

C R O C O D I L E D U N D E E I I

AN ORIGINAL SCREENPLAY

by

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Sc. 1 EXT. HUDSON RIVER, NEW YORK DAY Sc. 1

Dawn, and MICHAEL J. CROCODILE DUNDEE sits in a dinghy on a river. He appears to be back in his element, fishing for barramundi on the Rapid River.

MICK, excited, pulls in his hand line. He's got something. A tatty, muck-covered rag breaks the surface of the water. MICK, disgusted, lets go of the line.

MICK has had enough of this. He reaches into a bag beside him and pulls out a stick of dynamite. Casually, he lights the dynamite with a bumper dangling from his lips, and tosses it into the water. The dynamite explodes, sending a torrent into the air. MICK rows over to see what he has "caught".

A helicopter hovers into shot and we pull back to see the New York City skyline in the background. From the helicopter, a loudhailer blares. A COP is pointing a gun at MICK.

HELICOPTER:

You! In the dinghy! Put your hands
on your head.

A Police launch pulls up next to MICK'S dinghy. A SERGEANT stands on the prow, hands on his hips, and shaking his head.

SERGEANT:

(Exasperated)

Mick! I might have known it would be you!

MICK grins and reaches into the water. He pulls out a fish and waves it at the SERGEANT.

MICK:

It's these New York fish, Sarge!
They won't take a bait.

Sc.2

INT. SUE'S APARTMENT

DAY

Sc. 2

SUE CHARLTON is in bed. She wakes up looking radiant. She reaches over to where MICK should be, lying beside her but, as is usually the case in these sort of scenes, he isn't.

SUE:

Mick?

No reply.

SUE rises and heads for the kitchen. A note on the fridge reads "Gone fishin - AGAIN - Luv Mick". SUE smiles and goes into the bathroom. MICK enters the apartment. He hears SUE in the shower and slips into the bathroom.

SUE, in the shower, looks up to see a fish leering down at her from above the shower recess wall.

It is MICK, standing on the toilet, holding his catch. He grins wickedly, ogling SUE in the shower. (Don't worry. It's not a nude scene).

MICK:

Breakfast.

SUE has a heart attack.

SUE:

Dundee! Goddamn it! You scared me half to death! What are you doing up there?

MICK:

Just admiring the view You want coffee?

SUE:

Uh huh. I'll be out in a minute.

MICK hops down off the toilet and heads for the door. SUE slides back the shower screen, pops her arm out and beckons MICK back, seductively.

SUE:

Oh Mick.

MICK turns back and pokes his head around the screen. SUE sprays him with water and, giggling, slams the shower screen.

*

Sc. 3 EXT. SUE'S APARTMENT BALCONY. DAY Sc. 3

MICK steps out onto the balcony, coffee cup in each hand. He places one down on the breakfast table and moves to the rail.

MICK looks out at the view as SUE enters in a dressing gown, her hair still wet. She places her hand on MICK's shoulder. He smiles softly.

SUE:

You thinking about home? The Territory?
I guess you must miss it.

MICK:

Yeah, a bit, but then again, right now I could be sitting in the pub at Walkabout Creek, discussing the best bait for barramundi with Nugget and Wal, or ... I could be standing here with you watching the traffic go by. It's no contest ... I was thinking about getting a job.

SUE:

(Pleased) You're kidding.

MICK:

You can't stay on holidays forever.

SUE:

You seem to have managed it so far

MICK shoots her a mock glare.

..... No, that's terrific

She kisses him.

..... Got anything in mind?

MICK:

Yeah, I'm tossing up between brain surgeon and professional wrestling..... whichever pays more.

SUE:

Wrestling, definitely

They hug.

SUE:

..... you'd look great in tights.

Sc. 4 EXT. STREET/PLAYGROUND DAY Sc. 4

MICK and SUE mosey on down the street hand in hand.

THEY come to a small playground where a BUNCH OF KIDS (4 boys, 2 girls, aged 6-9 years) are running around. One of them spots MICK.

KID 1:

Hey Mick! My brother didn't see you
throw

(Indicates little BROTHER)

Could you show him, huh?

SUE:

(TO MICK) Go on. I'm late already,
and the way you walk, I won't get
to work till tomorrow

MICK enters playground.

.....Don't forget lunch.

MICK:

(TO SUE) No worries.....

The KIDS gather round MICK

.... Where's the rabbit?

LITTLE GIRL 1:

Here it is! Here it is!

She dances around, holding up an empty can.

KID 1:

And here's the rocks.

He hands MICK two stones.

MICK:

O.K.

(TO LITTLE GIRL) Now put the rabbit
down out there somewhere, and get
right away from it.

LITTLE GIRL:

Alright.....

She skips out into the open, and goes to put the can down.

..... Close your eyes.

.../cont'd

Sc. 4

continued

Sc. 4

MICK closes his eyes. The LITTLE GIRL puts the can down somewhere else.

KID 1 and another, spin MICK around in circles.

They stop spinning MICK and all the kids start counting as MICK opens his eyes and looks for the can.

KIDS:

One ... Two ... Thr....

MICK throws. He hits the can with the first shot which throws it into the air. The second stone catches the can and sends it flying before it hits the ground.

The KIDS cheer.

KID 1:

(To little BROTHER) You know how come he can throw like that?....

BROTHER shakes his head

.....'cause in the bush if you miss, you don't eat. Isn't that right, Mick?

MICK:

Yep, but that's only half of it. You gotta be able to find them first.

MICK squats on the ground and smooths the dirt with his finger. He draws a winding line.

LITTLE GIRL:

Snake! That's a snake trail.

KID 1 nods wisely.

KID 1:

Snake's good eating.

MICK:

Good. What about this?

He draws another set of tracks on the ground.

KID 1:

That's a goanna.

(To little BROTHER) A real big lizard. You can eat it, but it tastes like shit. Right, Mick?

MICK is flustered by the KID swearing, although he is obviously only repeating Mick's own words.

MICK:

Uh ... yeah. One more.

.../cont'd

Sc. 4

continued

Sc. 4

MICK draws several squiggles in the dirt. None of the KIDS know what it is.

KID 1:

You got me with that one, Mick.

MICK:

Goodyear Radials. Tony's bike.

MICK points to kid's small dragster.

MICK rises and exits, leaving the KIDS laughing.

*

Sc. 5

INT. AL'S BAR AND GRILL

DAY

Sc.5

A small dimly lit bar. Not crowded, about twelve patrons. MICK enters and strides up to the bar-keeper, AL.

MICK:

G'day, Al.

AL:

Hiya, Mick. What'll it be?

MICK:

Just a beer thanks, mate. You mind if I make an announcement.

AL:

(Intrigued) No, go right ahead.

MICK:

Ta.....

MICK turns his back to the bar and addresses the patrons.

MICK:

.... (Big voice) G'day, Mick Dundee's the name. I'm new in town and looking for work. Anybody got any suggestions?...

Silence.

.... (Normal voice) Well, I tried

He turns back to his beer and nods thanks to Al.

MICK:

.... That's enough job hunting for one day.

.../cont'd

Sc. 5

continued

Sc. 5

★ LEROY enters the bar, catching the end of MICK's speech. ★

LEROY:

Hey my man

LEROY and MICK do a complicated high five handshake which MICK totally fouls up. LEROY shakes his head.

..... So you're looking for work?

MICK:

Well yeah, Leroy. Sorta.

LEROY:

Then look no further. I can get you into something sweet. I'll just grab some cigarettes.

He heads for the cigarette machine.

... and we'll talk some business.

As soon as LEROY is out of earshot, AL motions to MICK.

AL:

I notice you've been getting pretty tight with Leroy, Mick. But I gotta warn you, he's a bad dude. Word is he's into some heavy shit.

MICK:

Yeah? He seems harmless enough.

AL:

Just so you know.

MICK nods as LEROY returns. He stands close to MICK.

LEROY:

Let's walk. Less ears on the street.

THEY exit.

Sc. 5A

EXT.

STREET

DAY

Sc. 5A

LEROY:

I gotta little 'supply' business going. You could work for me.

.../cont'd

MICK:
What would I be doing?

LEROY:
Delivering stuff.

MICK:
Stuff?

LEROY looks around for eavesdroppers.

LEROY:
This is between you and me. It
goes no further, right?

MICK nods.

LEROY:
(Pause) Stationery

MICK looks blank.

.....You know.. pens, erasers, office
supplies.

MICK:
That's heavy shit?

LEROY:
No, man. It ain't. I'm strickly legit.
But when your name is Leroy Brown, people
expect you to be bad. You know, like the
song ... and I kinda like the image, you
dig?

MICK:
Is that part of the job? Digging?

LEROY:
(Laughs). You really are prehistoric.
You want the job?

MICK:
I dunno. I'm not sure what I'm looking for,
yet.

.../cont'

LEROY:

Well, you make up your mind, you let me know. I gotta split, so be cool, my man.

LEROY exits.

MICK and SUE wander through the store. They pass a perfume store with a display for a new scent for men. The sign reads "HOMBRE. After shave. Makes a man irresistible."

MICK:

Wal might like that

MICK picks up the tester bottle and splashes some on to his hands then rubs it into his face and dabs the remainder under his arms.

.... I'll try it out.

He looks around for a suitable candidate and spots a WOMAN in her mid-thirties, standing nearby, alone. MICK walks over and stands next to her, grinning, saying nothing, just waiting for a reaction.

The WOMAN looks at MICK like he's some sort of lunatic and moves off in a hurry.

The LADY serving at the counter witnesses MICK's test and she also gives him a strange look.

MICK:

(To sales lady) It doesn't work at all

SUE, amused but slightly embarrassed, gives him a whack on the rump and leads him off.

MICK:

.... well, it don't.

*
Sc. 8 INT. ELSEWHERE IN STORE DAY Sc.8

MICK and SUE pass a travel section. There is a big promotion on advertising new cheap fares to India.
A WOMAN dances around in a sari and a SNAKE CHARMER plays his pipe, luring the COBRA out of its basket.

MICK:
I'd like to get Wal something.....

MICK sees the cobra winding up out of the basket. Quickly but casually, MICK leans over and wrings the snake's neck. The snake drops dead in the basket.
The SNAKE CHARMER is stunned beyond words. SUE sees none of this.

.... That you could only get in New York. What about one of those cushions with "I love the Big Apple"?

They exit.

*
Sc. 9 INT. NEWSDAY OFFICE DAY Sc.9

SUE sits at her desk, reading a letter. Attached to the letter is a magazine article, headlined "A Child's War In El Salvador!" There is a picture of a boy about 12, dressed in khakis, creeping through the jungle with a rifle. A boxed insert photograph shows the photojournalist responsible for the article, Bob Tanner.
DORIS enters. She is about Sue's age, bright and bubbly.

DORIS:
Hi, Sue. What are you doing?

SUE:
Hi, Doris. Nothing exciting. Just catching up on the mail.

DORIS crosses and looks over SUE'S shoulder at the clipping.

DORIS:
Bob Tanner? Isn't that your ex?

SUE:
Yeah, we keep in touch.

DORIS:
He's cute. Where was I when you broke up .. I could've consoled him. Why don't you introduce me?

.../cont'd

SUE:

That's gonna be tough. He spends most of his time in South America. That's where the action is.

DORIS:

Que sera sera ... so tell me about your action. When do I get to meet TARZAN?

SUE:

You mean Mick?

DORIS:

You have another savage jungle lover?

SUE:

(Chuckles) Soon I promise .. he's out looking for work.

DORIS:

I don't think there's much call for crocodile hunters in New York City .. 'cept maybe in the sewers.

SUE:

He'll find something.

DORIS:

So? ... What's he like in bed?

SUE:

I don't know... he still sleeps on the floor.

Sc. 10

EXT.

COLOMBIAN JUNGLE

DAY

Sc.10

★ BOB TANNER, Sue's ex-husband, sits half way down a hillside in the Colombian jungle, looking like a typical adventure photographer . A camera with a telephoto lens dangles from his neck. He looks impatient and a little nervous. ★

Below BOB, in a clearing, is a cocaine processing plant. The sound of several vehicles approaching the plant grabs BOB's attention.

.../cont'd

Sc. 10

continued

Sc. 10

BOB picks up his camera and focuses on the lead vehicle. The cars enter the compound. Several hard-looking MEN step out of the vehicles. The compound GUARDS, in paramilitary uniforms, and heavily armed, become noticeably more alert.

The big boss is here. RICO, obviously the leader of the new arrivals, steps out of his car to be greeted by the PLANT MANAGER, who all but bows before him.

BOB clicks off several shots of RICO.

BOB:

(Whispers) This has got to be Rico.

BOB moves down the hillside for a closer look. In the compound a badly beaten and bound MAN is dragged out of the buildings and lain at the feet of RICO.

BOB:

(Whispers) Shit!

RICO takes a gun from one of his men and executes the bound MAN. BOB photographs the entire sequence but, with his attention on the action below, he forgets himself and stands straight up out of cover.

One of RICO's men spots BOB and raises the alarm. EVERYBODY in the compound with a weapon starts firing at BOB and running after him. BOB scarpers back up the hill and down the other side to his waiting jeep. BOB takes off in the jeep down a jungle path.

*

Sc.11

EXT.

JUNGLE ROAD

DAY

Sc. 11

BOB, in his jeep, comes off the path onto a relatively decent road. He has some breathing space. As he drives, he removes the film from the camera and looks for somewhere to hide it.

He passes a bus stop. Next to it is a post box. BOB screeches to a halt and backs the jeep up to the postbox. He takes an envelope from his pocket and drops the film in it. He addresses the envelope to "Sue Charlton" and slips it into the post box.

★

Sc.12 INT. BOB'S HOTEL ROOM DAY Sc.12

BOB rushes into his typical small town, South American hotel room and goes straight to the phone.

BOB:
(Into phone) This is Mr. Tanner,
Room 11. Get me Bogota 637....

Sc. 12A INT. HOTEL RECEPTION DAY Sc. 12A

The HOTEL MANAGER is on the other end of BOB's line, operating the switch.

MANAGER:
Une momento, signor.

Sc.12B INT. BOB'S HOTEL ROOM. DAY. Sc. 12B

BOB on phone.

BOB:
Brannigan? I got something. You
gotta get me out of here! I'm no
cop. I want protection. Now!

★

Sc. 13 INT. D.E.A. OFFICE, BOGOTA. DAY Sc.13

The sign on the door reads "Drug Enforcement Agency. Colombian Admin".

BRANNIGAN, heavy set and world weary, sits behind the desk speaking to BOB on the phone.

(INTERCUT SCS. 12B & 13)

.../cont'd

Sc. 13

continued

Sc. 13

BRANNIGAN:

O.K. Tanner. You'll get it. Just calm down. Tell me what you've got.

BOB:

Rico was at the cocaine plant.

BRANNIGAN:

(Excited) You sure?

BOB:

It was him. There's more, he killed some guy ... personally. I got it all.

BRANNIGAN:

Great! Did you send them off?

BOB:

Yeah, but not to you. Those photographs are my ticket to the big time ..don't worry you'll get copies.

BRANNIGAN:

Where did you send them, Bob?

BOB:

Sure, Brannigan. I tell you and you kiss me good-bye. They shot at me! I already seen them kill one guy. Just come and get me!

BRANNIGAN:

Okay, okay. Stay put. I'll be there inside an hour and you'll be on the next plane out. You've done a good job.

BOB:

Terrific. Just hurry

BOB hangs up and redials the Manager.

.... New York, par favor .. 637 4562.

BOB waits anxiously to be connected. The phone rings.
MICK's recorded voice answers.

.../cont'd

Sc. 13

continued

Sc. 13

MICK v/o:

Aah, yeah, hello. Mick Dundee, here.
Well, I'm really not here, this is a
recording. Sue's not here either.
Anyway, you'll hear a beep in a second
then say your piece.

BOB:

What?! Sue, it's Bob. I've sent you
a letter. Don't open it or do anything
with it till you hear from me. You're
the only one I can trust. This is big
with a capital B.

*

Sc. 14

INT. HOTEL RECEPTION. COLOMBIA DAY

Sc. 14

The MANAGER is being held at gunpoint by MIGUEL, Rico's main
henchman. MIGUEL listens in on BOB's message to Sue.

*

Sc. 15

INT. BOB'S HOTEL ROOM

DAY

Sc. 15

BOB hangs up and moves across to the bed.
The door bursts open and MIGUEL fires two quick shots. We
hear BOB hit the floor.

Sc. 16

EXT. SUE'S APARTMENT BUILDING. DAY

Sc. 16

MICK steps out of the building. He spots the postman, RALPH
coming towards him.

MICK:

G'day, Ralph.

RALPH:

Yo, Micky. How's it hanging?
Hey, I got something here for
your ladyfriend

RALPH sorts through the mail in his hand.

.../cont'd

Sc. 16

continued

Sc. 16

RALPH:

... there you go

He hands the letter to MICK who puts it in his pocket.

..... hey, what about this one?
My fellow Americans (In Richard
Nixon voice) Let me make one thing
perfectly clear.

MICK looks blank.

... it's Nixon. You know, tricky
Dicky?

MICK:

Dunno him. Live around here, does he?

RALPH:

(Frustrated) No. He used to be the
President!

MICK:

Right, right. Sounds just like him.

RALPH:

(Deflated) I'll work on it. See ya
later, Mick.

MICK nods, and they exit in opposite directions.

*

Sc. 17

EXT.

NEW YORK STREET

DAY

Sc. 17

Two TOURISTS from Texas, DWAYNE and MARIANNE, both in their
fifties, are trying to make sense of a fold-out map of New
York.

MARIANNE:

Why don't you ask somebody?

DWAYNE:

This is New York, Marianne.
You don't talk to strangers on
the streets in New York. Everybody
knows that.

MARIANNE harrumphs at her husband and stops the first passer-by,
who happens to be MICK DUNDEE.

MARIANNE:

Excuse me. Could you help us?

.../cont'd

MICK:

Sure, what's up?

MARIANNE:

We're trying to find Radio City Music Hall. We thought it would be fun to walk, but ... we're lost.

MICK:

No worries .. (Thinks for a moment: then to Dwayne). You keep the sun at your back for about half a mile, then head north. You can't miss it.

DWAYNE has no problems with these directions.

DWAYNE:

Got it. Thanks a lot, pardner.

MARIANNE:

Thank you

They head off.

MARIANNE:

...(to DWAYNE). See, New Yorkers are friendly.

DWAYNE:

I guess but they sure talk funny.

Sc. 17A

EXT.

ANOTHER NEW YORK STREET

DAY

Sc. 17A

MICK moves to the kerb, looking for a break in traffic, so he can cross the street. LEROY comes up behind him.

LEROY:

(Heavy voice). Hey you ugly mother, give me your wallet

MICK whirls to attack.

.. Relax, man. It's me.

MICK:

G'day, Leroy... fancy a drink?

LEROY:

Sounds good to me. I just got a couple of deliveries to make.

LEROY indicates the two packages he is carrying.

Sc. 17

continued

Sc. 17

MICK:
I'll give you a hand.

LEROY hands MICK one of the packages.

LEROY:
That's got to go to Patterson &
Morebank, on the twenty third floor
of this building right here

LEROY indicates the building they are standing in front of.

.... Seeya in five.

LEROY exits down the street as MICK enters the building.

SCENE 18

DELETED

SCENE 18

Sc. 19 INT. PATTERSON AND MOREBANK OFFICE DAY Sc. 19

MICK steps out of the elevator into the Patterson and Morebank reception area. MICK strides up to the RECEPTIONIST sitting at her desk. Behind her is a large window.

RECEPTIONIST:
Can I help you?

MICK:
G'day. I just came to drop this

MICK looks past the RECEPTIONIST to see a man, with his back pressed against the glass, make his way past the window on the ledge outside.

.... some fella just walked past
your window.

RECEPTIONIST:
Okay, what's the gag?

MICK:
No, serious.

THEY both cross to the window and peer in the direction the MAN took.

.../cont'd

Sc. 19

continued

Sc.19

RECEPTIONIST:

Oh, my God! It's a jumper. I'd better call the police.

MICK:

A what?

RECEPTIONIST:

A jumper. A suicide.

She crosses to the desk and picks up the phone.

MICK:

I better go have a word to him.

MICK opens the window and steps out onto the ledge.

RECEPTIONIST:

What!?

*

Sc. 20

EXT.

BUILDING LEDGE

DAY

Sc.20

JUMPER pressed against the wall looking down.

MICK rounds the corner of the building, casually rolling a cigarette. The JUMPER, terrified, stands pressed against the wall a few yards in front of MICK.

JUMPER:

Don't try to stop me.

MICK:

Stop you? I just want to get past.

JUMPER:

What?!

He presses close to the wall, confusion adding to his terror.

MICK:

I want to get by. You're in the way.

JUMPER:

You're kidding.

MICK:

No. I walk around here everyday.
Nice and quiet and the air's good.
Have the same idea, did you?

.../cont'd

JUMPER:

I don't give a damn about the air!
I'm about to throw myself off this
building!

MICK looks down at the street.

MICK:

You could kill yourself.

JUMPER:

That's the whole idea!

MICK:

Oh, right. Sorry, mate. I'll just
wait till you're finished.

MICK leans against the wall and lights a cigarette. He stands
casually smoking as the JUMPER moves closer to the edge and
peers over. He pauses for a moment, then moves quickly back
to the wall and presses himself against it.

MICK:

Would you mind getting on with it?

JUMPER:

It's difficult with you watching.

MICK:

Yeah? I have the same problem when I'm
taking a leak...

The JUMPER looks puzzled.

...if anybody's watching.

JUMPER:

(Disdainfully) Really!

MICK:

Just out of curiosity, why...?

He makes a diving motion with his hand and whistles.

JUMPER:

Have you ever been hopelessly,
completely in love, only to find
you've been used?

MICK moves closer.

...../cont'd

MICK:

(Thinks, then) No, I can't say
I have.

The JUMPER starts to cry. MICK puts an arm on his shoulder.

JUMPER:

I loved that bitch

The JUMPER puts his head on MICK's shoulder weeping.

... and he betrayed me!

MICK:

He?

MICK takes a step back .. onto air.

He manages to get a hand to the ledge as he falls past, and hangs
there for a moment, arm at full stretch, his legs dangling in
space.

JUMPER:

Screw that!

The JUMPER makes his way back to the window and safety; leaving
MICK scrabbling, ignominiously, back up onto the ledge.

Sc. 21

EXT.

NEWSDAY BUILDING

DAY

Sc. 21

SUE comes out of the building. A swarthy man, MIGUEL, falls into
step behind her.

A big black cadillac pulls to the kerb.

MIGUEL:

Hi, Sue

SUE smiles and starts to reply then realises she doesn't know
this man. MIGUEL puts a gun to SUE'S side.

.... No trouble. Just get into
the car. We go for a ride.

SUE does as she is told. The car takes off.

*
Sc. 22

EXT.

RICO'S MANSION

DAY

Sc. 22

The cadillac carrying SUE and MIGUEL pulls into the grounds of a
huge mansion. The extensive grounds dotted with trees, fountains
and statues are surrounded by a high fortress-like wall.

* RICO watches SUE arrive from a high window.

*

Sc. 23 INT. RICO's MANSION DAY Sc. 23

MIGUEL escorts SUE into a large, well appointed study. He motions for her to sit. SUE complies.
 RICO enters, expensively dressed and dripping with gold.
 (N.B. Rico and his henchmen, unless otherwise stated, are of Latin American descent, and speak with the appropriate accent.)

RICO:

(Smiling) Sue Charlton. You got something for me?

SUE:

Who are you? What is it you want?

RICO:

Forgive me? I am Luis Rico. Your husband, Bob sent you a film. It belongs to me I want it back.

SUE:

Bob? I don't know what you're talking about.

RICO:

This is very simple. We do business and you go home. He sent you a letter. Where is it?

SUE:

I don't know anything about this!

RICO strikes like a cat, grabbing SUE by the hair and forcing her head back. He pushes his face close to SUE'S.

RICO:

It would be here by now! He left a message on your machine.

SUE:

It's been broken for weeks! (Fighting back tears) Mick tried to fix it but ..

The phone rings. MIGUEL answers it.

MIGUEL:

(To phone) Yeah .. Uh huh.
 (To Rico) It's Sanchez, he says the boyfriend is back. What do you want him to do?

.../cont'd

Sc. 23

continued

Sc. 23

RICO:

(To Sue) This Mick. He lives with you? Does he check the mail?

SUE:

Yeah.. maybe .. I guess.

RICO:

(To Miguel) Tell Sanchez to bring 'Mick' around for coffee.

MIGUEL nods and smiles. He starts to speak into the phone but is interrupted by Sanchez.

MIGUEL:

(To Rico) Sanchez says that D.E.A. guy, Brannigan, just went into the building.

RICO:

(Spanish swearing, then:) Tell him to just sit tight ..This is getting out of hand.

RICO paces, thinking quickly.

He crosses to the desk and picks up another phone. He hands it to SUE.

.... Call 'Mick' and pray he has some brains. He does like I tell him, you both come out alive.

Sc. 24

INT.

SUE'S APARTMENT

DAY

Sc. 24

The place has been ransacked. Furniture overturned, things broken and torn.

MICK is trying to tidy up the mess, haphazardly. The phone rings at the same time as the doorbell chimes. MICK hesitates for a moment, deciding which to answer first. He goes for the phone.

MICK:

(Shouts to door) Hang on a sec!

(To phone) Hello.

*

Sc. 25

INT.

RICO'S MANSION

DAY

Sc. 25

SUE is on the other end of MICK's line. RICO stands next to her.

.../cont'd

Sc. 25

continued

Sc. 25

(Intercut SCENES 24 & 25)

SUE:

Mick. This is very important. I'm
in a lot of trouble. Did you pick
up the mail this morning?
(Pause as MICK acknowledges)
Was there a letter for me .. from
Colombia?

MICK pulls the letter from his pocket and checks it out.

MICK:

Yeah, I got it right here. What's
going on?

SUE:

Thank God. Oh, Mick. I've been
kidnapped by these

RICO takes the phone off SUE.

RICO:

.... very bad hombres.
We ain't got much time. There's a
cop coming to see you. Get rid of
him or your lady is a dead woman.
Call you back in two minutes.

A confused and worried MICK puts down the phone. The doorbell
rings again. MICK crosses and opens the door. BRANNIGAN
stands there.

BRANNIGAN:

Inspector Brannigan. D.E.A.

BRANNIGAN flashes his card.

Would Sue Charlton be in?

MICK:

No, sorry. Sue's not about.

BRANNIGAN:

When are you expecting her?

MICK:

Dunno. You know these big time
reporters. She'll probably be out ...
aah, reporting till all hours.

.../cont'd

Sc. 25

continued

Sc. 25

BRANNIGAN hands MICK a card.

BRANNIGAN:

Could you ask her to give me a call,
if you should happen to bump into her.

MICK:

Sure. No problem.

BRANNIGAN turns as if he is about to leave, then stops.

BRANNIGAN:

Aren't you going to ask me what this
is all about?

MICK:

Nope. None of my business.

BRANNIGAN:

Uh, huh. Fine.

BRANNIGAN leaves, far from convinced with anything MICK had to say. MICK closes the door and leans heavily against it. The phone rings. MICK rushes to answer it.

MICK:

Yeah?

RICO (V/O):

Bring the letter to Penn station,
platform 11. Wait till someone
comes. You got that?

MICK:

Yeah. Let me talk to Sue.

SUE (V/O):

Please hurry, Mick.

RICO (V/O):

You do like she says, amigo. One
thing more...if you're followed,
if you screw this up, the lady
is dead. Comprenez?

MICK:

I got it.

*
Sc. 26 EXT. SUE'S APARTMENT BUILDING DAY Sc. 26

MICK exits the building and heads off down the street. A man, WORTH, follows him. MICK 'senses' WORTH is on his tail.

Sc. 26A EXT. BLUE MOVIE STREET DAY Sc. 26A

MICK passes a blue movie house. He reacts as he goes past. WORTH follows and reacts similarly.

Sc. 26B EXT. STREET CORNER DAY Sc. 26B

MICK comes to a corner, turns and grins directly at WORTH, then disappears around the corner.

WORTH rushes up to the corner. There is no sign of MICK on the crowded street.

WORTH takes a last look for MICK. There is still no sign of him. WORTH moves off.

Sc. 27 DELETED Sc. 27

Sc. 28 DELETED Sc. 28

Sc. 29 INT. OFFICE BUILDING DAY Sc. 29

WORTH has entered a building and heads for the phone, someone is using it. He pauses, then heads for the toilet. MICK watches him.

Sc. 30 INT. MEN'S ROOM DAY Sc. 30

WORTH relieves himself at a long latrine. MICK enters, waits for a moment leaning against a toilet door, then steps up next to WORTH.

MICK:

Finished?

WORTH:

What?

MICK pulls his knife and shows it to WORTH.

MICK:

Are you finished?

WORTH nods.

.../cont'd

★ MICK: ★
... then put your hands on the wall
WORTH fumbles with his fly.

... leave it out. Hands up.
WORTH does as he is told.

MICK:
.. where is Sue Charlton?

WORTH:
Who?...

MICK, still next to WORTH, puts the knife between his legs.
WORTH freaks out.

... Oh, Lordy God! How should I
know where she is? Brannigan told
me to follow you. That's it.

MICK:
Brannigan? .. So you're a cop?

WORTH:
(Relaxes) D.E.A. Can I do my fly
up now?

MICK puts pressure on the blade. WORTH'S hands go back up.

MICK:
No. What does Brannigan want with
Sue Charlton?

A regular CITIZEN steps out of one of the cubicles, sees
MICK's knife between WORTH'S legs and quickly backtracks into
the cubicle, closing the door behind him.

WORTH:
Her ex, Tanner, got wasted in Colombia.
He called her just prior. Tanner had
pictures of a guy named Rico. Brannigan
figures the lady knows where they are.

MICK:
Who's this Rico?

WORTH:
A big time dealer and a killer.

MICK:
Where does he live?

WORTH:
Where ever he wants to. How would I know.
Look, I've been more than reasonable,
under the circumstances, so how about

Sc. 30

continued

Sc. 30

WORTH: (cont'd)
 ..we just forget this little
 incident took place. Whaddya say?
 It's kinda embarrassing, y'know?

The CITIZEN in the cubicle pokes his head up and looks around.

CITIZEN:
 (To WORTH) He's gone.

WORTH:
 (Exhales. Looks at his fly) You okay,
 buddy?

*
 * Sc.31 INT. PENN STATION DAY Sc. 31 *

MICK sits on a deserted platform, waiting to be contacted.
 He has been waiting for a while as the pile of stubbed out
 cigarettes at his feet attests.
 A hard looking man, BAMA, approaches MICK and looks him up and down

BAMA:
 (Sniggers) You gotta be Dundee.

MICK:
 (Standing up) Where's the girl?

BAMA:
 Coming in on the next train. The item?

MICK:
 We'll wait.

BAMA shrugs. A train pulls into the station. One old man gets off.
 There is no one else on the train.

The old man moves up the stairs. MICK looks nails at BAMA.

BAMA:
 I guess she got off someplace else ...

MICK reaches for his knife, as BAMA pulls a gun. No contest.

Now that's a knife....

He motions for MICK to drop the knife in a nearby litter bin.
 MICK complies.

The item?

The sound of hurrying feet and chattering voices fills the air
 as 20 Japanese TOURISTS and their American TOUR GUIDE come down
 the stairs and onto the platform.
 THEY mill around BAMA and MICK.

.../cont'd

GUIDE:

(Bored) This is the legendary New York Subway. Completed in 1904, it is the most extensive subway system in the world, 237.5 route miles. You're free to take pictures.

The TOURISTS do just that. Clicking off shots left, right and centre as they board the train. A COUPLE ask BAMA to shoot them together. They motion at him with their camera. BAMA, his gun under his coat, shakes his head. MICK steps in and offers to take the picture for them. The MAN hands the camera to MICK. BAMA stands close to MICK watching him, warily.

MICK:

(To couple) A bit closer together.
(Motions tighter) That's it.

At the last instant, MICK turns the camera at BAMA. The flash goes off in his face, blinding him momentarily. Despite his hazy vision, BAMA gets off a shot at MICK as he brushes through the tourists. The shot ricochets off a staunchion hitting no one.

The TOURISTS panic and rush, pell-mell onto the train. In the confusion, BAMA loses sight of MICK. HE rushes to the stairs but there is no sign of MICK moving up them. BAMA turns to the train, but the look in the TOURISTS' eyes tells him that MICK is still on the platform, as they press themselves against the glass to watch the drama.

The only cover on the platform is several pillars and a vending machine. BAMA knows that MICK must be behind one. Cautiously he moves towards the first pillar.

Two of the tourists, young men, FUJI and CATO are fascinated by this first hand look at real New York violence. They get off the train. In hushed tones their friends beckon them back. The two ADVENTURERS shoosh their companions and follow BAMA, warily in his search for MICK.

MICK is behind the vending machine, poised to strike with the only available weapon. A large litter bin.

FUJI and CATO crouch low, cameras at the ready, staying in step behind BAMA as he approaches the second pillar.

The train doors close, automatically. BAMA, startled by the noise whirls to see FUJI and CATO at his back.

BAMA:

Shit!

Sc. 31continuedSc. 31

The train pulls out of the station with the less adventurous TOURISTS and the tour GUIDE pressed against the windows to catch a last glimpse of the action.

MICK takes advantage of the distraction and leaps out at BAMA with the bin raised high above his head.

He jams the bin down over BAMA's head.

BAMA, his arms pinned to his side, fires wildly.

FUJI leaps into the air and karate kicks BAMA. BAMA collapses in a heap.

CATO claps FUJI on the back and they both shake hands, effusively, with MICK who departs as quickly as possible.

FUJI:

You know who that was?

CATO shakes his head.

Crint Eastwood.

They both look at the departing figure of the be-hatted MICK as he moves up the stairs. CATO disagrees, shaking his head. FUJI points out the hat.

FUJI:

Hail! Payre lider!

★ FUJI moves to the prone BAMA and, placing his foot on BAMA's head in a white hunter pose, motions for CATO to take his picture. ★

Sc. 32DELETEDSc. 32Sc. 33DELETEDSc. 33Sc. 34DELETEDSc. 34

* Sc. 34A EXT. RICO'S MANSION DAY Sc.34A *

RICO and SUE stand on a wide balcony overlooking the grounds of the mansion.

RICO:

I got five maybe six places like this, all over the place. Down there ... (Indicating a lawn area) I'm gonna put a zoo there .. just like Michael Jackson

.../cont'd

Sc. 34A

continued

Sc. 34A

SUE ignores him.

... you know the difference between me and Michael Jackson?.....

... He's got talent. He's got a voice .. me, I got nothing, but the guts to take what I want. And I make more money than Michael Jackson. (Laughs) Come on, I want to show you something.

THEY exit inside.

* Sc.34B

INT.

RICO's MANSION.

DAY

Sc.34B *

RICO and SUE enter the study. RICO pulls a suitcase from behind the sofa. He clicks it open. It is filled with plastic bags, containing a white powdery substance. RICO lifts a bag from the suitcase.

RICO:

You know what this is?

SUE:

Cocaine.

RICO:

Wrong. It's money and power. With this you can do anything to anybody ... five, ten, years from now, I'm gonna retire, buy myself a little island .. Hawaii maybe. (Laughs)

SUE:

You loud-mouth nobody. Who do you think you are ..a rockstar? You're a drug dealer! You make money out of other people's misery and stupidity. I've had enough of this crap! Just lock me up somewhere and wake me when this is over.

RICO turns cold.

RICO:

You should watch your mouth. It's not wise to annoy me. Bob Tanner did and I blew his head off. Like that. (Clicks his fingers)

.../cont'd

Sc. 34BcontinuedSc. 34B

SUE is stunned.

SUE:

You killed Bob?

RICO:

And if your 'Mick' screws this up ...
(Clicks his fingers).

SUE:

Mick.

*

* Sc.35 INT. SUE'S APARTMENT DAY Sc. 35 *

MICK sits in the dark, smoking a cigarette and staring at the phone, willing it to ring.

A knock on the door. MICK crosses to the door.

MICK:

Yeah?

SHOTGUN V/O:

A message for Mick Dundee.

*

* Sc.36 INT. CORRIDOR OUTSIDE SUE'S APARTMENT. DAY Sc. 36 *

There are drop sheets and a ladder in the corridor, showing that work is being done to the building.

One side of the corridor is cordoned off by a long rope strung between free standing posts.

The man with the message, SHOTGUN, stands tensed with a sawn-off shotgun pointed at Sue's door.

He hears MICK at the lock and fires, blowing a hole through the door.

As the smoke clears, MICK's hand flashes through the hole in the door and grabs the gun barrel. MICK yanks hard, banging SHOTGUN's head against the door. He follows this with a punch to SHOTGUN's jaw through the hole in the door. SHOTGUN is knocked out.

*
* Sc. 37 EXT. SUE'S APARTMENT BALCONY DAY Sc. 37 *

SHOTGUN comes to. He is hanging by his feet in mid-air. He looks up over his shoulder to see a rope around his legs and MICK on the other end, straining under SHOTGUN'S weight.

MICK, on the balcony, has the rope turned once around the balcony rail, then around his waist, supporting SHOTGUN'S weight with his back. He leans forward and SHOTGUN drops a few inches. SHOTGUN moans.

MICK:

Wakey, wakey do you kill people for a living? You oughta look for something else. You're not very good at it.

SHOTGUN:

Shove it.

MICK:

(Gritting his teeth) You're too heavy to be a clever dick.

SHOTGUN:

Who do you think you're kidding? You ain't gonna doooo!

MICK lets go of the rope. SHOTGUN falls about two feet. MICK was only taking up the slack. The rope is securely tied off.

MICK:

Pretty scary, huh?

As he talks, MICK takes out his knife and, making sure SHOTGUN can see it, runs the blade across the tension point on the rope. Several strands pop up.

.... had a similar experience myself. *

MICK absently runs the knife over the rope, humming tunelessly as he does. SHOTGUN is convinced MICK is a brick short of a load.

SHOTGUN:

(Terrified) Please, what do you want?

.../cont'd

Sc. 37

continued

Sc. 37

MICK

(Feigning distraction) Hmmm?
Oh, the girl. Where is she?

SHOTGUN

Rico's got her at his place.

Sc. 37A* EXT/INT BUILDING OPPOSITE SUE'S DAY

Sc. 37A*

CUT TO:

A MIDDLE AGED LADY comes to the window (or balcony) nearby drinking a cup of coffee. She sees Shotgun & Mick doing their bit, no reaction, continues drinking.

Sc. 38 EXT. SUE'S APARTMENT BUILDING DAY

Sc. 38

BRANNIGAN and WORTH drive up and park. As they step out of the car, WORTH glances up and sees SHOTGUN dangling from the balcony. WORTH points. BRANNIGAN looks up. He and WORTH exchange amazed looks and rush into building.

Sc. 38A EXT. SUE'S APARTMENT BALCONY DAY

Sc. 38A

MICK enters, dressing.

MICK

Long Island. That's south of here,
right?

SHOTGUN

Yeah .. uhuh ... yeah.

MICK

Ta

MICK exits.

Sc. 39 INT. SUE'S APARTMENT DAY

Sc. 39

BRANNIGAN'S arm comes through the shotgun blasted hole in the door and opens it. He and WORTH enter the apartment cautiously, guns drawn. MICK emerges from the bedroom, putting on his jacket. Everyone freezes. BRANNIGAN and WORTH level their guns on MICK. MICK's eyes search the room like a cornered animal, looking for a way out. He turns and flat out, runs towards the balcony.

Sc. 40 EXT. SUE'S APARTMENT BALCONY DAY Sc. 40

MICK hits the balcony and, with narry a break in his stride, grabs the free end of the rope securing SHOTGUN. MICK leaps over the balcony rail into space.

The rope snaps taut as it reaches the end of its length and sends MICK swinging in - straight through the French windows of the apartment two floors below Sue's.

Sc. 41 INT. APARTMENT TWO BELOW SUE'S DAY Sc. 41

MICK lands in a heap, surrounded by shattered glass. He gets up, dusts himself off, and looks around. A COUPLE, man and woman, mid-forties, are frozen in the middle of their dinner, staring at MICK. The man has a fork full to his mouth.

MICK:

'Scuse me.

And he's gone out the front door.

Sc. 42 EXT. SUE'S APARTMENT BALCONY DAY Sc.42

BRANNIGAN and WORTH lean over the rail. BRANNIGAN has the now free-swinging rope held loosely in his hand. WORTH takes a half-step back towards the door.

WORTH:

Should I go after him?

BRANNIGAN:

(Holding the rope towards WORTH)
Be my guest.

Sc. 43 INT. Al'S BAR NIGHT Sc. 43

The bar is crowded and noisy. MICK and LEROY stand in a corner, in deep conversation.

LEROY:

Mick, this is serious shit you're talking about! D.E.A., International drug rings. This is all hazardous to your health.

.../cont'd

Sc. 43

Continued

Sc. 43

MICK:

But think what it'll do for your
rep.

**

LEROY:

Yeah, Leroy Brown the baddest man
in the whole damn cemetery.

**

MICK:

[need someone who is ... ah ...
road wise.

**

LEROY

Roadwise? Street wise! (Shakes his head)

LEROY straightens himself up and smooths his lapels.

...Let' go. The car's out back.

THEY exit..

Sc. 44

INT

RICO's MANSION

NIGHT

Sc. 44

SUE and RICO are seated at a huge dining table in an opulent
dining room. RICO is hoeing into his food.
SUE plays with hers.

**

SUE

You're going to kill me, aren't you?

RICO:

Why you want to talk about this
at dinner? I'll tell you something -
Life...don't come with no life time
guarantee, you know.
So you gotta make the most of every
minute. Right now, you got maybe
fifteen minutes of good food sitting
right there in front of you.
Don't waste it. Enjoy ...

SUE picks up the plate in front of her and heaves it across
the room. RICO laughs.

.../cont'd

Sc. 44

continued

Sc. 44

RICO:

... see, I taught you something. You did what you wanted to do, and now you feel better, no? More wine?

*

Sc. 45

EXT.

RICO'S MANSION

NIGHT

Sc.45

MICK and LEROY sit in a tree, overlooking the grounds of RICO's mansion, just outside the wall that surrounds the grounds. They speak in hushed tones.

LEROY:

Would you look at this stuff

He points out each item in the grounds of the mansion, as he mentions it.

.... there's T.V. cameras, infra red beams. I bet there's heat sensors on the wall, too. They're gonna know you're there before you do!

MICK:

How come you know about all this?

LEROY:

My old man was a burglar before he got into used cars. (Chuckles) He says it was good training.

MICK:

Maybe it's time to call the police.

LEROY:

Mick, guys like this own cops, and even if the guys you call are straight, what are they gonna do? Come in here with their sirens wailing and their guns blazing. She'll be dead in two seconds .. if she's still alive.

MICK:

She's alive.

MICK stares at the mansion almost as if he can see SUE through the walls.

LEROY:

(Kindly) How do you know, man?

.../cont'd

Sc. 45

continued

Sc. 45

MICK:

'Cause it's the only way I can see
her, up here. (Indicates his head).
If I think about her even hurt, my
guts twist and I can't think straight
and then I'm no good to her. Fear and
anger are the enemies of wisdom.

LEROY:

What's that? Some aboriginal saying?

MICK:

No. Blind master said it to Grasshopper
on "Kung Fu" last night.

MICK jumps out of the tree.

LEROY:

What do we do now?

MICK:

We need a distraction.

SC. 46.

DELETED

SC. 46

Sc. 47

EXT.

ALLEY

NIGHT

Sc. 47

MICK and LEROY walk down a debris strewn alley. Ahead of them
is loud music and the lights of a pool hall. A few gang types
hang about outside the pool hall.

LEROY:

We get in there, you be cool, go
easy, 'cause these dogs bite. You
dig?

MICK nods.

.... Fortunately, they know my rep.
round here. So I'll just smooth the
way, but be ready for anything.

LEROY takes a deep breath, falls into a cool slouch and he and
MICK enter the pool hall.

.../cont'd

*
 Sc. 48 INT. POOL HALL NIGHT Sc.48

MICK and LEROY enter. The pool hall is a seedy affair. Half a dozen tables, a dilapidated bar and some lounges that have seen better times. About 20 GANG MEMBERS are present, scattered about the room. A couple playing pool, a few at the bar.

MICK and LEROY's entrance has created tension, but the mood shift is subtle. The gang is secure on homeground.

In the centre of the room the LEADER of the gang sits at the referee's chair, a beer in one hand, a girl in the other. He is RAT, about eighteen, a nasty piece of work with a gleam of sharp cunning in his eyes.

LEROY motions for MICK to stay where he is. MICK does so, leaning against the jukebox. LEROY approaches RAT. From Mick's point of view the conversation is inaudible, as LEROY leans close to RAT's ear.

Casually, RAT brushes LEROY to one side, and studies MICK. He picks up a remote control device from the arm of his chair and points it at the juke-box. The music stops.

RAT:

(Studying MICK) You're the crocodile man, ain't you? I seen you around.....

MICK nods

....what you want, crocodile man?

MICK:

I gotta problem and I need a hand.

RAT:

Well, you come to the right place.
 That's what we're here for.

He rises and crosses to MICK, as the rest of the gang guffaws and yahoos, and LEROY looks uncomfortable.

(Indicating Mick's coat) Nice jacket.
 How can we be of service?

MICK:

(Deep breath) Well, a bunch of ...
 (Looks at Leroy) .. bad asses have got my woman. They're holding her in this big house out on Long Island.

.../cont'd

Sc. 48

continued

Sc. 48

RAT:

(Mock interest) Long Island, huh?
Lots of guys with machine guns and
shit like that.

MICK:

Probably.

RAT:

So you want us to charge down the
guns. Death before dishonour and
all that stuff.

MICK:

The only one likely to get shot at, is
me. All I need from you is to distract
them long enough for me to get in.

RAT takes a long look at MICK.

RAT:

What's in it for us?

MICK:

Leroy tells me you're the coolest
gang in New York.

RAT:

That's straight.

A few members of the gang gather round MICK and RAT. MICK
directs his question to them.

MICK:

What did you do last night?

GANG MEMBER 1:

(Defensive) We didn't do nothing.
We was here all night.

He looks to RAT for approval. RAT shakes his head.

MICK:

Is that what you call cool?
If someone asks you the same
question tomorrow, what are
you gonna say?

.../cont'd

Sc. 48

continued

Sc. 48

MICK: (cont'd)

"We hung around the pool hall", or" we went out to Long Island with this lunatic and helped him rescue a damsel in distress"? .. the least you can tell 'em is you saw Mick Dundee get his head blown off.

RAT:

What are your chances?

MICK:

Fair

A PUNK, with his hair done in a large spiked mohawk, speaks up from his position, leaning against a post.

PUNK:

What about your chances of getting out of here with that jacket on?

In a blur of motion, MICK draws his knife and throws it, pinning the PUNK to the post by his hair.

MICK:

Better than average.

PUNK:

(Still cool) Yeah, I'd go along with that.

Sc. 49

EXT.

LEROY'S CAR

NIGHT

Sc.49

The car makes its way down the road. RAT drives. LEROY sits in the middle and MICK in the passenger seat. The back is crammed with four or five gang MEMBERS, including the PUNK.

LEROY:

(To Mick) I didn't think you'd get anybody.

MICK:

Would you miss seeing this?

LEROY:

(Thinks) No.

MICK:

Exactly.

He looks out of the window at a caravan of cars loaded with street kids.

Sc. 50 EXT. NEW YORK STREET NIGHT Sc. 50

Two teenagers, BOB and BILLY, are sitting on the bonnet of their car, drinking beer as MICK's caravan of about ten cars goes past. At the end of the line is a convertible full of kids, not from RAT'S gang. BOB recognises one of the occupants, JUDY.

BOB:
(Shouts) Hey Judy! What's going on?

JUDY:
I dunno! I think these guys

Points to the cars up front.

... are going to blow up Long Island ...
(Giggles) .. or something.

BILLY:
(Shrugs) What the hell! Let's check it out.

They join the convoy.

Sc. 51 EXT. RICO'S MANSION NIGHT Sc. 51

LEROY and MICK stand under the tree they climbed previously. Figures move stealthily in and out of the shadows. RAT joins them.

RAT:
Okay, Kimosabi. We're set. It's time for you to do your 'Lone Ranger' stuff.

MICK, handing his jacket to RAT.

MICK:
Souvenir ... thanks.

.../cont'd

Sc. 51

continued

Sc. 51

MICK, RAT and LEROY climb the tree.

MICK eagle eyes the grounds until he finds what he is looking for; the camera monitoring the area he plans to land in when he jumps over the wall.

HE takes a stone from his pocket and feels the weight, then he nods his head to RAT.

RAT cups his hand to his mouth and makes a coyote howl. He is answered by similar sounds from all over the perimeter of the grounds.

Eight GANG MEMBERS, almost simultaneously, appear on the wall at eight different points, running along it yelling and screaming.

MICK throws his stone, shattering the camera, and leaps over the wall into the grounds.

*

Sc. 52 INT. SECURITY ROOM. RICO'S MANSION. NIGHT Sc. 52

MIGUEL and three of Rico's four BODYGUARDS are in the security room, playing video games. A bank of monitors takes up one wall of the room. The monitors are linked to cameras that survey the grounds. Above each monitor is a red light that indicates a human presence in that area.

The fourth bodyguard, SANCHEZ, rushes into the room.

SANCHEZ:

Miguel! There's something going on, man. There's all this weird howling.

A buzzer sounds. They all turn and look at the bank of monitors. The red light flashes above each of the monitors covering the outside wall. These monitors show people running across the top of the wall. One monitor is blank, knocked out by MICK, but this is only a part of a larger problem, and as such goes almost unnoticed. MIGUEL moves close to the monitors and squints at them.

MIGUEL:

They're only punk kids. Get rid of them. And don't go shooting at shadows, we don't want the cops around.

They all rush out of the room.

Sc. 53 INT. DINING ROOM. RICO'S MANSION NIGHT Sc. 53

RICO and SUE have finished dinner. RICO has SUE pressed against a wall. HE slobbers on her neck.

RICO:
I told you, Sue. You gotta do
what you wanna do.

MIGUEL bursts in.

MIGUEL:
There's guys all over the walls!

RICO:
(Incredulous) Cops?

MIGUEL:
No, they look like kids.

RICO:
Kids? Why bother me with kids?
Take care of it

MIGUEL turns to leave.

.... Miguel .. Check the house, anyway.

Sc. 54 EXT. RICO'S MANSION NIGHT Sc. 54

LEROY and RAT up the tree. A small group of ONLOOKERS is gathered at the base of the tree. They cannot see over the wall.

ONLOOKER:
What's he doing?

LEROY looks down at the ONLOOKERS. People he's never seen before.

LEROY:
Don't know. Can't see him.

The lights come on from the mansion, and the grounds are floodlit. The four GUARDS come out of the house and move off in different directions, crouched low, guns drawn.

RAT:
Shit! These guys don't even have
machine guns, man.

LEROY:
There he is.

.../cont'd

Sc. 54

continued

Sc. 54

MICK stands perfectly still, in the shadow of a life-size statue. A GUARD passes within feet of him. MICK leaps out and flattens him with a blow to the jaw, then drops him, silently into the shadow of the statue.

RAT:

Where'd he go?

MICK has somehow melted into the shadows. Looking everywhere but where he is going. MICK bumps into a lawnmower under a tree.

Rat's GANG MEMBERS have stopped running around on the wall, but they continue to yell out from their various vantage points in the trees and scrub surrounding the wall.

One of the GUARDS moves close to the wall. A hail of cans, bottles and automobile parts greets him. He fires wildly, hitting nothing but the trees.

Another GUARD, hearing the shot, rushes in the direction of the firing. He passes under the tree where moments before, MICK had stood next to the lawnmower. There is no sign of either.

MICK:

(To guard passing underneath)
Hey!

The GUARD looks up. MICK is in the tree, just above head height. MICK stands on a branch, holding the lawnmower by the handle in one hand. The body of the machine rests in another branch. MICK pulls the mower from its resting place. It swings down and the GUARD, taking the full weight of its falling arc with his chest, is incapacitated.

CUT to LEROY and RAT. LEROY nudges RAT.

LEROY:

Ma man! (Referring to Mick)

ONLOOKER:

What's happening now?

LEROY:

(To Rat) Who are these people?

RAT shrugs. Another car pulls up, and KIDS pile out.

RAT:

There he goes.

LEROY:

(Amazed) Damn! He's going in the front door.

*
Sc. 55 INT. RICO'S MANSION FOYER NIGHT Sc. 55

MICK enters the house and stands in the foyer uncertain where to look first. He hears someone coming, and takes cover.

MIGUEL enters from the back of the house, moving quickly, he enters the dining room. MICK watches him from cover.

MIGUEL V/O:

The house is clear.

RICO V/O:

What's happening outside?

MIGUEL V/O:

How should I know? I been checking the house!

RICO:

Go and find out!

MIGUEL comes out of the dining room. RICO slams the door behind him. MICK prepares to throw his knife at MIGUEL. At the last moment he changes his grip, so that the knife strikes MIGUEL butt first, rendering him unconscious, not dead.

* Sc. 55A INT. CORRIDOR & DINING ROOM DOOR. NIGHT. Sc. 55A *

MICK moves stealthily to the dining room door. He studies it for a moment, then moves close and scratches the door while making muelling sounds. MICK moves to the wall opposite the door.

RICO V/O:

What now!!?

MICK stands braced against the wall, next to a Venue de Milo statue, almost as big as him. With an effort, he picks it up and holds it in front of him. MICK hears RICO at the door and charges.

Sc. 56 INT. DINING ROOM. RICO'S MANSION. NIGHT. Sc. 56

MICK and Venus, the door off its hinges and RICO, on the bottom of the pile, come hurtling into the room.

MICK gets up. SUE, huddled in a corner, has a look on her face like the gates of heaven just opened for her, and shucks, in a way they have.

.../cont'd

*

Sc. 56

Continued

Sc. 56

SUE:

Mick!

He crosses, picks her up and holds her in his arms, tenderly.

MICK:

...you okay?

SUE:

Just.

MICK:

Come on.

He leads her to her door, what remains of it.
RICO is scrambling to his feet.

...is this Rico?

SUE nods.

**

Check the hall.

SUE exits. RICO strikes a karate pose.
MICK hits RICO in the face with four short, sharp punches
then lets him drop.

He exits.

**

Sc. 57

EXT

RICO'S MANSION.

NIGHT

Sc. 57

SANCHEZ and GUARD 1 are all that's left standing of RICO's contingent. They are backing up towards the front door, frightened of something unseen.

They turn and flee to the front door.

.../cont'd

Sc. 58 INT. RICO'S MANSION NIGHT Sc. 58

MICK and SUE have reached the front door. MICK is about to open it as SANCHEZ and GUARD 1 burst in.

MICK and SUE go with the opening door and hide behind it. SANCHEZ and GUARD 1 see MIGUEL crumpled on the floor and the hole where the dining room was. SANCHEZ rushes to the dining room doorway and pokes his head in. He sees Rico.

SANCHEZ:

Shit! Boss.

GUARD 1:

(Panicky) What's going on?

SANCHEZ:

I don't know! Let's just get out of here... Grab Miguel.

He looks around expecting trouble to come from anywhere. GUARD 1 stoops to lift MIGUEL, and SANCHEZ disappears into the dining room to get RICO.

While their backs are turned, MICK and SUE slip out of the front door.

Sc. 59 EXT. RICA's MANSION NIGHT Sc. 59

SUE and MICK emerge from the mansion and pull up short. About two hundred assorted TEENAGERS have come over the walls and are descending on Rico's mansion like a plague of locusts. At the forefront is RAT and his gang, and LEROY on their way to help MICK. The rest have come to party!

LEROY:

(To Mick) Thought you might need a hand. (Smiles at Sue)
Looks like you've already taken care of business though.

MICK grins, then, still smiling, nods thanks to RAT.

RAT, ultra cool and deadpan, looks at MICK. He gives SUE an appreciative glance, breaks into a smile and slips off MICK's jacket. He hands it to MICK.

.../cont'd

Sc. 59

continued

Sc. 59

RAT:

It don't fit.

He moves off to join the looting in the mansion.
SUE looks around at all the people.

SUE:

(To Mick) Where did they come from? .. How did you.....?

MICK:

(Shrugs) Ask me mate, Leroy. He arranged the cavalry.

MICK and LEROY do a high five. MICK gets it right.

LEROY:

Curiosity, my man. Once word gets around that bad, bad, Leroy Brown has something going down ... they can't stay away. With my reputation.....

He is interrupted by the arrival of two police cars.

MICK:

Looks like explanation time.

LEROY adjusts his porkpie hat forward and fades back and away. Just an innocent bystander who happened to be passing and wondered what all the noise was.

*

Sc.60 INT. SUE'S APARTMENT DAY Sc. 60

MICK in the kitchen, standing over the oven, frying eggs.

MICK:

How do you like your eggs?

A MALE voice replies. A young COP, in uniform, at this point unseen.

COP V/O:

Over easy, thanks Mick.

MICK does whatever you do to make eggs over easy, then grabs a pot of coffee and enters the eating area.

MICK places the coffee pot on the table and returns to the kitchen as SUE, fresh out of bed, enters. The young COP stands.

MICK, in the kitchen, drops an egg on the ground. He picks it up and puts it back on the plate.

.../cont'd

Sc. 60

continued

Sc. 60

COP:

Morning, Miss Charlton. I've been
assigned to guard your door
Mick invited me in.

SUE:

How do you do?

The COP pulls a seat out for SUE. She sits. MICK returns
with the eggs and dishes them out for himself, and the
cop, making sure the cop gets the dropped egg.

MICK:

Dig in.

BRANNIGAN and WORTH enter.

BRANNIGAN:

(To cop) Don't you have a post,
mister?

COP:

Ummh ... yes, sir.

He gets up and exits. BRANNIGAN sits in his place. WORTH
remains standing, looking uncomfortable and hungry.

BRANNIGAN:

You mind? (Indicating eggs)
I'm starving....

He eats.

.... well, we haven't found Rico,
.... he'll have skipped the
country by now .. but he'll be
back. He has to. You don't
walk away from a \$100 million
business.

SUE:

How did Bob get into all of this?

BRANNIGAN:

He .. owed us a favour.

BRANNIGAN fishes a hair out of his mouth from the dropped egg.
He reaches into his pocket and takes out an envelope containing
Bob's photos of RICO. He spreads them on the table. MICK
and SUE study the photos.

.../cont'

Sc. 60

continued

Sc. 60

BRANNIGAN:

We can sure stir things up with these.
(Indicating photos) .. But Rico really
blew it when he kidnapped you .. with
your help we can put him away for keeps.

MICK:

O.K. So what happens now?

BRANNIGAN:

First thing is to put you two into
protective custody.

MICK:

So we go to jail, while Rico walks
around free?

BRANNIGAN:

Not jail. We'll hide you away,
somewhere safe

During this conversation, WORTH wanders to the window and opens the
blinds.

....till we can get Rico off the
streets. Guys like him....

A shot crashes through the window, wounding WORTH, who drops.
A rapid hail of bullets follows. Everyone ducks for cover.
MICK throws himself across SUE.
The COP outside, rushes in, gun drawn.

BRANNIGAN:

(Yells) Building across the street,
the roof, I think. Go. Go.

COP takes off. BRANNIGAN crawls to the window. The snipers
have fled. MICK is holding SUE. HE sends HER to the bedroom.

MICK:

Pack.....

He then moves, as BRANNIGAN does, to help WORTH, who is shot in
the leg.

.... (To BRANNIGAN) Is this what
you call "safe custody"?

.../cont'd

Sc. 60

continued

Sc. 60

BRANNIGAN:

I didn't expect it to start so soon.

MICK:

Yeah, well MAYBE you can protect her,
but I know I can .. but not here.
Somewhere I can see 'em coming, where
I can smell 'em.

BRANNIGAN takes a long look at MICK.

BRANNIGAN:

What have you got in mind?

F A D E

Sc. 61

DELETED

SCENE 61

Sc. 62

INT.

WAREHOUSE OFFICE

NIGHT.

Sc. 62

RICO, his face bruised, sits in the office of a seedy
warehouse, brooding. MIGUEL enters.

MIGUEL:

It's like they jumped off the planet,
man. Nobody knows nothing. Not even
the feds.

RICO:

Somebody knows. Double the price.
The bitch has gotta die .. but not
Dundee .. you make sure .. no one
touches Dundee .. He's for me.

(INSERT night shot of Pub Exterior and maybe SUPER)

Sc. 63

INT. WALKABOUT CREEK PUB. NIGHT.

Sc. 63

It's Saturday night in Walkabout Creek and the joint is jumping,
NUGGET and DONK, two local cowboys and IDA, the barmaid, stand
sniggering at one end of the bar.

.../cont'd

*

Sc. 63

Continued

Sc. 63

The object of their derision, WAL REILLY, holds court at the far end of the bar with four or five TOURISTS, in their fifties.

IDA's mouth drops open as MICK and SUE, both unseen enter. IDA goes to speak, but MICK, unseen, shooshes her. One of the tourists, a spinster lady, MEG, is obviously smitten with WAL.

**

WAL:

(VOICE OVER)

The thing is, if city people like yourselves were stuck out there, you'd be lucky to last three days.

**

MEG:

Gosh. And you were out there, wounded and alone for twelve days, Mr. Reilly?

WAL:

Please call me Gator .. Meg. Not entirely alone .. I did have old Bessie with me.

WAL taps the big hunting knife at his side, just like MICK's. MICK stands behind WAL.

MICK

How is Old Bessie ... Gator?

WAL turns to face MICK, the expression on his face, torn between pleasure at seeing MICK and embarrassment at being caught story telling.

WAL:

Mick, you're back! (Turns to the tourists) Ladies and gentlemen I'd like you to meet .. (Pleading glance at Mick) .. an old pupil of mine, you may have heard of him, MICK DUNDEE.

MICK:

G'day .. y'know, if it weren't for this man here ... well, I don't know. if I'd be standing here today. (To Wal) Remember the time ...

WAL interrupts MICK before the situation can get any more embarrassing. SUE comes over.

WAL:

And this is a countryman of yours. The famous New York journalist, Sue Charlton. She put Walkabout Creek on the international map.

.../cont'd

* Sc. 63

Continued

Sc. 63

SUE hugs WAL, embarrassing him further, and kisses him on the cheek.

SUE:

It's great to see you again .. Gator.

NUGGET and DONK rush over.

DONK shapes up to MICK then tussles the top of MICK's hat.

DONK:

(Laughing) Mick .. Bloody Mick.

NUGGET:

(Pumping Mick's arm) Bet you got some stories to tell, eh?

MICK is happy as a pig in the proverbial.

MICK:

You bet ... but not on a dry throat.

NUGGET turns to the bar for a shout. IDA waves him away.

IDA:

On the house. (Shouts) It's on the house!

** There's a mad rush for the bar. IDA leans across the bar and hugs MICK.

NUGGET:

** What were those New Yorkers like Mick?

MICK:

** Just like us. In fact, Donk, I saw your twin brother over there ... at the Bronx Zoo.

DONK:

I don't have a brother.

** The penny drops. DONK grabs MICK in a bear hug and pandemonium erupts.

WAL:

(To Sue) Did he miss us?

SUE:

Not a bit. (She smiles her usual 'Son of a Gun' smile.)

Sc. 64 EXT

CAMP SITE

DAY

Sc. 64

** SUE, still damp from the bush shower off the back of MICK's vehicle, wraps a sarong around herself and crosses to MICK sitting by a fire boiling the billy.

.../cont'd

Sc. 64

Continued

Sc. 64

SUE:

This area we're in now, does it
have a name?

MICK:

Belonga Mick.

SUE:

Belonga Mick? Does it mean something?

MICK:

Mick's place.

SUE thinks her leg is being pulled, but she bites anyway.

SUE:

O.K. Why is it called that?

MICK:

** 'Cause I own it, I guess.

SUE:

** You own it!

MICK:

** An uncle left it to me, years ago.

SUE:

How big is "Mick's Place"?

MICK:

Not big. You could walk across
it in 3 or 4 days.

SUE:

3 or 4 days! You could walk across
New York State in two!

MICK:

Yeah, but this is the Territory. It's
mostly scrubland. Anything under a
thousand square miles is a hobby farm.
And "Mick's Place", is all mountains
and swamp. The only thing you could
raise here is mosquitoes.

SUE:

I don't care if it is worthless.
I'm glad it's yours. I love it.

MICK:

I never said it was worthless.
It does have some redeeming features.

** He digs into his vest, pulls out a yellow nugget and hands
it to SUE.

SUE:

Is this what I think it is?

.../cont'd

Sc. 64

continued

Sc. 64

MICK:

Yep ... when we get up to my weekender tomorrow, I'll show you the Reserve Bank.

SUE looks blank.

... that's what I call the mine. It's sorta like my retirement fund.

*

Sc. 65

EXT.

BUSH AIRSTRIP

DAY

Sc. 65

Four MEN stand by two land rovers, waiting. Three of the men, FRANK, ERSKINE and DENNING are white, weatherbeaten, local rogues, armed and dangerous. The fourth, a wiry, aboriginal tracker called TEDDY. The cars are carrying spare guns and camping gear.

A small plane comes into land and taxis up to the land rovers. RICO and MIGUEL step out of the plane, followed by two extremely nasty-looking Columbians. JOSE and GARCIA. JOSE wears a very distinctive red bandana. RICO's face has now healed. MIGUEL and FRANK shake hands.

FRANK:

Miguel, long time no see.

MIGUEL:

You looking good, Franky. This is Mr. Rico. He pays the bills.

RICO steps forward and shakes hands with FRANK.

FRANK:

How you doing? This is Erskine and Denning (indicating the other two). They're good hands ...

ERSKINE and DENNING nod.

... you didn't need to bring the extra men , Mr. Rico....

HE indicates JOSE and GARCIA, busy unloading the plane. They are travelling very light.

... me and the boys are more than enough to handle Dundee.

.../cont

Sc. 65

continued

Sc. 65

RICO's ears prick up at this last statement, so do TEDDY's, the tracker.

RICO:

You know him?

FRANK:

Heard of him.

RICO nods at TEDDY who stands a little apart from the others.

.... that's Teddy. The tracker....

RICO motions for an explanation.

FRANK:

... Dundee went bush, last week.
This is the fella that'll find him.

TEDDY comes over to FRANK and RICO. He directs his question to both men.

TEDDY:

This fella we're going after,
would that be MICK Dundee?

FRANK:

Yeah, so what?

TEDDY laughs, and shaking his head, walks back to his swag, laying by the wheel of one of the land rovers. HE stoops and picks up his swag, then walks the ten yards to where the edge of the strip meets the bush. TEDDY stops at the very edge of the air strip, looks back at the group of men, laughs again, then, with one step, dissolves into the bush.

A perplexed FRANK signals DENNING who sprints after TEDDY.

RICO:

Where's he going?

FRANK shrugs.

DENNING searches the area round where TEDDY last stood.

DENNING:

He's gone.

.../cont'

Amended 27.8.87

Blue 58.

Sc. 65

Continued

Sc. 65

FRANK:

Shit!

RICO:

This holds us up, no?

FRANK:

No worries, Mr. Rico. Just a day or two while we pick up another tracker.

RICO:

What!?!?

ERSKINE, who has sat comfortably barely moving, in the passenger seat of the open land rover, leans forward and flicks away the bumper he's been chewing on.

ERSKINE:

There's a quicker way.

*

Sc. 66

EXT

STEEP TRACK

DAY

Sc. 66

MICK and SUE make their way up the track, SUE trudging a little.

They come to the crest of the hill. Ahead of them is a wood and corrugated iron structure that looks as though a master builder put all of twenty minutes into building it. It is little more than a lean-to.

SUE:

This is your luxury holiday house?

**

MICK is a little hurt by SUE's initial reaction to his holiday house.

MICK:

You got to admit, the view is pretty good.

SUE looks at the view. It's pretty good.

SUE:

Yeah, it's not bad. Probably double the value of this place. That'd be ... two, three hundred dollars, minimum

MICK:

**

You're the only person I've ever brought here.

.../cont'd

Amended 27.8.87

*Sc. 66

Continued

Sc.66

** Right beside SUE's head is a heart with "MICK .L. MARY"
carved in a post. MICK covers it as he moves past SUE.

MICK carries SUE over the threshold.

SUE:

.... I'm so lucky to have a rich
man like you to keep me in the
manner to which I'm accustomed ...

They kiss. MICK pulls up abruptly, and turns his head to
listen.

.... what is it?

MICK stands.

MICK:

You better come with me.

They exit down the path.

Sc. 67 EXT

CREEK

DAY

Sc.67

MICK & SUE come down the track until they are in sight of
Mick's truck. The two land rovers, containing RICO and his
MEN, are parked next to it. There is a new addition to the
crew. A bound WAL REILLY. MICK and SUE take cover.

RICO:

(To Frank) Do it.

FRANK steps up to MICK's truck and cocks his pump action
shotgun. He opens fire, sending a hail of pellets into the
vehicle taking out two tyres. He steps to the front of the
truck and opens up again, on the engine. The firing stops.
RICO grabs WAL and turns to face the ridge across the creek.
He holds a gun on WAL.

.../cont'd

Sc. 67 continued

Sc.67

RICO:

(Shouts) Dundee! I know you're
up there! Come down or I shoot
your friend!

SUE is close to panic. She looks to MICK. MICK thinks hard for
a second then, taking a deep breath, he cocks his rifle and yells.

MICK:

(Shouts) Shoot the dopey bastard!

WAL looks shocked.

Before anyone below can react. MICK stands up and takes careful
aim and shoots WAL. He ducks back down as the villains open fire.

MICK:

(To Sue) Move!

They scurry to another vantage point, their last all but
demolished by bullets.

SUE:

(As they move) You shot Walter?!

MICK:

(Also moving) It was the only thing
I could think of to keep him alive.

SUE:

By shooting him!?

MICK:

(Grins) Just nicked him.

The firing ceases for a moment. MICK pops up again and fires.
BANG! BANG! BANG! He takes out two tyres and the radiator of
one of the landrovers.

MICK and SUE move again. This time further up the slope.
The villains' firing is now sporadic. MICK takes aim and fires
from cover, repeating the process of tyres and radiator on
the other vehicle.

MICK:

Now, we're even. Come on. They'll
start moving up soon.

MICK and SUE move up the ridge, safely out of sight of the
guns below.

SUE:

(Mutters) Seven to two is even?

.../cont'd

Sc. 67

continued

Sc. 67

Below, by the land rovers, RICO and his MEN come out from cover. WAL, who has remained prone during the entire skirmish, sits up and feels his head. There's blood. FRANK crosses and stands over WAL.

FRANK:

I thought you two were mates?

WAL:

So did I!

MIGUEL:

(Casually to Garcia) Kill him.
(Indicating Wal).

GARCIA produces a flick knife and moves towards WAL. RICO stands a little way off from the others, looking up at the ridge, thinking.

RICO:

Wait. (Turns to Wal) Why would Dundee want you dead? You know this country?

WAL:

(Mick's plan dawns on him) Of course! That's his backyard up there .. not a man alive knows these parts better 'cept maybe me.

DENNING:

So he shot his best mate. What a bastard!

RICO:

(Looking up at the ridge) This man thinks like me .. cut him loose, Garcia.

WAL stands and GARCIA frees his hands. WAL takes his handkerchief and bandages his bleeding head.

...(To WAL) You stay up front ..
Let's go.

THEY cross the shallow creek and move up the hill in skirmish formation.

Sc. 68

EXT.

GRASSLAND

DAY

Sc. 68

MICK and SUE come into an open area, dotted with stunted trees. It borders on thick, rocky bush. MICK has a rope draped over his shoulder. He searches the terrain ahead with his eyes and spots what he is looking for.

.../cont'd

Sc. 68

continued

Sc. 68

MICK:

That's what I'm looking for.

They hear shots, a fair way off, but not distant.

.... they've found the shack.

SUE:

Do you think they'll find us?

MICK:

Should do. I left a trail even Wal
could follow ... take off your bra.MICK slips the rope off his shoulder and lays it on the ground.
HE winks and nods at SUE's chest.

SUE:

(Kidding) This is hardly the time.

SUE slips off her bra, without removing her top. MICK reacts
with mild amazement to this strictly female feat, as most
men would and do.

Sc. 69

EXT.

APPROACH TO GRASSLAND

DAY

Sc. 69

RICO and his men come down into the grassland, moving quickly
but cautiously.WAL leads the way, about five yards in front of RICO.
WAL kneels down and feels the ground.

WAL:

(To Rico) They're close ... tracks
are getting warmer.WAL rolls his eyes at his last statement. FRANK spots SUE's bra
lying in the branches of a stunted tree a few yards to his left.

FRANK:

What the hell?

HE moves towards the tree to investigate.

SUE, well hidden, takes aim with Mick's rifle.

MICK, in the shade of a stunted tree bordering the thick scrub,
stands with a big stick in his hand, his eyes glued to FRANK
about twenty yards away.

FRANK picks the bra from the tree.

.../cont'd

Sc. 69

continued

Sc. 69

FRANK:

Hey! Look at this!

The others turn and look at Frank. FRANK looks at the ground, something has caught his attention. He sees a rope on the ground. His eyes follow the rope's path as it leads off into the scrub. At the end of the rope MICK stands, grinning. As Frank's eyes meet Mick's, MICK raises the stick and hits the rock behind him. The rock moves. It is the rump of a buffalo. The rope is tied to it's tail.

The buffalo thunders off into the scrub.

The rope circle tightens around Frank's feet and, before he can utter a sound, he is dragged off, goggle eyed, into the bush by the buffalo. MICK lopes off behind FRANK.

RICO and his men, only momentarily stunned, give chase.

SUE starts firing MICK's gun, safe in cover.

RICO and his men hit the deck.

SUE fires three rounds and the gun clicks empty. SHE rushes off into the bush.

Sc. 70

EXT

DEEP IN BUSH

DAY

Sc. 70

SUE hurtles through the bush, Mick's rifle slung over her shoulder. From nowhere, MICK's hand lands on her shoulder and pulls SUE up.

MICK:

Woah! You've lost them. Nice shooting!

SUE:

Yes! That was great!

MICK moves to FRANK who lies, hands tied and gagged in the shade of a tree. As he speaks, MICK loops the rope around FRANK's legs and secures him to the tree. He then cuts a length off the left-over rope.

MICK:

(Securing Frank) Keep your eyes on him ... I'll be back in a little while.

SUE tenses and aims the gun at FRANK.
MICK starts to leave.

.../cont

Sc. 70 continued

Sc. 70

SUE:

Mick. (Whispers) The gun's empty.
No more bullets.

MICK:

(Whispers) He don't know that ...
There's not much he could do about
it anyway. ... Why don't you get
some fire wood. We'll camp here.

SUE:

* Won't they see smoke? *

MICK:

No. They're about five hundred yards
that way, down by the river. (Points)
By the time you get a fire going, they'll
be behind that ridge. Out of sight and
up wind.

SUE:

How do you know where they are?

MICK:

Can't you smell it?

SUE:

(Sniffing the air) Their sweat?

MICK:

No... Wally's aftershave ...
back in a tick..

Sc. 70A

EXT.

VICINITY OF RIVER

DAY

Sc. 70A

It's late afternoon and the light is starting to fade as
WAL leads the villains through the scrub.

WAL:

We're gonna have to stop soon.
Lights going. I can't see the
signs.

RICO:

Here?

WAL:

Good a place as any.

RICO:

(Looking around) At least we know he
is out of bullets...

.../cont'd

Sc. 70A

continued

Sc. 70A

GARCIA wanders away toward the river.

RICO:

....(to Garcia) Where you going?

GARCIA holds his canteen up, upside down.

GARCIA:

We're camping. You want coffee or not?

RICO nods.

DENNING:

I'll get some wood.

He moves off in another direction from GARCIA. The rest settle in. A single, bone-chilling scream shatters the late afternoon calm. It comes from down by the river. Everyone leaps up and rushes in the direction from whence the blood-curdling cry arose.

Sc. 71

EXT.

RIVER BANK

DAY

Sc. 71

RICO, WAL and the rest arrive at the riverbank. They stand on a small beach, about twenty yards across. The foliage is dense, either side of the sandy clearing, right down to the water's edge. There is no sign of GARCIA.

MIGUEL:

Garcia!

DENNING joins the others.

DENNING:

What happened?

ERSKINE looks at the ground around them, then points.

ERSKINE:

(To Wal) Croc?

WAL, pleased to be asked for this 'expert' opinion, even under the circumstances, studies the long sliding tracks on the ground.

WAL:

Yep. Croc all right. Big one too ... maybe sixteen feet.

He looks at the ground near the water's edge.

.... that's where he knelt to fill the canteen.

.../cont'd

JOSE:

You think he was taken by
a crocodile?

WAL:

I'm afraid it looks that way ...

MICK in the foliage bordering the beach, holds a knife to
GARCIA's throat. Both MEN are wringing wet.
MICK takes off GARCIA's hat and bites a piece out of it.

The hat floats down stream, past the villains on the beach.

JOSE and MIGUEL cross themselves and mutter something holy
in Spanish.

RICO:

There's nothing we can do here ...
(To Wal) You get some water.
Jose, stay with him.

RICO and the rest exit, back to camp, leaving WAL moving,
with some trepidation, towards the water's edge, canteen
in hand. JOSE stands with his gun trained on the water.

*Sc. 72

EXT

MICK's CAMP

DAY

Sc. 72

** SUE has just prepared the fire as MICK strolls into camp,
leading the bound and gagged GARCIA by the ear.

**

MICK:

Oh Sue, this is Garcia. He's gonna
visit with us for a spell.
Where do you want him?

SUE:

I don't know. I've never had
prisoners before ... next to
the other? (indicates the pipe)
What's that?

MICK tightens the final knot.

.../cont'd.

Sc. 72

continued

Sc. 72

MICK:

Gotta make a phone call ... see
 who's about .. we're gonna need
 some help, I think.
 (Indicates Frank and Garcia).

.... only be a minute.

HE turns to leave, then turns back to Sue.

... you want to give me a hand.

SUE stands up.

SUE:

Sure. Would Bonnie say 'No' to Clyde.

MICK:

Who?

THEY exit.

LATE

* Sc. 73 EXT. DEEP IN BUSH, NEAR BERRY TREE. AFTERNOON Sc. 73 *

MICK and SUE walk through bush. They come to a berry-bearing tree and stop.

MICK:

Get as many berries as you can.

SUE:

Are these for dinner?

MICK:

No. These are for the bats?

SUE:

What!?

MICK points up at the large trees above where they stand. The trees are filled with flying foxes. SUE starts to scream. MICK stifles her.

MICK:

Shoosh! They won't hurt you. They're
 not awake yet, anyway. ...I gotta
 make that phone call.

MICK fades off into the scrub, leaving SUE picking berries and glancing up at the bats every two seconds.

Sc. 74 EXT. RICA's CAMP SUNSET Sc. 74

The VILLAINS and WAL are gathered by the campfire. WAL is cooking. JOSE paces the perimeter of the camp, on guard duty. The spookiest noise you ever heard fills the air. It seems to come from everywhere and nowhere. (It is only MICK and his bush pipe).

MIGUEL:
(Spooked) What's that?

WAL:
The mating call of the wild jarra-jarra. A large native bird .. very rare .. meat eater, you know. Been known to carry off small children. Don't worry, it won't come near the fire.

Sc. 75 EXT. DEEP IN BUSH, NEAR BERRY TREE. SUNSET Sc. 75

SUE too, hears the pipe.

SUE:
(Frightened) Mick .. where are you?

Sc. 76 EXT ROCK OUTCROP SUNSET Sc. 76

MICK stands on the top of the outcrop, plays his bush pipe, the source of the eerie noise. Silhouetted by the setting sun. (THIS is a "mystic" shot).

Sc. 77 EXT. DEEP IN BUSH, NEAR BERRY TREE NIGHT Sc. 77

SUE sits under the berry tree. MICK returns, carrying a chaff bag.

SUE:
Mick! Thank God, you're back.
Did you hear that noise?

MICK:
What noise.

SUE:
I've never heard anything like it.

Amended 27.8.87

Blue 69.

Sc. 77

Continued

Sc. 77

MICK:

Dunno. Didn't hear a thing.

They walk off.

SUE:

What's in the bag?

MICK:

A surprise.

Sc. 78

EXT

MICK'S CAMP

NIGHT

Sc. 78

** MICK takes the berries from SUE, and squats by the fire. From his pockets, MICK produces a handful of leaves and some flowers. He throws them into a mug with the berries and, using the butt of his knife, grounds the ingredients together like he was mixing a cake.

**

SUE:

Ugh! ... that stinks! ... is it going to work?

MICK:

**

(Sniffing) To a bat this smells like ... uh ... Chanel No. 5.

He picks up the chaff bag and the mug with the concoction.

... I'll be a bit late for dinner ...
(Pecks Sue on the cheek)
See you later ...

.../cont'd

Sc. 78

continued

Sc. 78

MICK:

(To Frank and Garcia) You boys be nice to the lady now, she's not here to guard you .. she's here to protect you. You're not the only crawling nasties around here you know.

GARCIA looks nervous.

Sc. 78A

EXT.

RICO's CAMP

NIGHT

Sc. 78A

WAL and the VILLIANS sit around the campfire. Dinner has been consumed and the bedrolls are laid out. They drink coffee, a few smoke cigarettes. RICO breaks the silence.

RICO:

(To Wal) Dundee? Tell me about him.

WAL gets comfortable, and shifts into story telling mode.

WAL:

Well, there's bushmen and then there's Mick Dundee. He's more like an Aborigine than a white man. .. he was even inducted into one of the tribes ... initiated: the whole thing. He knows their ways .. their magic ... black magic...

DENNING, on guard duty, relaxes and leans against a tree. His attention on WAL's story.

MICK's hand comes out of the leaves above DENNING and squeezes some of the bat bait on the top of DENNING's hat.

... he tracks like no one I've ever seen .. hears things the human ear wasn't designed to hear...

MICK moves through the bushes, spreading the bat bait from his mug, in and around the camp. He is having trouble containing his laughter at Wal's story. MICK sprinkles some bat bait closer to the fire. ERSKINE smells it and looks at MIGUEL sitting next to him as though he had flatulated (farted). ERSKINE eases away a few inches from MIGUEL.

WAL's voice drops, as though he is about to say something not meant to be said aloud.

.../cont'd

WAL: (cont'd)

... some say he can talk to animals.
The blacks call him .. (Pause, as Wal
makes something up) . Gwandjiding da ..
the crocodile who walks like a man ..
you pick your nose out there, he'll
know where you flicked the booger!

RICO:

You left out the bit about when he
hits you, his ring leaves a skull
mark. (Touches his jaw).

MICK, in the bushes, squatting, shakes his head.

MICK:

(Whispers) Lost 'em with talking
to the animals, Wal.

JOSE looks up. The sky is filled with flying foxes.

JOSE:

Look at that!

EVERYONE looks up.

MICK, in the bushes, cups his hands to mouth and lets out a bat
call. The bats dive-bomb the camp like Kamikaze pilots, swooping
at the men and weaving through the camp.
A bat lands on the ground and runs towards WAL. He backs away,
quickly without rising from his sitting position*
(*NOTE to Director: Let's see you shoot that).

RICO, no more than mildly irritated by the bat attack, stands and
fires several bursts from his weapon into the air. He kills a
few and the rest back off, disappearing into the night sky,
squawking.

RICO:

(Disgusted with the reaction of the others to the bats)
Get some sleep. It's gonna be
a long day tomorrow.

MICK has moved further away from the camp, but not out of
earshot.

MICK:

(Low voice) That's right. It's
gonna be a long night too.

.../cont'd

LATER ...

A couple of hours have passed uneventfully. ERSKINE is on guard duty. The others sleep, some more easily than others. ERSKINE starts to doze off. MICK charges into camp on the burst, carrying the chaff bag 'surprise' like a football. He leaps over a sleeping body and side-steps the fire. Still running flat out he comes abreast with the startled ERSKINE.

MICK:

Quick hands!!

MICK football passes the bag to ERSKINE, who catches it, open side down. It knocks him off balance. A big SNAKE drops at his feet, out of the bag.

ERSKINE:

Shit!!!

Everyone leaps up, dazed, panicked and expecting the worst kind of trouble.

MIGUEL:

(To ERSKINE) What is it?

ERSKINE:

(His skin still crawling) Snake!
(Points) A bloody big snake!

DENNING:

(Picks up the snake) (Laughs at Erskine)
It's just a python, you big girl.

ERSKINE:

Yeah, see how you like it if somebody comes running out of the dark and throws one at you!

RICO:

Dundee was here? In the camp?!

ERSKINE:

Yep. Ran right through!

RICO:

And you didn't even get a shot off?!

ERSKINE realises he has put himself in.

.../cont'd

ERSKINE:

He came out of nowhere! .. It was like he said .. (Indicating Wal) Dundee's some sort of freak! He moved like lightening .. and ... and (lying) there was no sound .. no sound at all .. the guy's like a spook or something.

They all look at WAL, who makes a gesture that says "I tried to tell you", then turns to his bedroll, to hide his smile.

RICO:

(Loud, for Mick's benefit)
This Dundee likes to play games, eh Miguel? (Laughs) Maybe we teach him some good games when it gets light.

MIGUEL laughs, a little half-heartedly.

Sc. 79

EXT.

RICO's CAMP

DAWN

Sc. 79

MIGUEL is on guard duty, awake and alert. ERSKINE sits in cover, rifle at the ready. The others sleep. RICO wakes and stirs DENNING and WAL. MIGUEL kicks JOSE who is curled under a blanket.

MIGUEL:

Come on, Jose!

MIGUEL pulls back the blanket to reveal a huge GOANNA, wearing Jose's distinctive bandana. The stunned MIGUEL fires wildly as the goanna scurries off.

WAL:

Black magic.

MIGUEL looks from WAL to JOSE's bedroll and back again. He crosses himself and mutters something holy in Spanish.

RICO:

Crap magic! (To ERSKINE and DENNING)
Sweep the area ... and stick together.
(To WAL) You. He didn't fly in here and take Jose. There must be tracks. Find them.

WAL, scouring the ground, leads RICO and MIGUEL north. ERSKINE and DENNING begin scouting south till they are out of sight of the others.

Sc. 80 EXT. DEEP IN BUSH DAY Sc. 80

ERSKINE and DENNING start their sweep around the camp, out of sight of the others.

ERSKINE:
(Looking around, jumpy) Are you
thinking what I'm thinking?

DENNING:
We're already headed in the right
direction.

ERSKINE:
Let's get the hell out of this.

ERSKINE nods and they both pick up speed, moving away from the camp.

Sc. 81 EXT. BUSH. NORTH OF RICO's CAMP DAY Sc. 81

WAL is scouting about thirty yards ahead of RICO and MIGUEL. His attention is caught by MICK's clicking fingers, under a thick scrub. WAL moves closer, feigning going for a leak.

MICK's hand comes out of the scrub and with his fingers, writes in the dirt, "JABA".

WAL:
(Whispers) Jaba .. lead them to
Jaba Point?

MICK's hand signals thumbs up.

... got it.

WAL looks left, then right, and surreptitiously points left. MICK draws an arrow, pointing right. WAL walks back to RICO.

WAL:
We might as well get the others.
I know where he's headed now, Jaba
Point. There's fresh water and
caves there.

RICO:
What makes you so sure?

WAL:

I know how the bastard thinks. I
taught him...

WAL touches the wound on his head.

.../cont'd

Sc. 81

continued

Sc. 81

WAL: (cont'd)

... now I owe him.

RICO:

We'll see.. stay in front of me,
bushman.

They head back to camp.

Sc. 82

EXT.

MICK's CAMP

DAY

Sc. 82

SUE sits by the burnt out fire, weary, a little worse for wear, but still beautiful. She holds a gun on the bound FRANK and GARCIA. MICK appears with JOSE thrown over his shoulder. He dumps JOSE with the other prisoners, and squats next to SUE putting his arm around her.

MICK:

How are you holding up, soldier?

SUE:

I'm tired and I'm scared .. but I
wouldn't have missed this for the
world.

MICK:

Yeah. Fun, isn't it....

SUE:

Fun?!...

SUE starts to speak, two Aboriginal warriors appear, just yards away, CHARLIE and DIAMOND, interrupting her.

MICK:

... (To SUE) You can get some sleep.
(Indicating warriors) The relief
watch is here.

SUE:

The telephone call?

MICK stands and shakes hands with CHARLIE.

MICK:

Thanks for coming, Charlie.
Meet Sue

SUE nods and smiles. CHARLIE does like-wise. DIAMOND has moved behind the seated captives.

... and Diamond (Indicates Diamond)
Crikey Diamond! You must have a
tapeworm. I've never seen you
without food in your hand.
(Indicating the bat, Diamond has in
his hand.)

.../cont'd

Sc. 82

continued

Sc. 82

SUE looks sick.

CHARLIE:

We been here since first light. The
Dorrigo brothers are down there
watching them other fellas.

MICK:

Good. You stay with this lot. I've
got to catch Wal.

MICK takes the pistol worn by Jose.

SUE:

Can I help?

MICK:

I've really got to get ahead of Wally
and

SUE:

Yeah. I know a sheila would slow
you down .. Mick, be careful. This
is not a game.

MICK:

(Grinning) It is to me.

He runs off.

SUE turns around to see DIAMOND gently prodding JOSE with his
spear. Excitedly, he says something about the prisoners in
Aboriginal dialect to Charlie. JOSE gets quite agitated.

CHARLIE:

No mate. We just hold 'em.

DIAMOND looks disappointed.

SUE:

What did he say?

CHARLIE:

He wants to know if we're going
to eat these men?

JOSE and the OTHERS, all gagged, eyes widen in panic.
SUE looks at DIAMOND, not certain herself. He winks at her and
continues prodding. SUE looks away, hiding her smile.

Sc. 83 EXT. BUSH, DENSE RUNNING TO PATCHY DAY Sc. 83

ERSKINE and DENNING, who have been flat out running through the scrub, slow down, look back and take a breather. ERSKINE leans on a tree, takes out his makings and starts to roll a cigarette. DENNING drops to the ground, breathing heavily.

ERSKINE:

We made the right decision, mate.
Stuff the money.

DENNING:

Yeah .. I've had a bad feeling about
this since the old black tracker
walked away .. (Laughs) I even
thought that greaser really turned
into a goanna!....

He turns to ERSKINE. There's no sign of him. He's vanished.

.... Erskine! .. Don't fool around
.... Erskine!

He rises as he calls ERSKINE's name, picking up his rifle and backing away. He turns and flees.

CUT TO: A nearby clump of bushes. ERSKINE stands, roly between his fingers, frozen, held at spear point by the painted and fierce-looking DORRIGO BROTHERS.

*

Sc. 84 EXT. RIVER BANK DAY Sc. 84

WAL is out ahead of RICO and MIGUEL, "tracking" MICK.

MIGUEL:

How could Dundee take both of them
in daylight?

RICO:

He didn't. I think they ran off
with their tails between their
legs. No loss, amigo. Now
Dundee will get cocky.

MIGUEL:

Get cocky? What's he been up to
now?

RICO shoots MIGUEL an angry look. WAL, up ahead, spots an arrow in the dirt, pointing to the river. He wipes it out with his foot, goes through a charade of checking the ground, and surrounding scrub, then turns to the others.

.../cont'd

Sc. 84

continued

Sc. 84

WAL:

He crossed the river here. He's
heading for the Jaba Point, all right.

WAL points to a mountain on the horizon.

RICO looks at WAL, then the river.

RICO:

Good. You lead the way, amigo.

WAL:

Maybe we should go further upstream.
It gets shallower ... I'm not absolutely
sure he crossed here.

RICO cocks his gun.

RICO:

I am sure. You lead. We will cover
you.

WAL enters the water. He moves, cautiously, about ten feet
into the flow. RICO and MIGUEL stand, alertly, on the bank.
Suddenly, there is just the barest flash of a CROCODILE,
in the rushes near WAL. WAL is jerked under water. Some
brief, violent turbulence follows. RICO fires once. A
hasty reflex action that is pointless. WAL is gone.

RICO and MIGUEL stare in disbelief as the water settles and all
becomes silent.

RICO:

We don't need him now anyway .. We can
find our own way to this Jabba Point.

MIGUEL:

But what if Dundee just goes around
us ... and leaves us out here?

RICO:

He won't.

MIGUEL:

He won't?

RICO:

Dundee's a hunter .. in his mind, the
kill is close .. he won't walk away ...
Come on.

They move off further up stream.

*

Sc. 85 EXT. BULLRUSHES. RIVER. DOWNSTREAM DAY. Sc. 85

A spluttering and half-drowned WAL breaks the surface. The top of a crocodile's head rises next to him.

WAL freezes as the crocodile continues to rise out of the water, until it is revealed as a dead and gutted croc hide, attached to MICK's back and head.

WAL:

I knew it was you, all along.
(As they wade out) I hope I'm
not supposed to thank you
First you shoot me in the head,
now, you're trying to drown..

WAL sees blood running down MICK's arm.

.. you've been hit.

MICK:

(Grinning) It's only a nick
.. no worse than your head.

WAL starts wiping the blood with his sleeve.

WAL:

Keep that out of the water (As he
wipes). There may be real crocs
about.

MICK:

I know. Where do you think I got
this one? (Points at his "Hat").

THEY both scurry out of the water.

Sc. 86 EXT. CLEARING IN BUSH DAY Sc. 86

DENNING comes staggering out of the bush into the clearing to find NUGGET sitting on a log with a stubbie in his hand and a half case by his side.

NUGGET:

G'day. Want a cold one? (Grinning)

DENNING:

(Eyes darting around) Who the hell
are you?

.../cont'd

Sc. 86

continued

Sc. 86

He points the rifle at NUGGET.

NUGGET:

Call me Nugget. I'm looking for Wally Reilly. Have you seen him around?

DENNING:

(Cocking his gun) You should have brought a gun instead of a beer, sport.

NUGGET:

(Cheerfully) Na. I don't need a gun ... I've got a donk.

DENNING:

A what?

DENNING's gun is ripped from his hands, from behind. He spins around to face the grinning hulk of DONK.

DONK:

Donk. G'day.

DONK K.O.'s DENNING with a blow that would fell a buffalo, then, still grinning, crosses to NUGGET who hands him a beer.

NUGGET:

He's lucky .. if I'd hit him .. probably would've killed him.

Sc. 86 A

EXT.

MICK's CAMP

DAY

Sc. 86 A

ERSKINE has joined the other captives. DIAMOND and the DORRIGO BROTHERS sit by the fire. DIAMOND is cooking his bat. CHARLIE is nowhere in sight. SUE paces the perimeter of the camp, anxiously awaiting the return of MICK. She sees movement in the scrub. Before she can alert the warriors, she recognises the intruder stumbling through the bush, obviously lost. It is WAL.

SUE:

Walter! Over here!

WAL, startled by SUE's shout, spins around. SUE grabs a canteen and rushes out to meet WAL.

WAL:

I knew you were there. I was just making sure I wasn't followed.

.../cont'd

Amended 27.8.87

Blue 81.

Sc 86A

Continued

Sc. 86A

SUE hands him the canteen. He takes a big swallow and they walk back to camp.

SUE:

(As they walk) How did you get away?

WAL:

Ha! Piece of cake, really. All a matter of timing. You see, Mick and I had this plan ...

SHE notices the blood on WAL's sleeve.

SUE:

You've been shot, again?

WAL:

Huh?! ... No that's Mick's ...

WAL just put his foot in it. SUE reacts strongly.

... he's all right. Just a scratch.

SUE:

Where is he?

WAL:

Heading the last two mongrels up to Jaba Point. It's real mountain goat country up there ... Mick will have a picnic with them.

They enter the camp. The bound VILLAINS look daggers at WAL. He smiles and waves. The three Aboriginal WARRIORS hardly react to WAL's arrival. One of the DORRIGO BROTHERS raises a hand, waves once over his shoulder.

**

WAL:

Where's Charlie?

**

DIAMOND:

He's gone to keep an eye on Mick.

WAL turns back to SUE. She no longer stands there. He sees her heading out of camp, dragging one of the rifles taken from the villains. She is determined to find MICK.

WAL:

Sue! What are you doing? Mick said to wait here.

She stops and turns.

SUE:

Mick thinks this is some big game! Rico didn't come here for a picnic. Which way is it?

.../cont'd

Sc. 86A

continued

Sc. 86A

WAL points the direction.

WAL:

(Resigned) I'd better come with you
..... wait up.

He goes to the pile of captured weapons and picks up a rifle. As he straightens, He sees DIAMOND eating his freshly cooked bat. WAL grimaces.

WAL:

You can't possibly be enjoying
that, Diamond?

DIAMOND:

Naa ... it needs garlic.

Sc. 87

EXT.

JABA POINT

DAY

Sc. 87

RICO and MIGUEL stalk through the scrub, atop a rugged cliff. MICK pops up behind them and throws a stone, striking RICO in the back. RICO and MIGUEL swing around, firing as MICK disappears. MIGUEL goes to chase him, but RICO grabs him and leads him to cover.

RICO:

It's time to stop playing this
"bushman's" game his way.

MIGUEL:

How do you mean?

RICO:

Think, when we were children. Do
you chase the snake into the cane
fields... work back to those rocks
and wait.

RICO and MIGUEL crouching low, move off in opposite directions.

CUT TO: MICK dropping down behind scrub, catching his breath. He sniffs the air, then looks around to see a bushfire spreading rapidly from RICO's last position.

MICK tears the bottom off his shirt and ties it over his mouth and nose as the smoke billows towards him.

.../cont'd

Sc. 87

continued

Sc. 87

CUT TO: WAL and SUE, who, seeing the smoke, scramble up to a clearing, just along the cliff from the fire.

CUT TO: WAL's P.O.V.:
MICK clearing the smoke, his hands on his head. A few paces behind him comes RICO, gun in hand.

CUT TO: WAL raises his gun, aims and fires.

CUT TO: WAL's P.O.V.:
RICO goes down. MICK turns to grab RICO's gun. MIGUEL pops up and pumps several rounds into MICK.

CUT TO: SUE fires her rifle.

CUT TO WAL's P.O.V.:
MIGUEL goes down from SUE's shot.
MICK staggers to the edge of the cliff and topples over.
(N.B. The actual plummet off the cliff remains unseen).

SUE and WAL, shocked by the speed of events, race frantically to the edge of the cliff. To their horror, they see the body of MICK at the bottom of the chasm, bent grotesquely over a sharp-edged rock, unquestionably dead.

WAL is stunned. He places a comforting arm on SUE's shoulder. SUE is beyond comforting. SHE is in shock. Her exact reaction will be open to interpretation by the actress and the director, but it should be suitably moving.

CLOSE UPS of her face, interspersed with flash backs to happier times, would be a nice touch.

CHARLIE wanders up to WAL and SUE and looks down dispassionately at the broken body.

CHARLIE:

Well, that's that....

SUE and WAL are only vaguely aware of CHARLIE's presence.

... if Mick wants his clothes back,
he can climb down there and get 'em
his bloody self.

WAL:

What?

.../cont

Sc. 87

continued

Sc. 87

CHARLIE:

Mick's clothes (Pointing to body)
 We made that bastard swap clothes
 ... to flush the other fella out.

SUE:

That's not Mick?! (Pointing down)

CHARLIE:

(Smiling) 'Course not....

CHARLIE points to "RICO" who is walking towards them, holding his shoulder.

....there's Mick.... he's cranky at you
 Wal. The plan was working till you
 turned up and shot him in the shoulder
 (Laughs) Mick's bloody lucky
 you can't shoot straight.

Finally, what has taken place in the last few minutes dawns on SUE. She begins to recognise MICK in Rico's clothes and takes off like a startled gazelle.

Fortunately, MICK is already close enough to avoid the slow-motion run towards each other.

SUE leaps into MICK's arms and they both fall to the ground, entwined, hugging and kissing. The rest of the world fades away.

MICK:

You ready to go home? (Grinning)

SUE:

(Lost in love, looking into MICK's eyes)
 I am home.

WAL puts his hat on backwards and does a sommersault.

PETER BEST excells himself with the music over this end scene. As we pull back to a wide shot, showing Obeiri golf course in all its glory and fade out; bidding farewell to Mick and Sue and their colourful but loveable friends forever.

T H E E N D