OSBORNE**

He couldn't kick you out so he wanted you to quit on your own.

**KENDALL**

He wanted more than that.

29.

**HARDY**

More intrigue, Levi?

Kendall stares at them, dead serious.

**KENDALL**

Yes.

**INT. SECTION EIGHT BARRACKS -- LAST NIGHT**

The six Cadets asleep, all except Kendall, who stares up at the patchwork ceiling.

**KENDALL (V.O.)**

It was the regular Tuesday night drill. He'd let us sleep for an hour and then wake us up, drag us out to the bayou, and work us all night, separate from the others. The door SLAMS OPEN, revealing West.

**WEST**

Get up, get up, get up! We're going on a little night hike, boys - muster in five on the south tarmac!

He leaves as the Sectioners rise, groaning.

**PIKE**

Hurricane's due after midnight and we're still going out?

**MUELLER**

Toughens us up, Pike. You don't like it, quit.

Pike pulls on his pants and shoots him the finger.

**KENDALL**

Maybe we shouldn't go.

**MUELLER**

The faggot speaks.

**KENDALL**

You ever been in a hurricane, Mueller?

**MUELLER**

(mocking gay lisp)

You ever been in a hurricane, Mueller?

Mueller and Childs laugh, but Nunez looks concerned.

**NUNEZ**

You really heard this?

30.

**PIKE**

You know Popham, works in the kitchen?

He told me it was on the radio.

He stops, listening. They all hear the WIND, HOWLING outside.

**KENDALL**

We should tell him we're not going.

**MUELLER**

Oh, yeah, "Excuse me, Sergeant, sir,

we don't feel like going out - we

don't want to get rained on." He'll

kick our asses from here to Cleveland.

He pulls on his rain poncho and is out the door, Nunez right behind him. The others, getting ready, all except Kendall.

Dunbar comes over and puts a hand on his shoulder.

**DUNBAR**

He's right. We don't have a choice.

**EXT. FORT MCKINLEY -- TARMAC -- LAST NIGHT**

The six cadets, mustered in front of West and a TRANSPORT CHOPPER. West hands out M-16's, sidearms, and grenades while yelling above the wind.

**WEST**

A rifle, a pistol, and three phosphorous grenades to a man! This is live fire, so keep those safeties until we touch down; I don't want anyone shooting their dick off!

Some chuckling.

**WEST**

Some of you may have heard there's a hurricane coming! American soldiers do not wait for good weather - they do not wait for a bright sunshiney day to do their duty! An American Soldier learns to operate in the worst conditions and turn said conditions into an advantage against their enemy! Anyone who thinks these conditions are too harsh, feel free to lay down and die, you get me?

**THE CADETS**

Sir, yes, sir!

**WEST**

LZ is two clicks North of a cabin,  
you are to split into teams of two

**(MORE)**

31.

**WEST (CONT'D)**

and work your way through your  
designated area blasting as many  
targets as you can find! Each area  
has twenty targets, first team to  
take all twenty and find the cabin  
wins! Teams are as follows - Dunbar  
and Nunez, Pike and Mueller, Kendall  
and Childs!

Mueller groans.

**WEST**

I will be in the areas monitoring  
your progress and if I see anyone  
drag ass I will personally slit you  
stem to sternum and leave you for  
dead! Fall out!

The Cadets board the Transport Chopper. Kendall gets on  
last, passing West who leans in and whispers to him:

**WEST**

You're gonna die tonight, faggot.

**INT. KENDALL'S HOSPITAL ROOM -- PRESENT DAY**

Osborne looks up.

**OSBORNE**

He said what?

**KENDALL**

"You're gonna die tonight, faggot" .  
Clear as day.

**OSBORNE**

No one else heard it?

**KENDALL**

He whispered it in my ear.

Hardy scratches his temple.

**HARDY**

Levi, I don't know if you're familiar  
with investigative work, but we have  
this little thing called "motive"  
and you just gave yourself one.

**KENDALL**

You said you wanted to know what  
happened- I'm telling you the truth.

**HARDY**

What happened to "degrees"?

32.

**KENDALL**

Didn't kill him-

**HARDY**

Then who did?

**INT. ARMY TRANSPORT HELICOPTER (FLYING) -- LAST NIGHT**

On Kendall, sitting among the Sectioners in silence. terrified he looks like he's about to throw up.

**KENDALL (V.O.)**

I wanted to tell someone what he'd said, but I couldn't. Mueller would just laugh. Nunez and Childs wouldn't care. Pike and Dunbar were okay, but... When West outed me, he isolated me. An outcast among outcasts. And I'd just been told tonight was the night I'd die.

The Chopper touches down on the edge of the BAYOU. The door rumbles open as West points out different team directions in the blackness.

**WEST**

First team, second team, third team,  
go, go, go!

The click of rifles being unsafetied as the cadets pour out of the helicopter.

**EXT. LOUISIANA BAYOU -- LAST NIGHT**

We track with Kendall and Childs as they head away from the Landing Zoe, rifles up, heads down, side by side. Moving the brush quickly and quietly, eyes scanning for targets.

**KENDALL (V.O.)**

I knew Childs a little, we worked at the PX together.

The wind is picking up and it's started to RAIN. Their ponchos flap loudly against the elements.

**KENDALL (V.O.)**

I started getting it in my head that maybe West had paid him, maybe he was the one who was supposed to give me a training accident-

The ROAR of GUNFIRE! Kendall turns towards it, SCREAMING for a moment... Until he sees Childs lower his smoking rifle, a SHREDDED TARGET on a tree in front of them. He looks down, noticing has his own weapon TRAINED ON CHILDS. .. Childs steps forward, knocking Kendall's rifle away.

33.

**CHILDS**

Don't you ever point a gun at me!

**KENDALL**

I'm- I'm sorry. . .

Kendall, terrified. Shaking. A beat. Childs picks up the

rifle from the ground and hands it back to him.

**CHILDS**

Come on, let's move.

VARIOUS SHOTS -- Kendall and Childs, moving through the bayou, Childs taking out targets. It's raining harder now.

**KENDALL (V.O.)**

All I could think of was West, out there somewhere in the dark. Maybe watching the others, maybe watching me. And waiting to make his move.

Childs speaks, and Kendall almost jumps out of his skin.

**CHILDS**

Christ, am I alone in this world?  
Shoot something-

A SOUND from the left. Kendall panics, pivots, and FIRES... Into DARKNESS. No target, no West, no nothing. Kendall, really freaked out now.

**CHILDS**

A target, Kendall, cap a fucking target. What's wrong with you?

**KENDALL (V.O.)**

I thought I was gonna have an attack.  
Go into a fit and bite off my own tongue in the middle of the bayou.  
Childs could tell I wasn't right.

**CHILDS**

Just safety your shit and get behind me, okay? I'll take care of this.

Kendall nods and lets Childs walk ahead. Staring at Childs' back as they move on. On Kendall's face, thinking...

**KENDALL (V.O.)**

Maybe it was a trick. Maybe this was when they'd get me, when I felt safest.

CLOSE. ON KENDALL'S FINGER - Clicking off the safety again. Moving towards the trigger...

34.

**KENDALL (V.O.)**

But if I struck first and took out

Childs, then maybe I could make it  
out alive...

Kendall raises the rifle. Sights Childs' back. A moment  
of utter silence and then...

**INT. KENDALL'S HOSPITAL ROOM -- PRESENT DAY**

**KENDALL**

Maybe I shouldn't tell you that.  
Maybe I should tell you I wasn't  
scared at all. But I was...

(long pause)

Enough to almost kill him.

**HARDY**

But you didn't.

**KENDALL**

No. Poetic justice, though.

**OSBORNE**

Why?

No reply. Hardy smiles, understanding.

**HARDY**

Because Childs is the one who shot  
you.

Osborne looks up, surprised. Kendall nods.

**KENDALL**

But that came later.

**EXT. LOUISIANA BAYOU -- LAST NIGHT**

As Kendall safeties his rifle and lowers it... The SOUND of  
a tremendous EXPLOSION comes from their right! Kendall and  
Childs knocked off their feet as the sky momentarily LIGHTS  
UP with the blast as a MAN SCREAMS!

**CHILDS**

Over there!

Childs points to the right, where the dim shine of PHOSPHOROUS  
can be seen through the trees. He drags Kendall to his feet  
and the two take off running towards it.  
Kendall panting and scared, ducking branches and leaping  
ditches as the two sprint towards the dying glow.

**CHILDS**

Hello! HEL-

35.

The sound of GUNFIRE! Childs TACKLES Kendall...

**CHILDS**

**GET DOWN!**

They hit the deck, face down in mud. It takes them a second  
to realize the shots are not directed at them.

**CHILDS**

Fuck, what the fuck is going on-

**KENDALL**

What do we do?

**CHILDS**

Whoever it is isn't shooting at us...

He trails off. The gunfire and screaming have stopped.

Silence now, save for the wind and rain.

**KENDALL**

Don't want to go-

**CHILDS**

Fine.

Childs rises and heads towards where the sounds were.

Kendall, lying in the rain and mud, shivering. Alone. After a moment he gets up and follows.

**EXT. LOUISIANA BAYOU -- CREEK BED,-- LAST NIGHT**

The SCORCHED GROUND and TREES smolder under the rainfall.

Kendall finds Childs, standing down by the creek.

Something lies by his feet.

**KENDALL**

What's-

He stops, seeing.

**KENDALL**

Oh, Jesus... .

WEST. Literally spread out on the ground, dead. Eyes open, face half blackened, he has been ripped in two at the torso. A horrifying sight. Kendall stumbles back from it.

**KENDALL**

Did- Did you-

**CHILDS**

It was the grenade you fucking idiot.

Look at him!

**36.**

Kendall can't. He sits, sobbing. Part horror, part relief.

**CHILDS**

This isn't our area. Whose area is  
This-

**MUELLER**

Can anybody hear me!

Childs pivots at the sound of Mueller coming over the ridge.

**MUELLER**

Hey, I-

(seeing it)

Holy fuck. ... holy fuck, what the  
fuck did you guys do?

**CHILDS**

We found him like this-

Mueller raises his rifle at the weeping Kendall.

**MUELLER**

You killed him you fucking faggot-

**CHILDS**

We found him like this! Kendall was  
with me the whole- Listen to me!

Mueller, finally seeming to understand. Lowering the gun.

**MUELLER**

Jesus, Jesus fucking Christ...

Muttering to himself, walking in circles.

**CHILDS**

Where's Pike?  
No response.

**CHILDS**

Mueller, where's Pike?  
Mueller looks up.

**MUELLER**

We got- I don't know, we got separated

**CHILDS**

Before or after the explosion?

(no response)

Mueller-

**MUELLER**

I don't know!

37.

**KENDALL**

How can you not know-  
Mueller comes at him, screaming:

**MUELLER**

Shut the fuck up, you fucking faggot,  
You just shut the FUCK UP-

**CHILDS**

**HEY!**

Mueller stops, eyes crazed. Childs looks to the sky, which  
is becoming worse by the second.

**CHILDS**

We have to get out of this. To find  
the cabin.

He helps Kendall to his feet.

**KENDALL**

What about Pike?

**CHILDS**

Maybe he'll be there. Either way,  
we have to go.

Kendall nods, slowly. The two start up the hill.

**MUELLER**

Shouldn't we- I mean, we shouldn't  
just leave him here.

He points down to West's body. Childs looks at it.

**CHILDS**

You can carry him if you want.

He and Kendall continue on. Mueller lingers a moment longer  
and then turns, following them up the hill.

**EXT. LOUISIANA BAYOU -- LAST NIGHT**

Kendall, Childs, and Mueller make their way through the bush.  
The WIND and RAIN have conspired into a FULL BLOWN HURRICANE.  
The three men are practically stumbling now, leaning in  
against it to stay on their feet. Kendall spies something  
through the maelstrom. It looks like WET WOOD. He points:

**KENDALL**

There!

THE CABIN -- Wooden, one story, and large, it resembles a



solidly built shack. It is being thrashed by the storm.

38.

The trio stumble towards the front door...

**INT. CABIN -- LAST NIGHT**

Obviously abandoned. Bare of any furniture save for two wooden chairs next to an empty fireplace.

DUNBAR and NUNEZ shout in surprise as the three men practically collapse into the cabin. Dunbar runs to bolt the door against the elements as Nunez helps them up.

**NUNEZ**

What happened to you-

**MUELLER**

What happened to you?

**DUNBAR**

We finished the course and came here,  
Then heard an explosion-

(to Mueller)

Where's Pike?

**CHILDS**

We don't know. West is dead.

Silence. Dunbar and Nunez stare at him. Mueller jerks a hand towards Kendall and Childs.

**MUELLER**

They found him. Poor fucker was  
Practically blown in half-

**KENDALL**

Poor fucker my ass...

**MUELLER**

You better watch it, faggot, I'm not  
Sure you and Childs didn't do him-

**CHILDS**

What about you, wandering around  
Alone? At least we have an alibi-

**DUNBAR**

What do you mean, alone?

**MUELLER**

Pike and I got separated-

**KENDALL**

Yeah and he doesn't know when-

**MUELLER**

I remember now, it was before the  
Explosion-

39.

**KENDALL**

Oh, you remember now-

**MUELLER**

I'm about two seconds away from seeing  
If fairies really can fly-

**NUNEZ**

What about Pike?

Mueller stops, as the others turn towards the big man.  
Silence. They realize what the question means.

**DUNBAR**

He wouldn't kill anybody. . .

**MUELLER**

Oh, bullshit, he's a fucking convict.  
You know how much he hated West-

**DUNBAR**

I hated West, Childs hated West,  
everyone with a goddamn brain hated  
West but that doesn't mean we killed  
him!

**NUNEZ**

What if it wasn't one of us?      What  
if it was a local-

**KENDALL**

He was blown up by a phosphorous  
grenade, they don't exactly sell  
those at 7-11.

**MUELLER**

Look, here are the facts - Roberto  
was with Dunbar, Queen Kendall was  
with Childs, and Pike's the only one  
not here. He did it!

The others nod, becoming convinced.

**CHILDS**

He is the only one unaccounted for.

**KENDALL**

Maybe he's dead too.      Maybe you killed  
Them both, Mueller-

**DUNBAR**

Shut up.

(to Mueller)

Let me see your grenades.

**MUELLER**

Why?

40.

**DUNBAR**

We were each given three so whoever  
killed West will be missing one.  
Mueller angrily digs into his sack and pulls out his grenades.

**MUELLER**

See?    Three.      Now can we please-  
He stops. Hearing a SOUND outside.      Through the wind and  
rain, FOOTSTEPS on the porch.  
They all turn to the door.      Waiting...  
The DOOR SWINGS OPEN.. Pike.      Covered in BLOOD.

**PIKE**

Hey, guys.  
They stare at him as he calmly closes the door and walks  
over to the empty FIREPLACE. Finally:

**DUNBAR**

Whose blood is that, Jay? West's.

**PIKE**

Any kindling for a fire?

He looks around for kindling. A beat.

**DUNBAR**

What do you mean, West's?

**PIKE**

I mean I killed him.

(pause)

Isn't that what we all wanted?

**INT. KENDALL'S HOSPITAL ROOM -- PRESENT DAY**

**HARDY**

He admitted it.

**KENDALL**

Right in front of us. Mueller went after him but we held him back. Pike surrendered and volunteered to be tied up. So we roped him to a chair and tried to ride out the storm.

**OSBORNE**

Why would he just surrender?

Kendall turns to her and smiles.

**KENDALL**

Because he had a plan.

41.

**INT. CABIN -- LIVING ROOM -- LAST NIGHT**

Pike, tied to a chair by the fireplace while the others look for food in the KITCHEN. Alone, Kendall walks past Pike:

**PIKE**

Hey, Kendall, talk to you for a sec?

Kendall looks around - there seems no harm in it.

**PIKE**

You hated West as much as I did.

I'm not saying what I did was right, but you can't tell me you're not glad the motherfucker's dead.

Kendall says nothing. Pike looks around, makes sure no one is listening and then whispers:

**PIKE**

The thing is, we've got a real opportunity here. You turn me in tomorrow and we're both fucked-

**KENDALL**

What are you talking about?

**PIKE**

A gay Senator's son who let his Sarge get fragged on a training exercise? The press'll crucify you and your father. His career will be over and it'll be your fault. But we do this

different and you come out a hero.  
On Kendall, thinking about it. A beat.

**KENOALL**

How?

**PIKE**

Mueller. He's as bad as West and we  
both know it. Now I can't do it,  
cause I'm tied up, but we get the  
others to go along-

**KENDALL**

Don't think I want to hear this-

**PIKE**

Someone else can do the deed, it  
doesn't have to be you. Maybe Nunez  
too, he's got a tendency to follow  
Mueller, but the rest of us can come  
out ahead - the guys who took out  
their Sergeant's killers!

**(MORE)**

**42.**

**PIKE (CONT'D)**

We'll move the bodies out to the  
creek and say we came over the hill  
right as they fragged West, all we  
gotta do is tell the story right.

Kendall stares at him. Disgusted.

**KENDALL**

You're sick, Pike.

He turns and walks away. Pike watches him go.

**KENDALL (V.O.)**

Later on I saw him talking to Dunbar.  
They had been close. I was in another  
room when it happened.

**INT. CABIN -- KITCHEN LAST NIGHT**

Kendall, looking through the empty cabinets for food when  
A GUNSHOT -- From the living room. As Kendall bolts towards  
the noise, the air is filled with the sounds of SCREAMING  
and SHOOTING! He pushes through the door...

**INT. CABIN -- LIVING ROOM -- LAST NIGHT**

Kendall, coming through the door as we SLO-MO...  
Mueller, sprawled out on the floor, dead... Pike, tied to  
the chair, bullethole in his forehead... Nunez, wounded,  
stumbling out the front door into the hurricane...  
And a badly wounded Childs, pistol out, TURNING towards the  
SOUND OF THE DOOR and FIRING...  
Kendall's arm, HIT with a SLUG, and he starts to go down...  
FREEZE-FRAME -- On Kendall's form, falling.

**KENDALL (V.O.)**

I don't think he meant to do it. It  
was just reflex - he'd already been  
gutshot. I must have passed out

cause next thing I knew...

**EXT. LOUISIANA BAYOU -- DAWN**

The sounds of RUNNING and HEAVY BREATHING. Kendall's eyes flutter open. He's on Dunbar's back, being carried through the woods. The sound of GUNFIRE and a TREE BRANCH SHATTERS next to them. Someone is chasing them. Trying to kill them. Nunez.

43.

Dunbar bobs and weaves as another volley of bullets comes from behind and we can now hear ROTOR BLADES APPROACHING...

**EXT. CLEARING -- DAWN**

As Dunbar bursts into the sunlight, carrying Kendall. The entire thing dreamlike, what we saw at the opening, but from KENDALL'S VIEWPOINT -- the helicopter overhead, Nunez behind, Dunbar turning and shooting, NUNEZ GOING DOWN...

**INT. KENDALL'S HOSPITAL ROOM -- PRESENT DAY**

**KENDALL**

And that's it.

Hardy is silent. Staring at him.

**OSBORNE**

Nunez was chasing Dunbar.

**KENDALL**

Because he'd shot Mueller.

**OSBORNE**

But you didn't see it, right?

**KENDALL**

Like I said, I was in the kitchen.

When I came out, Mueller and Pike were dead, Nunez and Childs were hit and Dunbar was gone.

**HARDY**

Why did he come back for you?

**KENDALL**

I honestly don't know. Maybe to have someone to cover for him. And I wish I could, but there's no doubt in my mind he killed those men.

Silence. Kendall's got nothing more to say.

**HARDY**

Okay. I think that's it. He rises and walks to the door.

**KENDALL**

Mr. Hardy?

Hardy turns back.

**KENDALL**

What did Dunbar tell you?

44.

Hardy smiles and pushes out the door...

**EXT. STYLES' OFFICE -- DAY**

Hardy and Osborne stand before the Colonel, filling him in.

**HARDY**

Pike killed West, Dunbar killed  
Mueller, Childs, and Nunez.

**STYLES**

Who killed Pike?

**HARDY**

Someone must have got a shot off.  
He wasn't exactly a moving target.

Styles turns to Osborne.

**STYLES**

What do you think?

**OSBORNE**

It's too neat.

**HARDY**

"Too neat." How long have you been  
an investigator?

**OSBORNE**

I don't think that has anything to  
do with-

**HARDY**

That means under a year. Let me  
explain what ten years of police  
work has taught me - murder is basic.  
There are no conspiracies, no grand  
mysteries, and no evil puppet masters  
behind it all, pulling the strings;  
murder is shitty people doing a shitty  
thing to other shitty people - it  
doesn't always make sense but it's  
always neat. Dunbar's our guy.

Osborne struggles to put it into words.

**OSBORNE**

I just... He came back for Kendall.  
I don't think he's capable of murder.

**HARDY**

Everyone's capable of murder, Osborne.

Osborne turns, making her case to Styles.

**OSBORNE**

Look, all we've got is what Kendall says, and he didn't actually witness any deaths except Nunez. He found West, he saw Mueller and Pike, but just their bodies - he didn't see any crime committed.

**HARDY**

Well, I'm sure if he'd known this was all going to happen he'd have Tried harder to witness it for you-

**STYLES**

West's body isn't in the creek bed. They stop arguing, turning to look at him.

**STYLES**

We've already been over the terrain twice. Nothing.

**HARDY**

There was a hurricane, Bill, the wind probably moved it.

**STYLES**

Habeas Corpus - you have to have a body to have a crime.

**HARDY**

Okay, then let's widen the search 'to include the endzone in Giants Stadium and the trunk of my car-

**STYLES**

Without the body we have no physical proof. We need a confession.

**HARDY**

From Dunbar? I hate to break this to you, but I don't think he's gonna be all that psyched to put himself in for the death penalty.

**STYLES**

Nevertheless-

**HARDY**

Nevertheless what'? Kendall will testify and that'll be enough.

**STYLES**

Not for me.

A beat. Almost accusingly:

**HARDY**

You mean not enough to save you.

**STYLES**

JAG gets here in three hours. Try for the confession.

**INT. COFFEE ROOM -- DAY**

Dunbar looks up as Hardy and Osborne enter.

**HARDY**

(cheerfully)

Hey, Ray! Just had a nice talk with your buddy. Kendall - seems you killed three people!

**DUNBAR**

That son of a bitch.

**HARDY**

That'd be my reaction too-

**DUNBAR**

He's lying.

**HARDY**

Well, why didn't you say so? We'll just drop all your charges, then-

**DUNBAR**

I'm serious-

Hardy leans across the table.

**HARDY**

Fuck "you're serious", Raymond, you got exactly zero truck with us; right now we'd take the word of a crackhead over yours, so if you've got something to say, say it.

**DUNBAR**

Did Kendall tell you about the PX?

**OSBORNE**

He said he worked there-

**DUNBAR**

No, did he tell you about it? About the business Childs ran?

**OSBORNE**

What business?

47.

**DUNBAR**

Pills, shots, you name it, Basic's a lot easier when you don't feel pain-

**HARDY**

So Childs made some side money, so what? People are dead, Ray, and the only one we have to blame is you-

**DUNBAR**

Didn't shoot West-

**HARDY**

Yeah, we know, Pike did.

Dunbar stares at him.

**DUNBAR**

You think you know everything, don't you? You haven't even scratched the surface.



Hardy leans across the table, looks Dunbar dead in the eye.

**HARDY**

I know enough to know you got two choices - you can sign a confession, in which case you'll probably spend the rest of your life in a military prison, or you can tell us to fuck off, in which case you'll probably get the gas chamber.

(smiling)

Am I scratching your surface yet?

Dunbar stares at him for a moment and then LAUNCHES HIMSELF at Hardy, SCREAMING. Tackles him to the floor, CHOKING HIM... Osborne, pulling her sidearm, and PISTOL WHIPPING Dunbar in the head! Dunbar goes sprawling off Hardy as M.P.'s rush into the room, RESTRAINING him.

Hardy gets up, gasping, and stumbles to the door.

**OSBORNE**

Hardy!

But he's already gone.

**INT. FORT MCKINLEY -- CORRIDORS -- DAY**

Hardy, walking angrily towards the front entrance, wheezing and massaging his neck. Osborne, running to catch up.

**HARDY**

Why the fuck wasn't he in restraints?

48.

**OSBORNE**

I don't know.

Styles appears at the end of the hall.

**STYLES**

Tom, where are you going-

**HARDY**

Home, I'm done.

**STYLES**

What about the confession?

Hardy stares at him. ..

**HARDY**

You want a confession? Why don't you confess, Bill: people are dead and you don't give a shit about it! Only reason you called me is to protect your fucking job, you know this is your fault-

**STYLES**

What the hell are you talking about-

**HARDY**

I'm talking about West! We had him, Bill, we were there. You're the fucking Base Commander, you knew what he did to Cadets and you let him go on the way he always he has- Styles couldn't reassign him, he's a legend-

**HARDY**

You knew what he was capable of and you just stood by. It was just a matter of time till somebody fragged his ass, and you know what? He deserved it. There's your confession.

He pushes past a shocked Styles and walks out the door.

**EXT. FORT MCKINLEY -- PARADE GROUNDS -- DAY**

Hardy storms across the grass. Osborne, still following.

**OSBORNE**

Goddammit, Hardy, you can't just leave-

**HARDY**

Watch me.

**49.**

**OSBORNE**

You said you owed Styles and now you're gonna turn your back on him? Hardy whirls on her.

**HARDY**

West was a monster! Fifteen years ago, I was here, I was Section Eight, I was Pike. Fuck being the knife dummy- that thing he did, stripping Pike down, making him stand outside all night? He did that every year, he did that to me. Fifteen years ago, I wanted him dead, and now I'm supposed to care that somebody offed him? Sorry, no can do. I tried.

**OSBORNE**

You did more than try. You cracked Dunbar in less than three minutes, as an investigator you're phenomenal-

**HARDY**

Phenomenal at taking bribes, right?  
A beat. Osborne shakes her head.

**OSBORNE**

I was starting to believe you, you know? That you weren't who everyone said. I guess I was wrong-

**HARDY**

Oh, spare me the reverse psychology bullshit! This isn't my "great second chance", Osborne. Everyone thinks I'm a piece of shit cop who took money and nothing is going to change that. Nobody will ever know what happens here-

**OSBORNE**

But you will.  
Hardy stares at her.

**HARDY**

Why do you care?

**OSBORNE**

Because it's my job. Because people are dead. Because of the whole honor and duty thing, make a difference in the world, crap like that.

(pause)

We can do this, Hardy.

50.

Hardy looks at the ground.

**OSBORNE**

Two and a half hours. That's all I'm asking. Two and a half hours to maybe get the truth. Silence.

Hardy looks back up at her. Speaking softly:

**HARDY**

I didn't shoot West...

**OSBORNE**

What?

**HARDY**

Dunbar... He said he didn't shoot West. West wasn't shot, Kendall said he was blown apart by a phosphorous grenade and Dunbar never saw the body.

They stare at each other for a moment...

**INT. COFFEE ROOM -- DAY**

Hardy and Osborne enter to find Dunbar in SHACKLES.

**DUNBAR**

Apologize-

**HARDY**

You saw West's body.

**DUNBAR**

Of course-

**OSBORNE**

Where?

**DUNBAR**

The creek bed-

**HARDY**

And he'd been shot.

**DUNBAR**

Yeah-

**OSBORNE**

What about the phosphorous grenade?

**DUNBAR**

One went off, yeah, but it didn't

Touch him- I thought you knew this-

51.

**HARDY**

Tell it to me.

**INT. LOUISIANA BAYOU -- CREEK BED -- LAST NIGHT**

Dunbar and Nunez RUNNING towards the glow of phosphorous and sound of GUNFIRE. They come over the hill to see Childs and Kendall, standing over WEST'S BODY. Dunbar stops, shocked.

**DUNBAR**

Holy fuck... Holy fuck, what the fuck did you guys do?

**CHILDS**

We found him like this...

Dunbar edges closer, looking at West. With BULLET HOLES. His chest, riddled.

**KENDALL**

Somebody emptied a full clip into him-

**HARDY (V.O.)**

Stop.

**INT. COFFEE ROOM -- PRESENT DAY**

**HARDY**

Kendall told us Mueller was the one who found them with West's body.

**DUNBAR**

He's lying, then. We didn't see Mueller till we got to the cabin.

**INT. CABIN -- LAST NIGHT**

Dunbar, Kendall, Childs, and Nunez push through the door to find Mueller in his undershirt, a FIRE burning in the hearth.

**MUELLER**

Jesus, what happened?

**DUNBAR**

(breathing hard)

West...he's dead.

**OSBORNE (V.O.)**

Back up.

**INT. COFFEE ROOM -- PRESENT DAY**

**OSBORNE**

Mueller was alone in the cabin?

52.

**DUNBAR**

Yeah.

**INT. CABIN -- LAST NIGHT**

**MUELLER**

Pike and I got separated... then I heard gunfire. Close.

**DUNBAR**

So did we. Why didn't you come?

Mueller looks down, scared.

**MUELLER**

I was afraid... Mueller voice FADES OUT as he continues to talk.

**DUNBAR (V.O.)**

I didn't buy it. But Mueller had all three of his grenades.

Mueller shows his three grenades to the others.

**INT. COFFEE ROOM -- PRESENT DAY**

**OSBORNE**

At least you and Kendall agree on that.

**HARDY**

What happened next? Dunbar shudders.

**DUNBAR**

Pike came back.

**INT. CABIN -- LAST NIGHT**

Pike, staggering in through the door. The others get up from where they are sitting - it's been awhile since they arrived. Pike shouts at Mueller:

**PIKE**

What the fuck happened to you-

**MUELLER**

What the fuck happened to you? One minute you're next to me and the

next you're gone and the sky lights  
up like fucking Christmas-

**DUNBAR**

Where have you been, Jay?

53.

**PIKE**

Wandering through a hurricane trying  
to find this place. It's gettin'  
bad out there-

(looking around)

Where's West?

**CHILDS**

Yeah, right. . .

**DUNBAR**

Shut up.

(to Pike)

West's dead.

A beat.

**PIKE**

What?

Silence. All of them staring at Pike.

**DUNBAR**

Where have you been, Jay?

Pike, suddenly understanding. Fear creeping into his face.

**PIKE**

Oh, no. . . no, fuck that-

He moves to the door, but. . .

**NUNEZ**

Hey!

Nunez, with his PISTOL out. Trained on Pike.

**PIKE**

Roberto, what the fuck?

**DUNBAR**

We just want to check your pack-

**PIKE**

Why?

**MUELLER**

Whoever shot the Sarge blew a grenade  
first-

**PIKE**

Blame the nigger, then, huh? Someone  
turns up dead, you just look for the  
Darkest face in the crowd-

**DUNBAR**

You know it's not like that-

54.

**PIKE**

Do I?

The CLICK as Nunez pulls back the pistol's hammer.

**NUNEZ**

Let him check your pack.

Pike stares at them and then throws his pack down, angrily. Dunbar goes to it, opens it, and reaches in. Pulls his hand out. Only TWO GRENADES. Looks at Pike. Sadly.

**DUNBAR**

Tie him up.

**INT. CABIN -- LAST NIGHT**

Later. The fury of the storm has increased. Kendall, Childs, Nunez, and Mueller, in the KITCHEN looking for food.

**IN THE LIVING ROOM**

Pike, tied to the chair. Dunbar sitting in a corner, listening to the hurricane rage outside. Pike watches him.

**PIKE**

Just like the first day, huh?     You  
standing guard on me.

A CREAKING as the cabin SHIFTS on it's foundation.     Dunbar looks up at the roof, scared. It holds.

**PIKE**

This place ain't gonna hold much  
longer.

Dunbar doesn't reply. Still staring nervously at the roof. Pike looks to make sure the others out of earshot, then:

**PIKE**

You and me are friends, right?

No reply.

**PIKE**

Right?

**DUNBAR**

Yeah...

Pike takes a deep breath.

**PIKE**

You gotta untie me.  
                  (off Dunbar's look)  
I didn't do this thing, Ray.

55.

**DUNBAR**

You hated West more than any of us.

**PIKE**

Maybe, but that don't make me a killer-

**DUNBAR**

You're the only one missing a grenade.

**PIKE**

Which anyone coulda taken out of my  
gear on the chopper. Were you  
watching your pack on the ride in?

Dunbar starts to get up.

**PIKE**

Ray, this is my life     here. I ain't  
gonna pretend I'm not     happy West is  
gone, but you know I     couldn't have

done this. It's not in me.

**DUNBAR**

If not you, then who?

**PIKE**

Mueller.

**DUNBAR**

Oh, come on-

**PIKE**

We're sweeping our area and suddenly he's gone. Couple minutes later, phosphorous grenade pops off about a third of a click away-

**DUNBAR**

That's exactly what he says about you.

**PIKE**

Who you gonna trust, Ray? Him or your friend?

Dunbar stares at him.

**DUNBAR**

You hated West, Mueller loved him-

**PIKE**

Enough to go to prison? Childs' PX Scam, Mueller was in on it-

**DUNBAR**

Bullshit.

56.

**PIKE**

Look in my pack.

**DUNBAR**

Why?

**PIKE**

Just look. Little pocket.

Dunbar walks over to Pike's pack and unzips it. Checks the little pocket. Pulls out a VIAL and a SYRINGE.

**PIKE**

Combat grade morphine. Mueller sold it to me. .

**DUNBAR**

You're lying-

**PIKE**

Pull up my sleeve. Right arm.

Dunbar does to reveal a cluster of TRACK MARKS.

**PIKE**

That look like a lie to you? I been using solid for the last eight weeks.

Dunbar sits down. Not knowing what to say.

**PIKE**

After that first night on the parade Grounds with you, I was bad - Exposure, malnutrition, the works.



I needed something to keep me from  
crashing. Mueller found me.

**INT. CADET SHOWERS -- EIGHT WEEKS AGO**

Empty except for Pike. He sits, nude, curled up on the tile,  
as the nozzles blast STEAMING WATER down onto his shivering  
form. FOOTSTEPS approaching. Mueller. He leans down next  
to Pike, speaking to him. Kindly.

**PIKE (V.O.)**

He said he knew guy who had an in at  
the PX, could hook me up. This is  
before I knew what a dick he was.

As Mueller produces a SYRINGE from his pocket...

**INT. BASE PX -- BACKROOM -- SIX WEEKS AGO**

A covert meeting among stacks of supplies. Childs stands  
with Mueller, talking to a gaunt Pike. Behind Pike are a  
group of other SICKLY LOOKING CADETS, all jonesing.

57.

**PIKE**

Later on Childs got assigned there,  
started running the shit out to every  
cadet who needed it. But I was our  
class's first customer.. .

Pike hands the smiling Mueller a WAD OF CASH...

**INT. CABIN -- LAST NIGHT**

Dunbar staring open mouthed at Pike.      Shocked.

**DUNBAR**

Why... why didn't you tell me?

**PIKE**

Becoming a morphine addict during  
Basic ain't exactly something you  
want to broadcast. Only Mueller and  
Childs know.

A beat.      Dunbar gets to his feet.

**DUNBAR**

That still doesn't mean you didn't  
kill him.

**PIKE**

You saw West, right?      How was he  
killed?

**DUNBAR**

Full clip to the body-

**PIKE**

From up close or far away?

**DUNBAR**

His chest was hamburger-

**PIKE**

That's close range. You go full  
auto on a guy from close range, you're  
gonna be swimming in blood. Look at  
my uniform. Nothing.

Dunbar looks.      Not a speck of blood on it.

**PIKE**

And where's Mueller's? When I came  
in, he was only wearing a t-shirt.  
Dunbar looks over to fireplace, where ashes are smoldering...  
FLASHCUT TO - When Dunbar first entered the Cabin: Mueller,  
standing there in a T-SHIRT, a FIRE burning in the hearth.

58.

**PIKE**

Way I figure it, West must have found  
out about their little business and  
was gonna bust them, so they decided  
to get rid of him first...

**DUNBAR**

(softly)  
They?

**PIKE**

Mueller and Childs. One of them  
must've taken the grenade from my  
pack on the chopper...

**INT. TRANSPORT HELICOPTER (FLYING) -- EARLIER LAST NIGHT**

The Sectioners sit, stonefaced, staring out the window.  
CLOSE ON - Mueller's hand as it snakes into Pike's pack and  
extracts a phosphorous grenade.

**EXT. LOUISIANA BAYOU -- EARLIER LAST NIGHT**

Mueller and Pike, twenty feet apart, scouring the brush for  
targets. Mueller looks to Pike and then slips away...

**PIKE (V.O.)**

Then Mueller ditches me during the  
exercise and heads for the creek.

**EXT. LOUISIANA BAYOU -- CREEK BED,-- EARLIER LAST NIGHT**

Mueller stands on the hill and pulls the grenades pin, tossing  
it down the embankment. ..

**PIKE (V.O.)**

He blows the grenade to frame me and  
gets West to come running... .

The grenade BLOWS, setting the entire area AGLOW...

**EXT. LOUISIANA BAYOU -- EARLIER LAST NIGHT**

Kendall and Childs, turning towards the sound...  
Note: Each shot of Kendall and Childs in this sequence should  
correspond exactly to Kendall's Flashback.

**EXT. LOUISIANA BAYOU -- CREEK BED -- NIGHT**

West emerges from the bush at a sprint.

**WEST**

What the fuck is going on?!

Mueller runs down the embankment toward him.

59.

**MUELLER**

Don't know, sir, I-  
Six feet away from West, Mueller suddenly raises his rifle  
and PULLS THE TRIGGER.

**EXT. LOUISIANA BAYOU -- EARLIER LAST NIGHT**

Kendall and Childs, running in the direction of the grenade...

**PIKE**

Childs' job is easy, he only has to  
delay Kendall long enough for Mueller  
to get away.

Suddenly MACHINE GUNFIRE shatters the night!

**CHILDS**

**GET DOWN!**

He tackles Kendall into the mud.

**EXT. LOUISIANA BAYOU -- CREEK BED -- EARLIER LAST NIGHT**

Mueller, smoking rifle in hand, uniform covered in blood  
stands over WEST'S DEAD BODY. He turns and runs off INTO  
THE BRUSH. A moment later, Childs and Kendall come into  
view at the top of the embankment...

**PIKE (V.O.)**

Now all Mueller has to do is get rid  
of the evidence...

**INT. CABIN -- EARLIER LAST NIGHT**

Mueller, still covered in blood, enters the dark cabin. He  
strips of his shirt and throws it in the fireplace. Striking  
a match, igniting the bloody rag... .

**PIKE (V.O.)**

And wait for everyone else to arrive.

Mueller, watching the evidence burn...

**INT. CABIN -- LAST NIGHT**

Pike sighs, finished with his story.

**DUNBAR**

I... I don't know...

**PIKE**

What don't you know?

**DUNBAR**

This is a lot of information to be  
Getting... I have to think-

**60.**

The hurricane outside GROWING LOUDER as the Cabin ROCKS again.  
The sound of WOOD SNAPPING. Pike stares up at the roof.

**PIKE**

There's no time to think, Ray, we  
gotta get out of here! You untie  
me, we grab the guns, get Kendall  
and Nunez, and make a run for it-

**DUNBAR**

No... no, we can just wait till we  
get back and then tell the M.P.'s-

**PIKE**

We wait and I'm a dead man. I got a  
black face, a criminal record, and  
over a hundred other cadets who'll  
testify how much I hated West - my  
court martial will take six minutes.

It's either me or them, Ray, and you  
gotta decide right now.  
The cabin SHIFTS again. Dunbar stares at him.

**PIKE**

Untie me.  
Dunbar doesn't move.

**PIKE**

Untie me, Ray.  
A long beat. The two men stare at each other.  
And then Dunbar pulls his knife from his boot and leans down  
to cut Pike's bonds.

**PIKE**

Thank God. . .

**MUELLER (O.S.)**

What the fuck are you doing?  
Dunbar freezes. Caught.  
He looks to the open kitchen door where Mueller stands.

**MUELLER**

Guys, get out here!  
The others enter the room. Dunbar, kneeling there, knife  
inches away from severing Pike's ropes.

**PIKE**

This place is going, Mueller. We  
gotta move-

61.

**MUELLER**

Shut the fuck up.  
(to the others)  
He was gonna cut him loose.  
The others stare at Dunbar.

**NUNEZ**

Why?

**PIKE**

Cause I didn't do it.  
Childs motions to Dunbar.

**CHILDS**

Get away from there.  
He's serious. Dunbar moves away from Pike.

**MUELLER**

We all know what you did, Pike. I  
don't know what kind of nigger voodoo  
You been working in here, but-

**PIKE**

Where's your shirt, Mueller?

**MUELLER**

Used it to start the fire-

**PIKE**

Still got mine on, not a speck of  
blood on it. Not a bad trick for a  
murderer- you said you burned yours?  
The others begin to look at Mueller with new eyes.

**MUELLER**

Was freezing from the hurricane-

**KENDALL**

So you took off your shirt?

**MUELLER**

To start a fire, goddammit!

(pointing to Pike)

What about him, huh? Maybe he offed  
the Sarge and changed shirts, brought  
an extra one in his pack. Y'ever  
think of that? Go ahead, cut him  
loose! First chance he gets, he'll  
waste the rest of us, that's how  
they work-

The hurricane, reaching FEVER PITCH outside as WATER begins  
leaking in through the roof.

62.

**PIKE**

Goddammit, Ray, we gotta get out of  
Here-

**MUELLER**

We're not going anywhere.

**PIKE TURNS TO MUELLER:**

**PIKE**

Cadet Michael Mueller, I hereby place  
you under military arrest for the  
Murder of Sergeant Nathan West-

**MUELLER**

The fuck are you talking about-

**PIKE**

You are to be stripped of all weapons  
And placed under guard-

**MUELLER**

Bullshit-

**PIKE**

Until we return to base, and  
ballistics can match your weapon to  
the slugs in Sergeant West's body-

**MUELLER**

Shut up!

Mueller pulls his SIDEARM and POINTS IT AT PIKE.

**KENDALL**

Mueller, what the fuck-

**DUNBAR**

Don't do this-

Pike, EYES LOCKED with Mueller. Continuing:

**PIKE**

A test will no doubt link you to the  
Killing-

**DUNBAR**

Put it down!

**MUELLER**

Tell him to shut up-

**PIKE**

-failure to comply with this arrest  
is a court martialable offense in  
and of itself-

63.

**KENDALL**

Pike, please-

**PIKE**

Although that won't matter much when  
Coupled with the murder charge-

**MUELLER**

**SHUT THE FUCK UP YOU FUCKING NIGGER-**

Pike leans forward.

**PIKE**

You stupid white trash motherfucker,  
I saw you do it-

And Mueller FIRES.

Pike's head SNAPS BACK.

The gunshot, DEAFENING. Then, for an eternity, SILENCE.  
Nobody moves. Nobody breathes. As if time has stopped.

**KENDALL**

Oh... my God...

Mueller lowers his arm, the pistol clattering to the floor.  
His face, as shocked as the others.

**MUELLER**

He wouldn't... stop talking...

He takes a step forward towards Pike. A hole in the middle  
of the black man's forehead.

**DUNBAR**

(softly)

So you killed him?

**MUELLER**

I. . .

Almost mechanically, Dunbar begins to reach for his own gun...  
The unmistakable sound of a two rifles' magazines being RACKED  
simultaneously. Dunbar turns to see Childs and Nunez, their  
M-16's in hand. Levelled at him.

**CHILDS**

Get that hand away.

Dunbar does. Looks to Nunez.

**DUNBAR**

You too?

64.

**CHILDS**

We can still come out of this okay.  
Pike got free, he got a gun, he came  
after us. That's the story.

Mueller collapses on the ground. Head in hands.

**MUELLER**

West was one thing, but this-

**CHILDS**

Shut up, Mueller.

**KENDALL**

You framed-him...

**CHILDS**

None of that matters now. We got  
two dead bodies and a story that  
explains them. You're either with  
us, or against us - which is it?

Dunbar and Kendall, looking at each other. It's clear what  
the wrong answer will mean. A long beat, until

**KENDALL**

Okay-

He is cut off as the WIND outside ROARS - the HURRICANE  
mounting to it's FULL FORCE - and the WINDOWS BLOW INWARDS,  
showering Childs, Mueller, and Nunez with glass!  
Dunbar's hand flies to his pistol, PULLING IT...  
Mueller, SCREAMING, trying to claw the glass from his EYES...  
Childs, seeing Dunbar move, PULLS THE TRIGGER...  
And the cabin is filled with the THUNDER OF GUNFIRE as Kendall  
goes down, clutching his ARM...  
DUNBAR FIRES, hitting Childs directly in the chest...  
Childs, still shooting, falls back, his random spray of  
bullets PUNCHING INTO MUELLER who jerks like a marionette...  
Nunez, drawing a bead on Dunbar, about to shoot, when...  
A great CRESCENDO of WOOD SPLINTERING and SUPPORTS BUCKLING  
overtakes them and the CABIN'S ROOF COMES DOWN ON THEIR HEADS.

**EXT. DEMOLISHED CABIN -- FIRST LIGHT**

Hours later. The rain has lessened and the Hurricane has  
begun to lift as Dunbar pulls himself from the debris.  
Hearing a FAINT CRY from his left.

**65.**

Kendall. Half conscious, his arm, bloody.  
Dunbar slings the man across his shoulders as the rising sun  
begins to peak through the clouds overhead.

**EXT. LOUISIANA BAYOU -- SUNRISE**

Dunbar, carrying Kendall towards the clearing when GUNFIRE  
comes from behind. He turns to look...  
Nunez. The only other survivor from the Cabin. A hundred  
yards back, rifle in hand, coming after them with a vengeance.  
Dunbar, sprinting towards the clearing, bullets at his heels  
and as he bursts from the tree line he looks up to see a

**HELICOPTER OVERHEAD**

**DUNBAR (V.O.)**

And then I killed the last of them.

FLASHCUT TO - Nunez, chest blown open, going down...

**INT. COFFEE ROOM -- PRESENT DAY**

And we're back to the interrogation. Dunbar, stubbing out a  
cigarette and looking up at Hardy and Osborne.

**DUNBAR**

Can I have some coffee?  
Osborne blinks, like a trance has been broken.

**OSBORNE**

Yeah... yeah, sure.  
She goes over to the machine and pours a cup.

**HARDY**

You shot Childs and Nunez.

**DUNBAR**

They would have killed us both. You  
want me to write a confession, I'll  
write a confession.

**HARDY**

You saved Kendall's life-

**DUNBAR**

But not Pike's.  
Osborne hands him the coffee.

**OSBORNE**

Why didn't you tell us all this in  
the first place?

66.

**DUNBAR**

Would you have believed me?  
Their faces say "no". Osborne spreads a MAP out on the table.

**OSBORNE**

Where's the cabin?

**DUNBAR**

Don't know on a map. West told us  
it was there, we just found it.  
Maybe the hurricane took it away.

**HARDY**

Raymond, for you to have any chance  
of coming out of this, we need to  
locate the other bodies and examine  
them to corroborate your testimony.  
Otherwise this is just another story-

**DUNBAR**

Mr. Hardy, I joined the army for  
college money. I didn't ask for any  
of this - I tried to do the right  
thing out there and people got killed.  
You say finding those bodies'll help  
me, then go find them. I don't want  
to die.

**EXT. FOR MCKINLEY -- CORRIDORS -- DAY**

Hardy and Osborne, walking and talking.

**OSBORNE**

Talk it through: Childs, Mueller,  
and Nunez know they're going out on  
the regular Tuesday Night drill,  
hurricane or no hurricane, so they



plan it: Kill West, pin it on Pike.

**HARDY**

And they're smart about it. They know when you commit a crime you know is going to be investigated, you need a fall guy and for that to work, you have to have a witness.

**OSBORNE**

Dunbar.

**HARDY**

Exactly, someone who's not involved, who's word can't be questioned. You only let them see what you want them to see, you make them believe, so when the time comes, they've totally bought into your version of events.

67.

**OSBORNE**

They believe the innocent are guilty and the guilty are innocent.

**HARDY**

And if they're asked, that's what they'll tell the world.

**OSBORNE**

So it's a good plan but it goes wrong; Mueller flips out and shoots their fall guy, which means they have to bring Dunbar and Kendall into the Cover story-

**HARDY**

Kendall maybe would have agreed, but The hurricane buttfucks the cabin-

**OSBORNE**

Buttfucks the cabin?

**HARDY**

And all hell breaks loose. A lot of Good guys shoot a lot of bad guys and whiz, bang, zoom, happy ending.

**OSBORNE**

So why, after Dunbar drags Kendall out from under a house, does the Senator's son try and get us to put his savior in the gas chamber?

**HARDY**

That bugs you too?

**OSBORNE**

Little bit.

**HARDY**

Let's go talk to Bill...

**INT. STYLES' OFFICE -- DAY**

Hardy and Osborne stand in front of an agitated Styles. He

tries to take a hit off his asthma inhaler and gets nothing. Frustrated, he tosses it away.

**STYLES**

Fucking asthma... This whole thing's driving it nuts.

A beat.

**HARDY**

What I said before-

68.

**STYLES**

Was dead right. You think Dunbar's on the level?

**HARDY**

Yeah.

**STYLES**

Does Osborne agree?

**OSBORNE**

Yes, sir, I do.

Hardy lays a piece of paper on Styles' desk.

**HARDY**

Dunbar's confession. It should be enough to get you out of trouble.

Styles looks at it and then slowly up to Hardy.

**STYLES**

You want Kendall, don't you?

**OSBORNE**

He tried to burn Dunbar to us. You don't do that if you're not involved.

Hardy nods, agreeing. Styles stares at them.

**STYLES**

You both know if you do this, if you go after a Senator's son and you're wrong... it's not just me in the hot seat anymore.

**OSBORNE**

We know.

**STYLES**

(to Hardy)

I'm giving you a chance to walk away.

**HARDY**

We know.

Styles nods and looks to his desk. Almost to himself:

**STYLES**

You don't get to be a Colonel without compromising. Without getting out of the way of the bigger dogs. You politic, play it safe, think of the career first. And when things get dirty, you just look the other way...

He looks back up at Hardy. His eyes, steeled.

**STYLES**

Four of my men are dead. You think  
Kendall had something to do with it,  
then you go get the son of a bitch.

**INT. KENDALL'S HOSPITAL ROOM -- DAY**

Kendall lies in his bed, looking worse than before. Hardy  
and Osborne enter.

**OSBORNE**

Pike never confessed.

**KENDALL**

We've been making progress, I see.

Osborne looks to her watch. Kendall notices.

**KENDALL**

Running out of time, are we? Tick-  
Tock, tick-tock, how long till your  
witnesses fly the coop?

**OSBORNE**

Fifty minutes.

**KENDALL**

Not much time to solve the crime.  
Tell me, detective, how did it feel  
taking blood money from Guissepe  
Torres? Did it weigh on your  
conscience or did you just not think  
about it?

**HARDY**

You tried to pin three stone murders  
on Dunbar-

**KENDALL**

How many murders did you cover up?  
One? Five? Maybe an even ten.

**HARDY**

(to Osborne)  
Can I go to jail for punching a guy  
who's been shot?

Kendall begins coughing.

**KENDALL**

I think they're giving me the wrong

medicine. This isn't a very good  
Hospital, you know-

Hardy sighs and goes to the sink to get him some water.

70.

**KENDALL**

Epileptic attacks are murder on your  
system. Rattle your internal organs  
like a paint mixer.

**HARDY**

My heart weeps.

He returns with a GLASS OF WATER and hands it to Kendall.

**OSBORNE**

Pike never confessed.

**KENDALL**

No, but it got you interested, didn't  
it? Got you to dig. Inspired Ray  
to tell you terribly sordid tales  
about drugs and creek beds and dead  
little sergeants who stuck their  
noses where they didn't belong.

**HARDY**

Is it the truth?

**KENDALL**

There's that word again.  
(smiling)

As I told you, I wasn't in the room  
when everyone started shooting.

**OSBORNE**

Dunbar says you were.

**KENDALL**

Then he's mistaken. You know, I  
really don't think my father would  
approve of this line of questioning-

**HARDY**

Why did you tell us he shot everybody,  
Levi? You put him in for three  
murders, the man saved your life-

**KENDALL**

So I should stay silent about his  
misdeeds? The guns went off, I ran  
in, Childs shot me, Pike and Mueller  
were dead, and Dunbar was running  
out the door with the smoking gun-

**HARDY**

Dunbar was running out the door?  
Ohhhhhh... See that's where I was  
confused, because I thought you said  
Nunez was running out the door.

71.

**KENDALL**

No. I said Dunbar.

**HARDY**

Huh. You know, I really thought you said Nunez. I thought you said "Dunbar was gone," My fault, I gotta check the tape on that.

(off Kendall's look)

Oh, yeah we taped the last interview. This one too. Cause it'd be a real break for us to catch you in a lie.

Silence. They wait for Kendall's reaction. He looks momentarily flustered by this... and then he smiles.

**KENDALL**

I believe your next line is "What are you trying to hide?"

**HARDY**

Well?

**KENDALL**

Sorry to disappoint. I'm on painkillers for the injury - they cloud the mind. You're right, it was Nunez. Any more questions?

Hardy doesn't know what to say. That was his ace card.

**KENDALL**

Don't get me wrong, Mueller and Childs were quite the pair, the type of guys you didn't feel comfortable going to sleep around. Completely capable of murder. But as I said, I didn't hear the exchange before the shooting. I wasn't in the room.

Osborne furrows her brow at this as Hardy continues.

**HARDY**

Dunbar will testify that you were.

**KENDALL**

Then we'll leave it up to the courts - His word against mine. What does his father do again? Steelworker?  
(smiling)

Doesn't matter, I'm sure justice will be served. In any case, my father will definitely want to talk to you about all these questions, these accusations on his son. He's quite protective.

72.

Osborne turns to Hardy.

**OSBORNE**

I need to talk to you outside.

**EXT. BASE HOSPITAL -- CORRIDOR -- DAY**

Osborne and Hardy, exiting the room.                   Whispering:

**HARDY**

We're fucked, I know-

**OSBORNE**

They got their stories straight.

**HARDY**

What?

**OSBORNE**

What Kendall said - "the type of guys you don't feel comfortable going to sleep around." That's what Dunbar said about Childs to the letter.

**HARDY**

Are you sure?

**OSBORNE**

Positive.       Hardy, they planned this.

She grins.       He grins back.

**OSBORNE**

Not bad for hostile and uncooperative, eh?

**INT. KENDALL'S HOSPITAL ROOM -- DAY**

Hardy and Osborne reenter, smiling.                   Kendall chuckles.

**HARDY**

Something funny, Levi?

**KENDALL**

I was just thinking of what's going to happen to your careers when my father gets through with you.

Hardy pulls the out MICRORECORDER and hands it to Osborne.

**HARDY**

Why don't you talk to Levi off the record for a second?

**OSBORNE**

Good idea.

73.

Smiling, she stops the tape.       Then turns to Kendall.

**OSBORNE**

You and Dunbar got your stories straight. Little details, little inconsistencies, designed to bounce us back from one of you to the other, asking questions, killing time, until the transport arrives and whisks you away to where Senator Daddy can protect you. You think you're just going to slide out of this? You're an accessory to murder, Levi, you're Going to jail-

**KENDALL**

You can't threaten me-

**HARDY**

Jail if he's lucky, the gas chamber  
if he's not-

**KENDALL**

Didn't do anything-

Osborne laughs.

**OSBORNE**

It doesn't matter, Levi. We're going  
to find those bodies and when we do,  
I'm going to make sure one of them  
has a bullet in them that matches  
your weapon-

**KENDALL**

What?

**HARDY**

That's a fantastic idea-

**OSBORNE**

See, I just take your gun to the  
morgue and fire it into one of their  
skulls; then I call every newspaper  
in the country with the story about  
how Senator Kendall's gay son went  
nuts on a training mission-

**KENDALL**

(beginning to panic)  
It won't work-

**OSBORNE**

It will and you know why?

**(MORE)**

**74.**

**OSBORNE**

Because you're not a person anymore,  
you're a cadet in the United States  
Army; you have no identity, no Miranda  
warning, and no rights. So I'm gonna  
throw you to the wolves, and unlike  
you I'm gonna get away with it,  
because you're pissing me off!

She finishes, breathing hard. Kendall, totally cowed. Hardy,  
trying to suppress a smile. Osborne rises for the door.

**OSBORNE**

Enjoy your flight to Washington-

**KENDALL**

Wait-

**OSBORNE**

What.

Silence. Kendall takes a deep breath.

**KENDALL**

Dunbar's telling the truth.

**OSBORNE**

Wrong answer-

**KENDALL**

We did get our stories straight, but not because we killed anyone.

(pause)

It was because I threatened him.

**HARDY**

Why?

**KENDALL**

Because of what I saw.

(pause)

Who really killed West.

Osborne holds up the microrecorder and starts the tape again.

**OSBORNE**

Who killed Sergeant West?

Kendall stares at the recorder. A long pause.

**OSBORNE**

Who, Levi-

**KENDALL**

Childs.

75.

**HARDY**

How do you know?

**KENDALL**

Because I was standing next to him.

He pauses, taking a shaky sip of water.

**KENDALL**

I was in on the PX thing. He and Mueller and me, we were making thousands. West found out. Childs said we were just gonna scare him - Use my Dad's clout. I had this whole speech prepared about how if he ratted us, his career was over. We met him in the creek bed but before I said anything...

**EXT. LOUISIANA BAYOU -- CREEK BED -- LAST NIGHT**

West stands in front of Childs and Kendall, facing them. Kendall opens his mouth to speak, but Childs steps forward and raises his rifle, FIRING...

**INT. KENDALL'S HOSPITAL ROOM -- PRESENT DAY**

**KENDALL**



I swear, I didn't know he was gonna do it. After, he told me we were gonna pin it on Pike, one of our biggest customers.

**INT. CABIN -- LAST NIGHT**

As they TIE PIKE to the, chair.

**KENDALL (V.O.)**

Nobody'd believe the word of a black junkie ex-con against ours.

Childs gives Kendall a look that says "Stay quiet".

**KENDALL (V.O.)**

He told me I'd better keep quiet, or I'd end up the same as West.

Pan over to Dunbar, who binds his friend, sadly.

**KENDALL (V.O.)**

Dunbar didn't know anything about any of it. Everything he told you was true, except after...

76.

**EXT. LOUISIANA BAYOU -- LAST NIGHT**

Dunbar pulls Kendall from the cabin's wreckage. As Kendall begins to talk to him, Dunbar's eyes widen in shock. ..

**KENDALL (V.O.)**

I told him what had really happened to West. Told him to keep quiet about it or I'd destroy him. Because if it came out that I was involved with the whole PX scam, my father would be finished.

**INT. KENDALL'S HOSPITAL ROOM -- PRESENT DAY**

**KENDALL**

I scared Dunbar into silence. He's been trying to cover for me the whole time. We got here, you came to see me... I didn't know if I could trust him with that kind of secret-

**OSBORNE**

So you framed him. The same way Childs was going to frame Pike.

Kendall nods. Crying a little.

**HARDY**

Little advice, Levi, next time you frame a guy, pick someone who can't defend themselves.

Kendall says nothing.

**OSBORNE**

What happened with Nunez?

**KENDALL**

He came after us. And I told Dunbar he had to kill him...

**EXT. CLEARING -- EARLIER THAT MORNING**

The helicopter, hovering overhead. Dunbar, carrying Kendall, spinning his rifle to face Nunez, sixty yards away. Dunbar hesitates before firing, not wanting to...

**KENDALL**

Do it!

Dunbar's rifle ERUPTS...

**INT. KENDALL'S HOSPITAL ROOM -- PRESENT DAY**

**KENDALL**

And he did.

**77.**

Kendall finishes, wiping his face. Osborne turns to Hardy.

**OSBORNE**

That's how you do good cop/bad cop.

Hardy smiles and gets up. Walking slowly to Kendall's bed.

**HARDY**

Childs did it, huh?

Kendall nods, still a little teary.

**HARDY**

First Pike, then Mueller, now Childs?

When are we getting to the others?

When are we gonna hear about Nunez?

FLASHCUT TO - NUNEZ, in the creek bed, SHOOTING WEST.

**HARDY**

Or Dunbar?

FLASHCUT TO - Now DUNBAR, SHOOTING WEST.

**HARDY**

Or you, Levi? When is it finally going to come out that you were the one who killed him?

FLASHCUT TO - KENDALL, SHOOTING WEST.

**KENDALL**

I didn't-

**HARDY**

But you can't prove it! You can't prove anything until we find the bodies!

Kendall, crying harder now, beginning to shake.

**HARDY**

You lied to us, Levi, you're going to the gas chamber unless you tell us where to find them!

**KENDALL**

I don't know-

**HARDY**

Where are they!

**KENDALL**

Maybe-

**HARDY**

**MAYBE WHAT-**

**78.**

**KENDALL**

**MAYBE HE-**

And then. His mouth SLAMS SHUT. Teeth cracking together over and over again like a metronome on speed, and his body JERKS HORRIBLY, going horizontal, SHAKING VIOLENTLY!

Osborne, leaping to her feet.

**OSBORNE**

Get something between his teeth!

Hardy grabs a fork from the bedside table and tries to shove it into Kendall's chattering mouth. His teeth, CLAMPING DOWN on the metal and Hardy's hand, drawing blood.

**HARDY**

Shit!

The Nurse bursts into the room.

**NURSE**

What is-

**OSBORNE**

He's an epileptic!

The Nurse runs to the bed, pushing Hardy aside. As more MEDICAL PERSONNEL runs into the room, they usher Hardy and Osborne to the door.

**DOCTOR**

You're going to have to wait outside-

**OSBORNE**

He's a witness!

**DOCTOR**

It doesn't matter, outside-

**KENDALL**

F-F-F-F-F-F-Fuh-

Osborne tries to move to him, but the Doctor blocks her path.

**OSBORNE**

He's trying to say something-

**DOCTOR**

Out, NOW.

**KENDALL**

Fuh-Fuh-Fuh-Fuh-Fuh-

Osborne knocks the Doctor down and runs to Kendall's side.

79.

**DOCTOR**

**SECURITY!**

Kendall looks up, focusing on Osborne, a slight moment of clarity in his eyes.

**KENDALL**

Fuh-Fucking Pike.

And relapses into ANOTHER FIT as SECURITY GUARDS drag Hardy and Osborne from the room.

**INT. BASE HOSPITAL -- WAITING ROOM -- DAY**

Later. Hardy and Osborne sit in silence, eyes downcast. Waiting. Hardy pulls his last cigarette from the pack, lights it, crumples the pack and tosses it into a garbage can.

**HARDY**

I pushed him too hard.

**OSBORNE**

You couldn't have known-

**HARDY**

Yeah, I could've. Should've.

**OSBORNE**

You wanted to get the truth.

**HARDY**

No, I didn't. I wanted to humiliate him. For what he did to Dunbar. For fucking over the little guy.

**OSBORNE**

You mean the falsely accused?

Hardy looks up at her and nods.

**OSBORNE**

You wanted to break him.

**HARDY**

Yeah.

**OSBORNE**

So did I.

She looks back to the floor. Hardy takes a drag from the cigarette, and then tosses that away too.

The door opens and Styles walks into the room. Somber.

**STYLES**

It's over. Time of death was 4:42.

**(MORE)**

80.

**STYLES (CONT'D)**

JAG's been notified and I called the Senator myself. My report will reflect that his medical condition made this unavoidable... you two had no culpability in the matter.

**HARDY**

That's horseshit and you know it.

**STYLES**

Maybe. But it's my fault and I'll carry it.

He sighs and takes a seat next to them.

**STYLES**

We found the cabin. Demolished, like they said. No bodies. Hurricane like that coulda scooped 'em up, dropped them down two counties over. We'll find them.

Hardy says nothing.

**STYLES**

You think you could explain all this to me?

**HARDY**

I wouldn't know where to start.

(pause)

I guess it was about one man framing another. He thought if the other guy got blamed, people would overlook his own wrong doings.

Styles nods, understanding.

**OSBORNE**

What happens to Dunbar now?

**STYLES**

Gets on his plane in ten minutes, which means you two are done. You'll understand if I don't walk you out.

Hardy gets up to go and then stops. Realizing something.

**HARDY**

They're taking your command, aren't they?

**STYLES**

The Senator...

He points to Kendall's hospital room.

81.

**HARDY**

I'm sorry, Bill.

**STYLES**

Don't be. I'm not cut out to deal with the West's of the world.

**HARDY**

You're a good soldier, Bill.

**STYLES**

I thought you said that wasn't a compliment.

Hardy smiles.

**HARDY**

This time it is.

**EXT. FORT MCKINLEY -- PARADE GROUNDS -- EVENING**

The sun, beginning to dip in the sky, as Hardy and Osborne exit the hospital.

**OSBORNE**

Your car's in the motor pool. I'll  
walk you over.

They walk in silence, for a bit.

**OSBORNE**

So what now?

**HARDY**

Now I go home, get drunk, and try  
and forget this ever happened.

**OSBORNE**

Think it'll work?

**HARDY**

Nah.

They pass a GROUP OF CADETS doing drills. Hardy, watching  
them. Almost looking wistful.

**OSBORNE**

You know, you never told me why you  
left the army.

**HARDY**

It dawned on me one day that we were  
supposed to be a nation founded on  
the principle of questioning  
authority... and all I did here was  
follow orders. It didn't add up.

82.

**HARDY [CONT'D]**

Plus, I got kicked out.

**OSBORNE**

For what?

**HARDY**

That's gonna stay my secret.

**INT. MOTOR POOL -- EVENING**

Hardy and Osborne make their way towards Hardy's car.

**OSBORNE**

We were close to something with  
Kendall.

**HARDY**

Maybe... Maybe we were nowhere near.  
Sometimes mysteries stay mysteries.

(pause)

I haven't by any chance grown on  
you, have I?

**OSBORNE**

No.

**HARDY**

Good, just making sure.  
Osborne turns to the DUTY SERGEANT.

**OSBORNE**

We're going need a vehicle release.  
The Sergeant nods, walking up with a clipboard.

**SERGEANT**

Sign here and here.  
(recognizing them)  
Hey, ain't you the folks workin' on  
that whole hulabaloo from last night?

**OSBORNE**

Yeah.

**SERGEANT**

Terrible tragedy. One of those  
Section Eight boys worked in here.  
Pike. Heard he got out okay.  
Hardy signs the clipboard and hands it back.

**HARDY**

Hate to be the bearer of bad news,  
Sergeant, but he didn't make it.

83.

The Sergeant scratches his head.

**SERGEANT**

Funny. I swear I saw them bring him  
and the smaller guy in this morning.

**OSBORNE**

No, no that was Cadet Dunbar-

**SERGEANT**

You mean Ray Dunbar?      Well, that  
ain't right.

**HARDY**

Why not?

**SERGEANT**

I saw 'em get off the chopper.      White  
guys, right? Two

**OSBORNE**

So?

**SERGEANT**

Ma'am, Ray Dunbar's black.  
Hardy and Osborne stare at him.      Shocked  
A beat.

**SERGEANT**

Did I say something wrong-

**HARDY**

(to Osborne)  
What runway's that transport leaving  
from?

**OSBORNE**

Four-

**HARDY**

Get in.

**EXT. FORT MCKINLEY -- PARADE GROUNDS -- EVENING**

CADETS SCATTER as Hardy's car ROARS OUT OF THE MOTOR POOL,

PEELING across the grass towards the far side of the base!  
Hardy, white knuckling the wheel, doing his best to steer  
around anyone who can't get out of the way in time.

**EXT. FORT MCKINLEY RUNWAY FOUR -- EVENING**

A Large TRANSPORT PLANE sits on the runway waiting as three  
M.P.'s and a JAG LAWYER lead Dunbar/Pike (who, for purposes  
Of continuity, we will continue to call DUNBAR) out to it.

84.

The SQUEAL OF TIRES as Hardy's car SLIDES around the corner  
of the nearest building and SCREECHES to a halt by the plane.  
Hardy and Osborne, leaping out, running towards Dunbar and  
the M.P.s.

**OSBORNE**

We need to talk to him-

**JAG LAWYER**

Sorry, Officer, we have a schedule  
To keep-

**OSBORNE**

We need to talk to him now.

Hardy grabs Dunbar by the arm.

**HARDY**

We're not finished yet-

**DUNBAR**

You wanna bet?

**JAG LAWYER**

M.P.'s, escort this man off the base!

**DUNBAR**

(smiling)

Sorry, detectives. Time's up.

As the M.P.'s grab Hardy, dragging him away. Osborne, trying  
to stop them. Dunbar, climbing the stairs onto the plane...  
Osborne pulls her SIDEARM, levelling it at him as Hardy yells:

**HARDY**

James Randall Pike, COME ON DOWN!

Dunbar stops at the hatchway. Slowly turning back to them.  
Seeing the gun. The M.P.'s release Hardy. Nobody moves.

**OSBORNE**

Let's go have a talk.

**INT. COFFEE ROOM -- EVENING**

Hardy and Osborne roughly lead Dunbar into the room, the JAG  
Lawyer trailing behind, shouting:

**JAG LAWYER**

This is your entire career here-

**OSBORNE**

Fuck off.

She slams the door and BARRICADES it. Turns to Hardy.

85.

**OSBORNE**

We got maybe three minutes till they  
break it down.



**HARDY**

Right back where we started.

**DUNBAR**

You want to talk about baseball now?

Hardy practically throws Dunbar into a chair.

**HARDY**

No more games, right, Pike?      It was  
you who West singled out...

FLASHCUT TO - WEST on the parade grounds, now strangling  
DUNBAR on the first day...

**HARDY**

You who got hooked by Mueller's  
morphine...

FLASHCUT TO - Now DUNBAR in the showers as MUELLER hands him  
a syringe...

**HARDY**

You who did it all.

Hardy steps forward and RIPS OPEN Dunbar's right sleeve,  
revealing the TRACK MARKS.

**HARDY**

You wanted revenge on West, revenge  
on them all, so you killed them.

**INT. CABIN -- LAST NIGHT**

Dunbar standing in the Cabin; Mueller, Childs, and Pike,  
dead at his feet.

**HARDY (V.O.)**

But that wasn't enough. You needed  
a new identity, because no one was  
going to believe James Randall Pike,  
convicted felon, had acted so nobly  
in the face of danger - you needed a  
name people could trust, one that  
hadn't been to jail, one that hadn't  
publicly been West's bitch boy.

He stares down at the bodies in the cabin, his eyes focusing  
on the black man's uniform. The name on it reads - "DUNBAR".

As he reaches for it...

**INT. COFFEE ROOM -- PRESENT EVENING****OSBORNE**

You kept Kendall alive to corroborate your story and he did it all the way up to the end. You even gave him his own motive in case we decided to burn him, too.

**DUNBAR**

Can't do that now, though, can you?

**HARDY**

You walked into the army a convicted felon with a sentence of five years in a uniform and were going walk out eight weeks later with a different name, a clean record, and an honorable discharge - a guy who did "everything he could" to save his friends.

Dunbar looks at them. One to the other. Slowly.

**DUNBAR**

Is that what I did, now? And of course, you can prove all of it.

**OSBORNE**

We can prove that you're not Ray Dunbar. Impersonating a fellow Cadet is a court-martial in and of itself-

**DUNBAR**

Did I ever claim I was Raymond Dunbar? Was I ever told to state my name rank and serial number for the record? No. You assumed who I was, because I was wearing this uniform. Don't believe me?

He reaches under the table and rips out the HIDDEN MICROPHONE.

**DUNBAR**

Check your tapes.

Hardy and Osborne exchange an uneasy glance.

**HARDY**

We don't need the tapes-

**DUNBAR**

Oh, you don't? What else do you have on me? You haven't found any bodies yet, have you?

**HARDY**

We've found all of them.

Dunbar chuckles at the bluff.

**DUNBAR**

Ohhhh, I don't think so...

**OSBORNE**

How do you know that?

**DUNBAR**

Just a guess. Maybe they're not where they're supposed to be. Maybe somebody moved them. Habeas Corpus - no bodies, no crime, and Nunez still plays as self defense. Face it detectives ... you have nothing.

Hardy, knowing he's right. In a flash he reaches down PULLS OSBORNE'S GUN and grabs Dunbar, SLAMMING him up against the wall, pressing the weapon TO HIS TEMPLE!

**HARDY**

Not true, Cadet, I've got a gun-

**DUNBAR**

(terrified)  
Jesus!

**OSBORNE**

Hardy, what are you doing-

**HARDY**

Isn't this how your story goes?  
Pike annoys someone so much he gets shot in the head-

**DUNBAR**

Please, please don't-

A POUNDING on the locked door. Hardy ignores it.

**HARDY**

We can tie you to the chair if it'll work better for you-

**OSBORNE**

Hardy, for Chrissakes-

**HARDY**

**WHERE'S WEST'S BODY?**

**DUNBAR**

(practically in tears)  
You'll never find it-

Hardy COCKS the pistol as Dunbar screams:

**DUNBAR**

You'll never find it cause HE'S NOT  
**DEAD!**

A CRASH as the door's lock SNAPS and M.P.'s POUR into the room! Styles and the JAG Lawyer behind, taking in the scene.

**STYLES**

What in God's name is going on?  
Hardy releases Dunbar, who slides to the floor, gasping.

**DUNBAR**

He- He made me do it-

**HARDY**

Do what?

**DUNBAR**

Hunting- we had to hunt him-

**JAG LAWYER**

Sergeant, arrest these men!

**OSBORNE**

You mean the exercise?

**DUNBAR**

There never was an exercise! Never  
targets, never teams, I don't even  
know if there's a creek bed out there-

As the M.P.'s grab Hardy and Osborne, pulling them away...

**HARDY**

What did you do?

**JAG LAWYER**

That's enough-

**HARDY**

Goddammit, what did you DO?!

**DUNBAR**

**I COULDN'T KILL HIM!**

He breaks down sobbing. Styles holds up a hand to the M.P.'s.

**STYLES**

Hang on.

**JAG LAWYER**

Colonel-

**STYLES**

No. I want to hear this.

The JAG Lawyer glowers as the M.P.'s stand down. Dunbar tries to pull himself together. To Hardy:

**DUNBAR**

You're right. I was the one he  
singled out. Beat me morning, noon,  
and night, ran me ragged. When  
Mueller found me, I was gone. He  
gave me a little taste...

**INT. CADET SHOWERS -- EIGHT WEEKS AGO**

Mueller showing the syringe to the naked Dunbar. Dunbar's voice over speaks in unison with Mueller:

**MUELLER AND DUNBAR (V.O.)**

I got a friend with an in at the PX,  
can hook you up...

**INT. COFFEE ROOM -- PRESENT EVENING**

**DUNBAR**

What I didn't know, was his friend  
was West. He ran the whole thing.

**STYLES**

You're lying, son.

**DUNBAR**

You think it's easy to have all that  
morphine just disappear without a  
higher up authorizing it? Check the  
requisition orders, I'll lay money  
it's his signature on them.

**INT. SECTION EIGHT BARRACKS -- EIGHT WEEKS AGO**

Dunbar, alone, sleeve rolled up, arm tied off: Sliding the  
needle into his vein...

**DUNBAR (V.O.)**

That was his game, see? Ride the  
cadets so hard they'd need something  
to stay on their feet. Then he'd  
send Mueller or Kendall to them,  
waving around their magic needle  
promising to make it all go away.

He hits the plunger, injecting. His face goes tranquil.

**INT. COFFEE ROOM -- PRESENT EVENING**

**DUNBAR**

It wasn't a new thing either. He'd  
been doing this for years.

**(MORE)**

90.

**DUNBAR**

Every nine weeks, a new class of  
cadets, new potential customers.  
The amount of money involved over  
that period of time... this was some  
high stakes shit.

He takes a deep breath, looking at them.

**DUNBAR**

Dunbar moved his through the kitchen.  
I worked in the motor pool and hooked  
all the mechanics. By the time the  
hurricane hit, we were all in. Some  
using, some pushing, some both. But  
then something happened. West heard  
one of us was about to talk, to blow  
his whole operation. He figured  
he'd made enough money, had enough  
of the army, maybe it was time to  
disappear. But first he was gonna

teach us one last thing.

**INT. SECTION EIGHT BARRACKS -- LAST NIGHT**

West, entering the barracks, shouting the cadets awake.

**DUNBAR (V.O.)**

The Tuesday Night drill was the perfect cover. The hurricane made it even better.

**EXT. FORT MCKINLEY -- TARMAC -- LAST NIGHT**

The cadets, climbing aboard the chopper.

**DUNBAR (V.O.)**

He put us on the chopper and flew us to his cabin. And then he told us.

**INT. CABIN -- LAST NIGHT**

The six men stand in rigid formation, eyes on West.

**WEST**

Gentlemen! It has come to my attention that there is a traitor in our midst. Someone who was going to break the code of fraternal brotherhood that I have endeavored to create in all of you. Perhaps that failure is mine. But we take care of our own. And this traitor must be made to pay.

He walks down the line of the six men, eyeing each of them. Finally stopping at one. Putting a hand on his shoulder.

91.

Nunez.

**WEST**

Run.

**NUNEZ**

Sir, I wasn't-

**WEST**

I know you were. Cadet Mueller found the letter you'd written to the Colonel in your locker. You were going to betray us all. Now, run.

He points to the door. The hurricane, RAGING outside. Nunez looks to the others, then the door, and understands.

He takes off running out the door. Gone.

West walks over to a table covered with a tarp. Pulls the cloth aside to reveal M-16's, PISTOLS, and GRENADES.

**WEST**

Now we'll see whose training's paid off the most. You are to hunt Cadet Nunez down and bring his body back to me. If you fail and he escapes, we all go down together.

The remaining five cadets, understanding there is no place for friendship or kindness here. This is life and death. They walk to the table and gear up.

**EXT. LOUISIANA BAYOU -- LAST NIGHT**

Lightning, thunder, and rain as Nunez runs unarmed through the thick brush.

SOMEWHERE BEHIND HIM - The other five fan out, rifles up, following his trail, ready to kill.

**DUNBAR (V.O.)**

It was insanity. We were hunting a man down to kill him.

**ON MUELLER**

Making his way down embankment, M-16 out, ready for anything. From behind him, MOVEMENT...

**DUNBAR (V.O.)**

He got Mueller first.

Nunez TACKLES HIM at full speed, feet SLIPPING on the wet hill, and the two TUMBLE head first into a GULLY. Punching, kicking, biting, anything to stop the other man.

92.

Nunez, CHOKING Mueller as he strains to reach his gun...

**MUELLER**

Roberto...

With a HEAVE, Nunez SNAPS HIS NECK. Mueller lies still.

**DUNBAR (V.O.)**

He took his gun. Used it on Childs.

Nunez spins, seeing CHILDS BEHIND HIM. He DIVES as Childs fires! Hits the ground in a roll, comes up with Mueller's rifle, and SHOOTS - BLOWING CHILDS BACK against the wet rocks.

**DUNBAR (V.O.)**

I can't imagine what it was like.

Having your friends try to kill you...

Nunez slumps against the gully's wall, breathing hard. In agony over what he's just had to do.

**DUNBAR (V.O.)**

But you do what you have to survive.

Closing his eyes, Nunez steels himself. Wipes the blood from his hands and climbs out of the gully.

**ELSEWHERE**

PIKE, creeping through the foliage. Trying to listen for sounds of movement through the storm. His eyes narrow as he hears a HIGH PITCHED WHINE...

The bullet hits his forehead dead center. He crumples.

PULL BACK TO REVEAL - Nunez in a tree, thirty meters away.

Lowering his rifle. He climbs down.

**DUNBAR (V.O.)**

Kendall and I found Dunbar a couple minutes later.

**TIME CUT TO:**

Dunbar and Kendall come upon Pike's fallen form. They gaze down at the uniform emblazoned with the name "DUNBAR".

**DUNBAR (V.O.)**

It came to me in a split second.  
Change clothes, change identities.

If James Pike gets discharged he  
goes right back to jail. But if I  
was Dunbar, I could walk away from  
all this with a new life. But then...  
As he reaches down for the uniform, a SHOT RINGS OUT.

93.

KENDALL FALLS, wounded in the arm. Dunbar raises his rifle  
to find Nunez, standing ten yards away, gun trained on him.  
**YELLING OVER THE HURRICANE:**

**NUNEZ**

Put it down!  
A Mexican stand-off. The rain continues to fall.

**DUNBAR**

I just want to go!  
Nunez shakes his head.

**NUNEZ**

You were gonna kill me, Pike! Thought  
you were my friend!  
Dunbar, torn. He can't bring himself to shoot, but he can't  
surrender either.

**DUNBAR**

I have to get Kendall to a hospital!

**NUNEZ**

He was gonna kill me too!  
Silence. The two men still facing each other.

**NUNEZ {CONT'D}**

I snapped Mueller's neck! He was my  
best friend and I had to snap his  
neck because he was gonna shoot me  
for drugs! For West!

**DUNBAR**

We don't have to do this! You go  
that way, I'll go this way!  
Nunez laughs.

**NUNEZ**

You'll shoot me in the back!

**DUNBAR**

You killed three people! Isn't that  
enough for one night?  
More silence. Neither moves. The sky above, a maelstrom.

**DUNBAR**

I don't want to die out here, Roberto!  
Do you?  
Nunez, staring at him. Deciding.

94.

**NUNEZ**

If you even twitch...  
Dunbar nods.  
Nunez begins backing away, rifle still trained on him.  
And then Dunbar spies something behind and to the left of



Nunez...

West.

Staring down at him from behind some brush. Watching.  
Nunez, slowly backing away. He pauses as his foot catches  
on a fallen branch. Looks away from Dunbar for a split second  
to step over it...

West nods to Dunbar as if to say "Go on. . . "

**DUNBAR**

Forgive me. ..

And Dunbar FIRES.

Nunez, caught by the burst, GOES DOWN. The echo of the  
gunshots, swallowed by the storm. Dunbar lowers his head in  
agony. West walks down.

**WEST**

Congratulations, Cadet Pike. You  
get the gold star.

Dunbar stares at his Sergeant through the rain.

**DUN BAR**

Fuck you.

West smiles. Tilts his head to Kendall.

**WEST**

You'd best get him out of here.  
Don't worry about the bodies, they'll  
be taken care of.

Dunbar doesn't move.

**WEST**

This is where we part ways, Cadet.  
You tell them I died out here, or  
I'll come back for you. Tell them  
one of the others did me. Mueller,  
Childs, I don't care who. You and  
Kendall, you tell them a story.

(smiling)

You can tell a story, can't you?

Dunbar doesn't reply. West laughs and flips him a salute.

95.

**WEST**

Dismissed.

And West turns and walks away, stepping over Nunez. Giving  
Dunbar a clear shot at his back.

Dunbar raises his rifle, wanting, needing, dying to shoot  
the old man...

But he can't. West disappears into the bayou.

A GROAN from the ground. Kendall. Dunbar's reverie broken,  
he leans down, beginning to unbutton the Dunbar Uniform...

**INT. COFFEE ROOM -- PRESENT EVENING**

Dunbar stubs out a cigarette, finished. Hardy, Osborne, Styles, and the JAG Lawyer gaping at what he has just said.

**DUNBAR**

I guess Nunez wasn't dead after all.  
He came after us with a vengeance.  
    (to Styles)  
You know the rest.

**HARDY**

And the bodies?

**DUNBAR**

You won't find them. Won't find  
West, either. He's too good.

**OSBORNE**

No bodies, no West...

**HARDY**

No death certificates.      No crime.

**DUNBAR**

Just four people MIA.      Silence.

The JAG Lawyer steps forward.

**JAG LAWYER**

You'll testify to this, the  
corruption, the drug scam?

Dunbar says nothing.

**JAG LAWYER**

We can cut a deal for you on the  
Nunez killing.

**DUNBAR**

I don't want any deals.

96.

**JAG LAWYER**

If you're telling the truth, the PX  
requisition records will prove it-

**DUNBAR**

All the proof you need will be when  
West comes back and puts a bullet in  
my brain. But I'll do it. I'm a  
dead man, anyway. Like Kendall.

    (looking at Hardy)

We both should have died out there

with our brothers. I know that now.  
Silence. The JAG Lawyer looks to Hardy, all anger gone.

**JAG LAWYER**

I'll take him now if you don't mind.  
Hardy nods. Dunbar rises and slowly walks to the door.  
Turning back to Hardy.

**DUNBAR**

Tell me, detective. Did you get  
what you wanted?  
Hardy shakes his head, sadly.

**HARDY**

Not even close.  
They leave. Styles walks over to Hardy.

**STYLES**

Tom-  
Hardy holds up a hand, cutting him off. Styles nods,  
understanding, and leaves, closing the door behind him.  
Hardy and Osborne stand there. Not speaking. It's done.

**INT. FORT MCKINLEY -- OFFICER'S CLUB -- NIGHT**

Several hours and bourbons later, Hardy sits at the bar,  
drunk and alone. Out of place, the only one not in uniform.  
Osborne walks in, locates Hardy, and strides over to the  
bar, a sheaf of papers under her arm. Her face, stoic.

**OSBORNE**

We need to talk-

**HARDY**

Seven.  
He takes a slug of his drink.

**OSBORNE**

What?

97.

**HARDY**

Seven guys. What was it you said?  
You were "just starting to believe I  
wasn't the guy people said".  
He chuckles.

**HARDY {CONT'D}**

Seven. That's the answer to Kendall's  
question. How many? Seven.  
Osborne looks at him. Realizing what he's saying.

**OSBORNE**

This isn't the time-

**HARDY**

This is the perfect time. You know  
what makes a good detective? The  
number of confessions they get.  
You're a good detective, Osborne.  
So now you get mine.

**OSBORNE**

What if I don't want it?

**HARDY**

Tough.  
He pours himself another drink.

**HARDY**

Thing about taking money is, you  
don't have to do anything. You just  
sit there. Maybe you don't return a  
phone call. Maybe you don't follow  
up a lead. But that's it. Keep the  
money, your work's done.  
Osborne stares at him.

**HARDY**

Seven unsolved murders. And you  
know what? It didn't weigh on my  
conscience. Not one goddamn bit.  
He takes a slug from his glass and grimaces.

**OSBORNE**

That's not true.

**HARDY**

There are degrees of truth, officer.  
Always degrees.

98.

**OSBORNE**

You're a good man, Hardy.

**HARDY**

Really.

**OSBORNE**

Far as I'm concerned, whatever you  
did in the past can stay in the past.  
Hardy stares at her.

**HARDY**

I may not be growing on you, but  
you're sure as hell growing on me.  
He motions to the bartender for another glass, but Osborne  
takes his hand, stopping him.

**OSBORNE**

And because you're a good man, I  
know you'll do the right thing.  
Hardy looks at her, questioning. Osborne takes a deep breath.

**OSBORNE**

Pike never made it to D.C.. Somebody  
took him off the plane before it  
left. My guess is he's already dead.  
Hardy stares at her.

**HARDY**

West?

**OSBORNE**

Nobody saw. But I don't think so.  
She puts the papers on the bar.

**OSBORNE**

These are the requisitions from the  
PX, the ones used to release the

drugs to Mueller. West signed half of them - Pike was telling the truth. Look who signed the other half. She taps the bottom of the paper. Hardy, not wanting to believe it. He looks up at her, pained.

**HARDY**

Do I have a choice in this?

**OSBORNE**

Yeah. I can wait till you're off the base and do it myself.

99.

Hardy stares at his glass. Deciding.

**HARDY**

Fuck it. Let's go finish this.

**INT. STYLES' OFFICE -- NIGHT**

Styles, finishing his paperwork. He rises and turns off his desk light, bathing the office in DARKNESS. He's about to leave when he notices a SILHOUETTE in the doorway.

**HARDY**

"You have to get out of the way of the bigger dogs". That was good. Styles squints at the figure.

**STYLES**

Tom, is that you?  
Hardy steps forward, into the office.

**HARDY**

It was so good, I actually forgot you're one of the bigger dogs now. The Base Commander. The one in control.  
You couldn't let him testify, could you?

**STYLES**

What are you talking about?

**HARDY**

If you let him testify then it would have all come out. West was supposed to take care of it out there, shut Nunez up and then disappear. But it got messy and people got killed. So you called your old pal Tom Hardy, figuring if worse came to worse, he'd cover for you.

**STYLES**

You're drunk-

**HARDY**

I'm not going to cover for you, Bill. Not for this.  
Styles, realizing what Hardy's talking about.

**STYLES**

Look-  
He begins to move from behind his desk.

**HARDY**

Stay where you are.

**STYLES**

Or what? You've gone round the bend-

**HARDY**

West had a partner. Someone who knew how to get things done.

Hardy throws the papers onto Styles' desk.

**HARDY**

What I can't understand is why you signed these. If you'd just let West take care of the paperwork, no one would have known, but you got careless. So when Pike finally told the truth you had to get rid of him, too.

**STYLES**

That's preposterous-

**HARDY**

Toxicology report came back. Kendall's attack was caused by a drug known as anephadrine, maybe you've heard of it. It's for asthmatics. If an epileptic takes enough, it kills them. I checked with the nurses at the hospital - you're the only other person who visited Kendall.

**STYLES**

Wanted to see if he was okay-

**HARDY**

You poisoned him, Bill. You heard our interrogation, you knew he was ready to crack, so you killed him, just like Pike.

**STYLES**

I'm not even going to dignify that-

**HARDY**

No! You will stand there and you will listen! What happened to you,

Bill? You were the one who joined  
up to do good in the world. You  
were the one who believed in it-

101.

**STYLES**

You want to get into a finger pointing  
contest about character? The army  
kicked you out for drugs, the cops  
fired you for taking bribes from a  
mobster, and you think you can stand  
there and lecture me on codes of  
conduct? There's only one criminal  
standing in this room and it's you.

**HARDY**

Not for long.  
He walks towards the desk.

**HARDY**

No more witnesses. West's a ghost.  
But it doesn't matter because we  
have your signature, the hospital  
log, and Kendall's toxicology report.  
And that'll be enough.

**STYLES**

You're crazy-

**HARDY**

You can't duck this, Bill. I may  
have done every goddamn thing in my  
life wrong but I won't let this  
happen.

**STYLES**

For the last time, I have no idea  
what you're talking about-

**HARDY**

(squinting)

Get your hands away from the desk!  
In the darkness we see Styles MOVE SUDDENLY...

**HARDY**

Osborne, gun!  
Hardy DIVES to the floor - Osborne in the doorway, PISTOL  
raised, FIRES TWO SHOTS! Muzzle flare lighting the room for  
a split second as Styles is BLOWN BACK against the wall!  
Hardy gets to his feet and flicks on the LIGHT. Styles lies  
slumped in the corner, two holes in his chest. Dead.  
Osborne lowers her weapon, shaking.  
Hardy points to the top desk drawer, which is open. Inside  
it sits an IVORY HANDLED PISTOL. Fully loaded, safety off.  
It's presence tells them everything they need to know.

102.

**OSBORNE**

It's West's, isn't it?

Hardy nods and then turns to look down at Styles' body.

**HARDY**

Now it's over.

**EXT. FORT MCKINLEY -- PARADE GROUNDS -- NIGHT**

The aftermath. Flashing blue and red lights from parked Military Police vehicles illuminate the grounds as M.P. 'S string crime scene tape around the front entrance of the building, securing the site for investigation. Hardy takes in the entire scene from afar. Standing by his GTO, watching as several M.P.'s finish questioning Osborne. When she's done she spies Hardy and walks over to him.

**OSBORNE**

What are you doing out here?

**HARDY**

Leaving without saying goodbye.

What are you gonna do?

**OSBORNE**

Go home, get drunk, and try and forget this ever happened.

**HARDY**

Think it'll work?

**OSBORNE**

Nah.

**HARDY**

Want company?

Osborne smiles.

**OSBORNE**

A word of advice about women - that first hour or so after they kill their boss? Probably not the best time to hit on them.

**HARDY**

I should probably write that down.

**OSBORNE**

Yeah. .

Hardy pulls a card from his pocket and hands it to her.

**OSBORNE**

Your phone number?

103.

**HARDY**

In case you need me to testify about the shooting. They'll clear you.

A beat.

**OSBORNE**

He was your friend.

**HARDY**

Yeah. But he was a lot of other things, too. Thanks.

She nods. An awkward moment. Finally:

**HARDY**

I'll see you.



He turns away. Walking towards his car.

**OSBORNE**

Hey, Hardy!

He turns back. She walks up and holds something out to him.  
A ten dollar bill.

**OSBORNE**

I owe you this.

He looks down at the money.

**HARDY**

You saved my life tonight. Keep it.

(pause)

Actually, don't keep it, I need the money.

He takes the bill and Osborne laughs. He climbs into his car and starts it. Grinning at her through the open window.

**HARDY**

You're one of the good ones, Osborne.

Don't sweat the details.

He puts the GTO in gear and drives off. She watches him go, then looks down at his card. Smiling. Maybe she will call.

**INT. OSBORNE'S APARTMENT -- NIGHT**

A bottle of Scotch at her side, Osborne slips a tape marked "BASIC TRAINING INTRO - SGT. N. WEST" into her VCR. Settles back to watch it. West's face fills the screen.

**WEST**

Welcome, Cadets. The art of warfare is simple and complex. Simple in its goal, complex in its execution.

104.

**INT. HARDY'S GTO (MOVING) -- NIGHT**

It's started to rain. Hardy drives in silence.

**WEST**

As Sun Tzu writes, the true warfare is deception.

A HITCHHIKER up ahead. Hardy pulls over for him.

**INT. OSBORNE'S APARTMENT -- NIGHT**

Osborne, drinking and watching.

**WEST**

At all times you must confuse your enemies, surrounding them with uncertainty, giving them false hope.

**INT. HARDY'S GTO -- NIGHT**

The Hitchhiker gets into the car.

**WEST**

At all times, you must mask your true intentions.

Hardy, smiling at him, because the Hitchhiker is not a Hitchhiker at all...

**HARDY (V.O.)**

Why'd you ask for a cop, Ray?

The Hitchhiker is Dunbar.

**OSBORNE (V.O.)**

They got their stories straight. . .

**EXT. LOUISIANA BAYOU -- CREEK BED -- LAST NIGHT**

24 hours ago. The hurricane rages. A HAND pulls the PIN on a phosphorous grenade and CHUCKS IT.

It blows, frying brush and nothing more.

West comes over the hill, running to investigate. He stops at what he sees. Nunez stands unarmed in the creek bed, SURROUNDED by the other Section Eight Cadets. A prisoner.

**WEST**

What the fuck is going on?

**DUNBAR**

Your weapons, Sergeant.

West doesn't move. Kendall walks over and DISARMS West, pushing him into the circle next to the terrified Nunez.

105.

**WEST**

Is this about that little drug business you all are running? Yeah, I know about that, Roberto told me-

**NUNEZ**

Shut up! Look, we won't say anything-

**WEST**

Fuck that. You little pissers really think you can throw a scare into me?

Dunbar raises his rifle and SHOOTS NUNEZ. He goes down, twitches once and lies still. Dead. West looks at Dunbar.

**WEST**

You're gonna have to do a lot better than that, son.

**HARDY (O.S.)**

How about this?

And with that, Tom Hardy emerges from the brush carrying, a COMBAT KNIFE. West's eyes sparkle with recognition.

**WEST**

Didn't I kick your ass out for this drug thing fifteen years ago?

Hardy just smiles.

**WEST**

Should've known you were involved in this. Come on then. Let's see you try and stick me-

Moving faster than West thought imaginable, Hardy moves and the knife FLASHES, CUTTING WEST OPEN stem to sternum. Hardy grips the older man by the shoulders, lowering him to the ground as he dies. Whispering in his ear:

**HARDY**

Stem to sternum. You taught me well, Sarge.

And WEST DIES. A moment of utter silence and then VOICES FROM THE PAST begin coming back to us:

**STYLES (V.O.)**

You think you could explain all this  
to me?

Kendall walks over to Hardy and hands him a PISTOL.

**HARDY (V.O.)**

I wouldn't know where to start.

Kendall holds out his arm, gritting his teeth...

106.

**HARDY (V.O.)**

I guess it was about one man framing  
another...

And Hardy SHOOTS Kendall once, THROUGH THE ARM.

**EXT. CLEARING -- THIS MORNING**

Mueller and Childs lay NUNEZ's DEAD BODY out in the brush.  
The sound of the Helicopter approaching...

**TIME CUT TO:**

Dunbar raises his rifle and FIRES towards the tree line.  
Aiming at nothing. The Helicopter comes into view overhead.

DUST KICKS UP around Dunbar and Kendall - bullet hits.

**HARDY (V.O.)**

When you commit a crime you know is  
going to be investigated, you need a  
fall guy.. .

ON STYLES' FACE - Watching this through the windscreen.

**STYLES (V.O.)**

The one who won't talk was trading  
live fire with the dead one as we  
reached the pick-up.

RACK FOCUS TO - Hardy, concealed in the woods, FIRING at  
Dunbar and Kendall's feet to simulate Nunez shooting at them.  
Dunbar, shooting towards where Nunez's body lies. Making it  
look like he just killed Nunez.

**EXT. FORT MCKINLEY -- THIS MORNING**

Hardy arriving at the Fort, EMBRACING STYLES.

**HARDY**

And for that to work, you have to  
have a witness...

PAN OVER to OSBORNE, watching.

**HARDY (V.O.)**

Someone who's not involved, who's  
word can't be questioned...

VARIOUS SHOTS -- Of Hardy and Osborne, investigating the  
case, talking to Dunbar, talking to Kendall...

**HARDY**

You only let them see what you want  
them to see, you make them believe...

107.

**INT. OFFICER'S CLUB -- EARLIER**

Osborne, showing Hardy the requisition forms.

**OSBORNE (V.O.)**

They believe the innocent are guilty  
and the guilty are innocent.

**EXT. FORT MCKINLEY -- EARLIER**

After shooting Styles, Osborne gives her story to the M.P.'s.

**HARDY (V.O.)**

And if they're asked, that's what  
they'll tell the world.

**INT. OSBORNE'S APARTMENT -- PRESENT NIGHT**

Osborne, watching the taped West.

**WEST**

Your greatest weapon will be your  
allies . . .

**INT. COFFEE ROOM -- EARLIER**

Hardy, taking a cigarette from Dunbar's pack.

**HARDY**

My brand. Must be my lucky day.

**INT. KENDALL'S HOSPITAL ROOM -- EARLIER**

Kendall, coughing fit. Hardy, getting him a GLASS OF WATER.

**WEST (V.O.)**

. . . some of which you may have to  
sacrifice for the greater good.

Hardy, secretly dissolving a POWDER into Kendall's water.

**HARDY (V.O.)**

We got the toxicology report . . .

**INT. STYLES' OFFICE -- EARLIER**

Hardy, confronting Styles in the dark.

**WEST (V.O.)**

Make no mistake, the innocent will  
die. . .

Osborne, FIRING TWICE into Styles. As he hits the wall

108.

**HARDY (V.O.)**

Next time you frame a guy, pick  
someone who can't defend themselves...

But it will not be in vain.  
Sometimes, you can trick the enemy  
into doing your work for you. . .  
Osborne, staring down at WEST'S PISTOL.

**HARDY (V.O.)**

He still carry those guns?

**INT. STYLES' OFFICE -- EARLIER**

Earlier. Alone, Hardy plants West's pistol in Styles' desk.

**WEST (V.O.)**

...if you engage in a clever enough  
subterfuge.

**INT. BASE PX -- BACKROOM -- EARLIER**

Hardy stands behind Kendall and Dunbar, overseeing them as  
they fill out requisition forms. Kendall signs West's  
signature, Dunbar signs Styles'.

**HARDY (V.O.)**

What I can't understand is why you  
signed these...

As we move into a CLOSE UP on Hardy:

**OSBORNE (V.O.)**

You never told me why you got kicked  
out of...

**STYLES (V.O.)**

The army kicked you out for drugs...

**MUELLER AND DUNBAR (V.O.)**

I got a friend with an in at the PX,  
can hook you up...

**STYLES (V.O.)**

There's only one criminal standing  
in this room and it's you.

**INT. OSBORNE'S APARTMENT -- NIGHT**

Osborne, watching the tape of West's speech.

**WEST**

Which brings us to the simple goal.  
For the true warrior, the one and  
only objective is to emerge from  
conflict unscathed.

109.

**EXT. ROADHOUSE PARKING LOT -- PRESENT NIGHT**

The GTO pulls into a space and Hardy and Dunbar get out.

**HARDY (V.O.)**

I promised them I'd ask you where  
West and the others are...

**DUNBAR (V.O.)**

Washout rejects, guys he said were  
"dumbfucks too stupid to know they  
dead"...

**HARDY (V.O.)**

He's telling the truth up to a point...

They walk towards the bar's entrance.

**HARDY (V.O.)**

You can't prove anything until we find the bodies...

**PIKE**

All we gotta do is tell the story right...

**DUNBAR (V.O.)**

You haven't found any bodies yet, have you...

As Hardy and Dunbar push through the doors into the bar...

**HARDY (V.O.)**

**WHERE ARE THEY?**

**INT. ROADHOUSE -- NIGHT**

A table of FOUR MEN look up as Hardy and Dunbar enter.

Mueller, Childs, Pike, and the Motor Pool DUTY SERGEANT.  
All drinking beer, having a grand old time.

**STYLES (V.O.)**

Habeas Corpus - you have to have a body to have a crime.

Hardy and Dunbar smile and go to join them.

**INT. OSBORNE'S APARTMENT -- PRESENT NIGHT**

As the taped West concludes his speech.

**WEST**

Thank you.

**110.**

The screen cuts to STATIC. Osborne turns off the TV, extinguishing the last source of light. OVER THE DARKNESS:

**WEST (V.O.)**

You can tell a story, can't you?

**EXT. ROADHOUSE PARKING LOT -- NIGHT**

Silence. We slowly move towards Hardy's parked GTO...

**HARDY (V.O.)**

Murder is basic.

Focusing on the TRUNK...

**HARDY (V.O.)**

There are no conspiracies, no grand  
mysteries, no evil puppet masters  
behind it all, pulling the strings.

**INT. GTO TRUNK -- NIGHT**

WEST'S BODY, stuffed into the trunk of Hardy's car.

**HARDY**

Everyone's capable of murder, Osborne.

**EXT. CLEARING -- THIS MORNING**

Dunbar lays the wounded Kendall down as the Helicopter  
carrying Styles comes in for a landing. Dunbar wipes the  
sweat from Kendall's brow and asks him seriously:

**DUNBAR**

Are you ready for this?

**ROLL CREDITS**

**FADE OUT**