

RED DAWN

(TEN SOLDIERS)

Screenplay by
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SHOOTING SCRIPT

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AUTHOR'S NOTE

Although the military equipment, unit types, and personnel described in this story do exist, and although the political climate could be projected upon a dark future, it is important to note that this is a work of fiction, supposition... fantasy.

This is the End
My only friend -- the end
Of our elaborate plans -- the end
Of everything that stands -- the end
I'll never look into your eyes -- again
Can you picture what will be --
So limitless and free
Desperately in need of some stranger's hand
In a desperate land.

-- Jim Morrison, "The End"

TEN SOLDIERS

1 BLACK SCREEN

1

A DEEP ELECTRONIC NOTE followed by another forming a slow, inevitable march. The following statements FLASH on in deep reds and oranges -- FADE SLOWLY.

- El Salvador Militarily Untenable.
President Reagan blames congressional restraints.
- Labor and Food Riots in Poland.
Communist Party declares emergency.
Soviet troops invade.
- Economic Boycotts upon Soviet Regime.
Western Europe wavers.
- Cuba and Nicaragua Reach Troop Strength Goals of 500,000 Men Combined.
- Greens Party Gains Control of West German Parliament. Demands withdrawal of nuclear weapons from European soil.
- France Signs Non-Aggression Pact with Soviets.
- Cuban and Sandinista Governments Form CAPA (Central American Peoples Alliance).
Revolution in Mexico.
- Japan and European Common Market Sign Trade Agreements with Moscow. NATO dissolves.
- Soviet Union suffers Worst Wheat Harvest in 55 Years.
- Cuban Advisors Sent to Mexican Civil War. Moscow and CAPA recognize Revolutionary Provisional Government of Mexico.
- United States Stands Alone.

CUT TO:

FADE IN:

2 BILLOWY CLOUDS

2

-- towering peaks and dark canyons of them. We glide past, around, through them.

(CONTINUED)

2 CONTINUED:

2

TITLES.

The exhilarating flight is almost soundless; only a distant WHINE left behind. We descend -- grey dark, then through a break below stretches a great green plain with distant purple mountains. They rush towards us, descending still. A town appears in the distance -- a sparkle or two and soon we are upon it -- hurtling over and gone.

CUT TO:

3 CALUMET, COLORADO

3

Except for the McDonald's it's been the same for forty years. A caution light blinks above the intersection. A dog crosses the road, looks up -- the WHINING ROAR of a JET overhead, streaking by.

4 GAS STATION

4

next to a cafe. Customers look up from their breakfast. The station manager, JED ECKERT, looks up. He stands next to a pickup truck with three kids in it. Jed is about twenty. In the truck is his kid brother, MATT, a pretty ranch girl, SANDY, and AARDVARK (ARTURO) -- all 16 or 17. They all look up.

JED

Never seen one like that before --

He looks back.

JED

Get goin' -- No time for breakfast.

Sandy waves at Jed who doesn't notice.

5 HIGH SCHOOL

5

Normal stucco 1950's construction. One side windowed, parking lot full of cars -- mostly pickups -- gymnasium, track with large sign -- "Calumet Wolverines." Matt pulls up. Sandy and Aardvark are already getting out.

AARDVARK

She digs your brother.

SANDY

I'm hot for his bod. He's a fox.

MATT

Keep it in the family.

(CONTINUED)

5 CONTINUED:

5

Another jet streaks over, turns towards the mountains and is gone.

CUT TO:

6 CLASSROOM

6

Jed and Arturo slouch at their desks -- another day. In front of them sit Sandy and DARYL BATES, handsome, student body president. He winks at her, she throws a piece of chalk at him. If you were listening, you'd hear the THROB OF PLANES overhead, then pass. The teacher, MR. TEASDALE, speaks.

TEASDALE

I'm not saying the American Indian was our inferior -- but a technologically more advanced culture is always going to run over that which is in its way -- with little or no regard to the consequences.

We now see the whole class. Teasdale is in his mid-thirties, with thick hair and trimmed beard, ecologically sound, amateur rock climber, etc.

TEASDALE

I mean -- it was an innocent way of life.

Behind him outside the windows parachutes start dropping into view. Dozens of them, floating down lazily. Dozens more -- the sky is filled with parachutes.

TEASDALE

A life we could learn much from -- but its time --

He sees them, nobody else does. Sandy looks at him then out the window.

SANDY

Hey!

Everyone turns.

TEASDALE

Well now, my friends! Well now!

7 OUTSIDE THE WINDOW

7

Armed men in battle fatigues. Floating to the field beside the school. Running to open supply cannisters. They move urgently.

8 STUDENTS 8

Enthralled, they crowd to the windows. Teasdale frumps out the door. AD LIB:

BOY #1

Must be from Fort Carson. Training jump.

DARYL

Off course a little, aren't they?

SANDY

My daddy says the military couldn't find its butt with both hands and a search warrant.

9 EXT. SCHOOL 9

Teasdale exits the building and waddles toward the soldiers.

10 INT. CLASSROOM 10

Arturo mocks him.

AARDVARK

Go get 'em, Teasdale!... "Well now, my friends! Well now!"

The kids laugh.

11 EXT. SCHOOLYARD 11

Teasdale approaches a soldier from behind, seeking an explanation. The man's unbuckling his chute.

TEASDALE

Well now, my friend! Well now!

Startled, the soldier whirls and SHOOTS Teasdale dead.

12 STUDENTS 12

Dumbstruck. DOLLY IN AND ZOOM OUT. A girl screams.

13 SOLDIER 13

He nervously jerks in their direction, sees the horrified faces at the window, and FIRES a long burst from his RIFLE.

14 INT. CLASSROOM 14

The kids duck as GLASS SHOWERS over them. Recovering, they rush toward the door, screaming and shouting. Books and desks fly.

(CONTINUED)

14 CONTINUED: 14

Boy #1 stares blankly out the window at the scurrying soldiers, chin on the windowsill, a bullet through his head.

15 EXT. SCHOOL 15

Students of all ages pour from the place as more parachutists land in b.g. Sandy, Matt, and Daryl run for the parking lot.

MATT
(shouting)
Let's get my brother!

SANDY
(pointing)
... Start the truck!

16 PICKUP 16

Matt and Daryl leap in. Matt gets it started as the others pile in back. Arturo pulls Sandy over the side. There is a tremendous EXPLOSION in the distance down the street. They pull out -- two younger boys, ROBERT and DANNY, jump in. Matt spins out of the parking lot.

17 EXT. STREETS - DAY 17

The truck blares through town. GUNFIRE and EXPLOSIONS erupt all around. Confused people run from houses, a few with guns.

A sheriff's car sits stalled in the street, bullet-riddled, lights flashing. A deputy's sprawled outside the driver's door.

Everywhere you look -- soldiers landing.

18 GAS STATION 18

The pickup wheels around the corner. Smoke is belching from the gas station. Jed runs out, pulls open the driver's door, pushes Matt over and takes the wheel, almost crashing up onto the sidewalk in the process.

19 PICKUP BED 19

The boys crouch in terror. Some peer over the sides as Jed takes a corner on two wheels, speeds down a residential street.

20 CAB 20

DARYL
Whatisit? Whatsit?

(CONTINUED)

20 CONTINUED: 20

JED

I don't know!

21 BOYS' POV 21

as the pickup rounds a curve... Paratroopers are moving up the street, arms at the ready. The lead soldier raises his hand for the truck to halt.

22 BOYS 22

Dumb with shock. A split second -- Jed moves.

23 EXT. STREET 23

He slams on the brakes, spins around on the lawn, speeds between two houses.

The soldiers open FIRE, blasting a wall.

24 BACK OF PICKUP 24

A fifteen-year-old Chicano with a long face and longer nose, "Aardvark" looks fearfully over the side of the speeding truck as it wheels down main street. People dart in all directions. Amid the pandemonium, a tall Chicano MAN trots aimlessly down the sidewalk with a dazed expression.

AARDVARK

Papa!

The Man sees Aardvark racing away.

AARDVARK'S FATHER

Arturo!

Aardvark scrambles over the others to beat on the cab window.

AARDVARK

Stop! My father's back there! Stop for him!

25 AARDVARK'S FATHER 25

The pickup pulls away as he runs after it, waving his arms.

AARDVARK'S FATHER

Son, where are you going? Arturo?

26 PICKUP 26

The boys pull Aardvark down behind the protective sides. He stares back at the tiny figure on the road.

- 27 CITY LIMIT SIGN 27
 "Calumet, Colorado. Pop. 1012. 'Gateway to the Rockies'." The pickup flashes past.
- CUT TO:
- 28 EXT. ROCKY MOUNTAIN FOOTHILLS - DAY 28
 Jed's pickup races up a winding mountain highway, the only vehicle in sight.
- 29 INT. CAB 29
 The boys lean forward, watching the road and hills apprehensively. Suddenly, Jed goes white -- and brakes to a stop.
- 30 POV 30
 Ant-sized figures in camouflage battle dress spread concertina wire a thousand yards ahead... A roadblock. Parachutes dangle in the trees.
- 31 PICKUP 31
 Jed downshifts the truck's old gears, eases off the highway. Slowly, quietly, he heads cross-country, away from the road.
- CUT TO:
- 32 JED 32
 slumps beside the truck. Pale and trembling, the other boys join him, staring numbly at the valley far below.
- 33 BOYS' POV 33
 In the midst of a vast pastoral scene, columns of smoke rise from Calumet. GUNFIRE echoes off the distant hills.
- 34 THE GROUP 34
 Jed, Sandy, Daryl, Matt, Aardvark, and three others:
 DANNY -- Thirteen. Small, meek... a worrier.
 ROBERT -- Fourteen. Your basic kid.
 RAYMOND -- Fifteen. A dunce.
 Sandy takes off her jacket and wraps it around Danny -- He's shivering.

(CONTINUED)

34 CONTINUED:

34

DANNY

I ain't cold.

They stare some more.

ROBERT

Who are they?

MATT

(to Jed)

You're bleedin'.

Jed wipes at his nose, surveys the open mountainside.

JED

We better hide for a while... Go up high.

He gets to his feet and heads toward the truck. The younger boys follow like frightened quail. Robert stumbles backwards, gazing down at the valley.

ROBERT

What about our families? Huh? What about them?

Getting no response, he hurries to catch up.

CUT TO:

35 EXT. MOUNTAIN FOREST - LATER

35

The boys huddle miserably beneath the boughs of a giant fir tree. A gray drizzle falls. Overhead, an unseen jet SHRIEKS past at tree top level. It's awesome.

DARYL

As President of the Calumet Junior/Senior class, I call this meeting to order. The chair will now entertain motions on the matter of returning home to find out what's happened.

SANDY

(moaning)

Daryl, give us a break.

DARYL

Don't speak until the chair recognizes you... Danny?

Danny drops his hand and stands up, swept away by the grandeur of parliamentary procedure.

(CONTINUED)

35 CONTINUED:

35

DANNY

I move that we go to town to find out stuff.

36 CLOSE - JED, MATT

36

Jed isn't listening to the others.

MATT

If there was a war -- the whole world would be blowed up by now -- huh, Jed?

JED

Yeah -- I suppose.

DARYL

Thank you, Raymond. A motion has been made and seconded that we go to town to find out stuff.

ROBERT

I move we eat first when we get there.

JED

It's too dangerous to go into town.

DARYL

You're out of order, Jed. Now if you want to speak, raise your hand...

JED

(taking charge)

I'll speak when I damn well feel like it, you little worm... We were lucky to get outta there alive, and if we go back --

A beat. Jed sees the frightened young faces.

JED

... All right. But there's no point in all of us traipsing into town.

DARYL

No, that's probably not necessary.

JED

Matt, come with me.

Matt nods.

DARYL

Now just a--

(CONTINUED)

JED

(cutting him off) -
Robert, we need the key to your Dad's
store.

ROBERT

It's hid.

JED

Then you find it... And you,
Aardvark. You're a good pack mule.

DARYL

(salvaging face)
I'll keep things under control from
here.

JED

Good. You can hold a meeting or
something.

Sandy leans close.

SANDY

And me?

JED

I need you here -- to watch Daryl.
Besides your mom'd kill me.

He turns to the others.

JED

In the morning, if we're not back,
don't come look for us. You get away
from here.

He starts off down the slope, towards the truck.

trots beside Matt, sporting a remindful look.

RAYMOND

Get some Twinkies, okay?

Matt walks backwards, staring incredulously at him.

RAYMOND

(cupping his shout)
They're on the third aisle!... By the
bread!

The low afternoon sun breaks a cloud, and sad light
paints the four boys wading downhill.

(CONTINUED)

37 CONTINUED:

37

MATT

If it's bad, don't take no chances.

Jed waves back. The brush swallows them.

38 EXT. CALUMET MAIN STREET - NIGHT

38

A ROCKET launches right at CAMERA.

The soldier who fired it kneels in the middle of the street, shouldering his weapon. Other troops scurry by. EXPLOSIONS, HONKING HORNS, JET AIRCRAFT.

An officer rushes up. The soldier answers his question by pointing in the air. Suddenly, they dash for cover.

39 POV - FIGHTER

39

Soldiers dive in all directions as withering MACHINE GUN FIRE chews up the street.

40 SOLDIERS

40

They SHOOT back as the flaming afterburner of the jet climbs into the night.

Then the troops move into the street again, carrying off the dead and wounded. A convoy of military and commandeered vehicles pushes through the flaming rubble.

41 EXT. STORE WALL

41

Cupped hands hold a house on the peeling stucco:
"You're in Good Hands With Allstate."

TILT UP -- On the roof, Jed and other frightened faces peer at the scene below -- firelit phantoms.

AARDVARK

(whispering)

It's not a mistake, is it?

No one answers. The boys scuttle backward from the edge -- into darkness.

CUT TO:

42 EXT. RESIDENTIAL ALLEY - NIGHT

42

A cat creeps beside a fence, stalking something. Suddenly running FEET THUMP down the alley. The cat crouches defensively... Five shadows rush by.

43 THE BOYS 43

slip from bush to shadow. They halt, gasping quietly.
Somewhere a GUN CHATTERS.

AARDVARK

Where to?

JED

Your place is closest.

Aardvark springs away. They follow across dark lawns.
No street lights, no house lights -- only the moon.
Running low, they hug the familiar houses.

44 JED 44

drops to the ground, taking Robert with him. He motions frantically. Everybody flattens in the grass.

ROBERT

(whispering)

What's the mat...

Jed slaps a hand on Robert's mouth, raises a finger to his lips. Urging quiet, he points ahead.

45 TWO SHADOWY FIGURES 45

lean on the roof of a curbside car. Cigarettes glow --
Soldiers. Twenty yards away. Silent as dead men.
Then one drags on his smoke and chuckles in Spanish.

SHADOW

(subtitles)

Yeah, that was a good one...

They have seen nothing.

46 JED 46

breathes.

CUT TO:

47 EXT. AARDVARK'S BACKYARD - NIGHT 47

He hoists himself over the fence for a look, fellow faces appearing on either side.

48 THE HOUSE 48

Very middle class. Very foreboding. Very void of light or life.

49 AARDVARK 49

looks around the neighborhood.

AARDVARK

Hey, there's no lights on anywhere!

50 AARDVARK 50

leaps the fence and slinks to the back door. A look over his shoulder, and he grabs the doorknob -- it won't turn. He wrestles with it, shouts a whisper.

AARDVARK

It's locked!

Jed jumps the fence and joins him.

AARDVARK

We never lock the house.

JED

You gotta key?

AARDVARK

No.

JED

Knock.

He does... Silence. He knocks a little louder.

51 INT. AARDVARK'S HOUSE - NIGHT 51

A tomb. In the eerie darkness his silhouette bangs discreetly at the opaque door glass. Cereal boxes and coffee sit on the table -- Yesterday's breakfast.

52 EXT. HOUSE 52

Aardvark stops knocking. He swallows.

JED

They're prob'ly at my house.

Sure. Aardvark nods... can't speak.

53 EXT. VACANT LOT - NIGHT 53

They slink through overgrown grass. Aardvark trips on something, falling like lead. He dusts himself off and looks to see what caught his foot -- a bulky thing. Something stiff. Aardvark turns it over -- A DEAD WOMAN.

54 AARDVARK

54

Horrified. He pushes away from the corpse.

ROBERT
Aardvark! Come on!

Jed sees the body.

JED
Mizz Guthrie?

He waits for an answer, some movement.

JED
... You okay?

MATT
Look at her eyes.

55 MRS. GUTHRIE

55

Her dull, dead eyes stare skyward. JETS SHRIEK.

Jed feels for a heartbeat, sees the dead hand clutching the bloody splotch on her nightclothes. He pulls his hand away, unconsciously rubs it on his jeans to wipe off the feel.

JED
She musta got shot and crawled out here to hide.

The boys stare at the mannequin. Aardvark is transfixed. Matt pulls him away.

56 EXT. JED'S BACK YARD - NIGHT

56

From an upstairs bedroom window, it looks haunted. Barbeque grill and sprinklers on the patio. The bedroom is dark, the curtained window closed. A little girl hugs a dog in the picture on the window sill. Someone KNOCKS on a door downstairs.

JED (O.S.)
(whispers)
Mom!... Dad!... It's Jed.

Jed backs away from the house. He bends down, throws gravel at the window.

JED
Jenny!... Jenny!

Nothing. Four other figures follow Jed into the night.

57 EXT. ROBERT'S FATHER'S GROCERY STORE - NIGHT 57

The back door. Jed and company come to a halt, breathing hard.

Robert monkeys with the lock. They're inside in seconds.

58 INT. ROBERT'S FATHER'S GROCERY STORE - NIGHT 58

Robert closes the door... Safe at last.

59 POV 59

Aisles of groceries stretch to the glassed-in store front. Past that -- main street. Fires and headlights illuminate at random.

60 ROBERT 60

stretches a hand at the groceries.

ROBERT

Help yourselves.

The boys fall on the nearest packages. It's kinda fun.

61 AARDVARK 61

destroys a sack of potato chips. He can't eat fast enough.

62 MATT 62

gnaws TV dinner chicken (frozen). Jed appears.

MATT

I need meat.

JED

Keep away from them windows.

He tosses Matt an apple and moves on, fashioning cold cuts and Roman Meal into a sandwich. A WHIMPER --

63 ROBERT 63

sits by the cereal section, tears streaming. One hand holds a bottle of grape juice. The other is plunged in Sugar Crisp.

ROBERT

What's happening?

Jed sticks a wad of meat and bread at him.

(CONTINUED)

63 CONTINUED: 63

JED

Something awful. Now eat this, and
get your hand outta that sugar crap.
You eat too much sugar and your
kids'll be born naked.

Robert can't help but laugh.

GLASS CRASHES on the other side of the store.

64 SOLDIER OUTSIDE 64

He hears it, stops, and looks in the window. Butcher
paper signs frame his face: "Tongue, \$1.49/lb."...
"California Navels, 4 lbs/\$1."

65 SOLDIER'S POV 65

Everything that is not in shadows appears in order.

A SHOUT pulls him away.

66 INT. GROCERY STORE 66

Jed and Robert ease from the dark.

67 ANOTHER AISLE 67

Shattered olive jars cover the floor. Jed and Robert
round the corner and nearly slip on the mess. They
look up.

68 AARDVARK 68

is on a top shelf, clutching more teetering jars.

JED

What are you doin', you little
vandal?

AARDVARK

Gettin' some olives... They're great
with ham.

Matt turns the corner. Jed pushes Aardvark and Robert
together.

JED

Now grab some sacks and fill 'em
up. Me and Matt'll be back in ten
minutes.

69 INT. SPORTING GOODS STORE - NIGHT 69

"Anderson's" is painted on the window. TILT UP as Jed
sticks his head through the ceiling panel hole and
looks around.

70 MATT

70

is a shadow slipping from shelf to shelf.

Jed drops onto the checkout counter, joins him. Matt stuffing mess kits, blankets, etc. into knapsacks. Jed punches him.

JED

Here.

The gun cabinet. A 22 cal. rifle and a pump shotgun are in the open, the other rifles are in a cabinet with a chain going through the trigger guards. Jed breaks the cabinet door. They hear FOOTSTEPS outside, drop.

MATT

Forget it.

He reaches into a counter and takes a .22 automatic pistol and a .357 revolver -- all that's there. The footsteps recede. Jed pulls at the chain, begins grabbing boxes of ammo.

71 INT. GROCERY STORE - NIGHT

71

Packs drop from the hole in the ceiling, spilling fish hooks, bows and arrows. Jed and Matt land beside their booty.

72 ROBERT AND AARDVARK

72

Surrounded by bulging sacks, they sit by the back door eating fudgesicles. They jump when Jed and Matt suddenly appear.

ROBERT

You get any guns?

JED

The deer rifles were locked up. I got a .22 and a shotgun.

Jed drops knapsacks on the floor.

JED

Empty those bags in these.

Robert and Aardvark start transferring chips, cookies, six packs of coke and beer, other junk. Jed is appalled. He picks up a bag of marshmallows.

JED

(angry)
This ain't no picnic.

(CONTINUED)

72 CONTINUED:

72

He starts separating the junk from what they need, tossing a roll of toilet paper into the "unacceptable" pile. Robert snatches it back.

ROBERT

I'm not usin' no leaves.

73 INT. GROCERY - LATER

73

Jed adjusts a pack on Matt's back. Each boy has a full knapsack and carries an archery set or other items, including comic books and gum.

JED

(to Aardvark)

D'ja put that other stuff back?

AARDVARK

Yep.

JED

If nobody notices we were here we can come back again... If we have to.

Matt opens the back door, peers out cautiously. All clear. He races into the dark.

74 AT THE DOOR

74

Jed holds Robert back until Matt has made it to the woods. Then it's Aardvark's turn. Jed spots something in his pack. He stops him, pulls a box of Kotex from the knapsack.

JED

You havin' problems?

AARDVARK

What if somebody gets wounded?
They'll make great bandages.

Jed considers the logic for a moment, grins, then shoves Aardvark and his Kotex out the door, grabs cigarettes off a shelf, and dashes after him.

DISSOLVE TO:

75 EXT. MOUNTAIN FOREST - DAWN

75

The sun has just begun its climb, leaving the forest dim and gray. VOICES can be heard. CAMERA MOVES DOWN THROUGH the pines and finds the boys reunited in a clearing, huddled around packs, clutching at food.

(CONTINUED)

75 CONTINUED:

75

Jed, Matt, Robert, and Aardvark sit to one side watching the others eat. They're haggard and sleepy. Jed smokes a cigarette.

DARYL

Gone?

Robert nods tearfully.

ROBERT

And there's dead people and soldiers all over the place.

DANNY

(anxious)

Who's dead?

AARDVARK

Mizz Guthrie. They shot her...
(points at his side)
... right here.

ROBERT

And Aardvark heard soldiers speakin' Spanish.

MATT

(through food)

Spanish?... What were they sain'?

AARDVARK

"Look out." "Move that truck"...
Stuff like that.

A beat.

MATT

Spanish?

DARYL

(ruefully)

It's a war.

RAYMOND

With Spain?

DARYL

How long you think this junk's gonna last?...

He tosses a package of food in the air.

(CONTINUED)

DARYL

... A coupla days? A week maybe?
Then what?

Daryl takes a deep breath.

DARYL

I say we give ourselves up.

The kids are shocked.

Crying, Danny gets to his feet.

DANNY

I wanna go home... I wanna know --

JED

Sit down, Danny. You're not going
anywhere.

DARYL

This isn't The Big Game, Mr.
Quarterback! He can go wherever he
wants!

JED

Not today he can't... You wanna
leave? Fine. Haul ass. But you're
not dragging them off with you.

Daryl looks around -- no one's joining him. Frustrated, he flings juice from his can at Jed.

MATT

Knock it off!

DARYL

Goddam jock!

JED

Don't mess with me, Daryl.

He starts filling a knapsack with provisions.

JED

You guys do what you want, but I'm
not trustin' my life to a committee
of scared kids.

AARDVARK

Well what do you think you are?

JED

Alone, I guess.

(CONTINUED)

75 CONTINUED: (3)

75

MATT

No you're not.

He jumps to join his brother.

SANDY

How long do you plan to stay up here?

An especially loud EXPLOSION rumbles in the distance.

JED

'Til we don't hear that no more.

76 EXT. MOUNTAIN ROADSIDE - DAY

76

A chipmunk nibbles seeds in front of a National Park sign: "Arapaho National Forest." Chipmunk jerks his head up, alert to something. Two battered arrows and a steel ball THUD into the wood and ground around him. Chipmunk heads for the hills. Three pairs of dusty feet stumble INTO FRAME. TILT UP --

77 JED AND SANDY

77

grubby. They retrieve their missiles, slouch against the redwood sign.

SANDY

I'd give my ass for a Quarter Pounder with fries.

JED

I'd give your ass for a radio.

A beat. She looks at him. He smiles.

MATT

You think it's over yet?

Jed gives him a look.

JED

Don't ask me that again.

MATT

Well they might be gone too, you know. A month's a long time.

Jed shakes his head, sighs, as a jeep suddenly appears around a bend down the road in b.g. Four soldiers are in it.

JED

We'll find out somethin' soon.

(CONTINUED)

77 CONTINUED:

77

Sandy hears the motor and peeks around the sign. She makes a strangled sound.

SANDY

Sooner than you think.

78 JED AND MATT

78

poke their heads around Sandy for a look. They jerk back, pale. Jed points to the roadside where it drops away in a steep, wooded embankment.

JED

Quick!

79 THE GROUP

79

scurry over the edge, clutching tree roots and bushes. In his haste, Jed drops an arrow, but doesn't notice.

80 THE JEEP

80

passes the sign -- and stops. The soldiers back up and get out. Dressed in combat fatigues, they saunter over to the sign, talking among themselves in Russian, admiring the scenery. They're young and smiling, carrying machine guns. While three of them try to decipher the sign, the fourth studies the countryside through a camera.

SOLDIER #1 (subtitles)

How is your English, Yuri?

The soldier with the camera answers.

YURI

Excellent.

SOLDIER #1

Good. Then translate.

Yuri steps over, studies the words which speak of the creation of the forest in 1922, its former use as an Indian hunting ground, its 35,000 acres, its five day camp areas, etc. He clears his throat hesitantly.

YURI

This is a very old dialect...
 "Arapaho National Battlefield. Here in 1922, one of the greatest battles in the American West... ah, was fought between cowboys and the savage Arapaho Indians... More than 35,000 were slain in the fight... which lasted for five furious days."

(CONTINUED)

80 CONTINUED: 80

Soldier #1 whistles.

SOLDIER #2

Ah! We must have a picture.

While his comrades pose beside the sign, Yuri backs up with his camera for the proper distance.

81 JED 81

cautiously raises up for a peek. Yuri's boots are a foot from his face.

82 JED'S ARROW 82

lies on the ground in front of Yuri.

83 JED 83

ducks back down and points to his arrows, indicating that he lost one. Matt and Sandy turn white.

84 YURI 84

snaps the picture and is rewinding the camera when he sees the battered arrow at his feet. He snatches it up.

YURI

Look! An Indian arrow! Look what I've found!

85 JED 85

looks to see what the shouting's about. He drops down again and mouths: "They found it!" to Matt and Sandy. Terrified, they pull their hunting knives. Jed pulls the .22 pistol.

86 THE SOLDIERS 86

examine the arrow intently. One touches the steel tip.

SOLDIER #3

I did not know the Indians used steel.

YURI

Oh yes. They made arrows and spears from the melted down sword of cavalry troops they slaughtered.

SOLDIER #1

(skeptically)

How do you know?

(CONTINUED)

86 CONTINUED:

86

YURI

American History was my field.

Soldier #2 notices the white plastic notch at the feathered end of the arrow.

SOLDIER #2

Did these Indians work in plastic too?

Yuri jerks the arrow away and looks closely at the notch with a learned expression.

YURI

This is bone, you dunce! Polished to a high sheen!

His comrades glance at one another -- "Sure, Yuri."

YURI

I'm telling you; this is genuine!...

He gestures toward the surrounding forest.

YURI

There must be thousands of them on this battlefield!

SOLDIER #1

You're an idiot. Let's go.

They jump in the jeep and drive off, with Yuri still insisting on the arrow's authenticity.

87 EMBANKMENT

87

The boys slowly raise up -- scared, amazed -- and watch the jeep disappear.

88 INT. LEAN-TO - DAY

88

Aardvark squats in front of a "tin-foil" mirror, squeezing a zit. Robert lounges nearby, picking his toes and re-reading a tattered comic book.

Jed barges in.

JED

Robert!

Aardvark jumps.

AARDVARK

Ow!

(CONTINUED)

88 CONTINUED:

88

Aardvark whirls, yells out toward Danny/Daryl/Raymond in their football game.

AARDVARK

Jed's goin' to town!

Jed rolls his eyes as they make a bee-line for him.

JED

(to Aardvark)

Thanks, chancro face.

DANNY/DARYL/RAYMOND

What for? When we leavin'? Want us to -- ?

JED

Shuttup!... I'm going alone.

ROBERT

Nobody goes in Dad's store without me. Not you. Nobody.

He means it.

JED

Get dressed.

Robert streaks away. The others wait for some explanation.

JED

We saw some soldiers this morning... Definitely foreign soldiers.

SANDY

They sounded Norwegian or somethin'.

DARYL

(anxious)

You think it's over?

Jed slings a daypack across shoulder.

JED

We'll see.

Robert screeches to a halt wearing an "E.T." baseball cap. His hair's still wet. He's pulling tennis shoes on muddy feet.

JED

Stay put. Keep your fingers crossed.

He and Robert walk into the forest.

89 THE OTHERS

89

watch them go.

DANNY

(to Aardvark/Raymond)

Let's pack!

They fly to their lean-tos, whooping gleefully.

SANDY

Hey! Don't jump the gun!

Daryl starts after them.

DARYL

Why not?

90 EXT. FIELD - BINOCULAR POV - DAY

90

Calumet. Sandbagged machine guns flank the highway that runs through town. Armed soldiers stroll past shell craters and blasted store fronts. Here and there -- a civilian. A boy steps into "Proctor's Feed and Grain."

ROBERT (O.S.)

Looky there! Looky there!... Lewis Chandler at Proctor's!... Mizz Slauson, Mizz Helm...

91 ROBERT AND JED

91

lie side by side in the grass. Robert's gazing through the binoculars. Jed's staring at the ground.

ROBERT

... They're all back! It's over!

JED

Those aren't our troops.

Robert lowers the binoculars.

ROBERT

(laughs)

You can't tell by uniforms.

JED

Look at the faces.

Robert does.

92 ROBERT'S POV 92

The civilians hurry past the soldiers, avoiding their gazes. The troops are equally wary.

93 ROBERT 93

lowers the binoculars, confused.

ROBERT

But they're back. That means something.

JED

We'll see. Leave the sling here.

94 EXT. CALUMET MAIN STREET - DAY 94

A Russian flag flutters above the golden arches of McDonald's. At the tables below, uniformed officers enjoy burgers in the same spirit as Germans at a 1940 Paris cafe.

Across the street, Jed and Robert gawk in astonishment. Their stares are returned. They quickly look away.

ROBERT

Who are they?

JED

(nodding O.S.)

Let's ask Alicia.

95 POV 95

An attractive high school girl flirts and "fraternizes" with a table of officers. She sips her coke seductively.

ROBERT

What's she doing?

JED

Business as usual.

Alicia drips coke from her straw onto a soldier's waiting tongue. They laugh.

96 EXT. MAIN STREET - DAY 96

Robert and Jed make their way through the shattered town. It's hard to act inconspicuous.

On a bullet-pocked wall, a poster announces a general curfew and rules for civilians. Jed and Robert read it nonchalantly.

(CONTINUED)

96 CONTINUED:

96

Behind them, a gold Convertible weaves through the street rubble -- two officers chaffeured by a corporal. The only car in sight.

ROBERT

That's Daryl's dad's car... The
Mayor's car!

LEWIS CHANDLER exits the feed store nearby and heads down the sidewalk. Jed discreetly hails him.

JED

Lewis! Lewis!

Lewis turns and sees them -- shocked. He whirls and walks away, never looking back.

ROBERT

(stunned)

He was scared of us!

97 EXT. DRUGSTORE - DAY

97

Jed and Robert round a corner and try to come to a casual stop.

98 BOY'S POV

98

Across the street, a lone soldier guards the front of "Taylor's Supermarket" -- Robert's father's store. "CLOSED" signs in the windows. A notice is tacked on the door.

99 JED AND ROBERT

99

pretend to examine the sparse wares in the drugstore window.

ROBERT

What's the deal? What's that mean?

Jed spots something in the drugstore.

100 THE DRUGGIST

100

stands behind the pharmacy counter, helping a customer.

101 JED

101

gives Robert a nudge.

JED

Woody'll know.

102 INT. DRUGSTORE - DAY

102

Pitifully stocked shelves. Grinning uneasily, the boys steer past them toward the counter. WOODY has his back turned. Soldiers are in the store, so Jed keeps his voice low as he puts down a carton of cigarettes.

JED

Eight toothbrushes, please.

Woody reaches for a couple of toothbrushes.

WOODY

Where'd you come from?

JED

The mountains. We been hiding. Came down to --

WOODY

You've gotta get outta here.

JED

(surprised)

Well, we will. We're going home but --

WOODY

No. You can't. You don't have I.D.'s, do you?

They just stare at him.

WOODY

Identification papers?

They shake their heads. Woody's making them nervous.

WOODY

You have to have them. Don't get caught.

JED

They're Russian?

WOODY

And Cuban.

JED

Cuban?

A beat.

ROBERT

Why is Dad's store closed?

(CONTINUED)

102 CONTINUED:

102

Woody eyes Robert a moment, then a Russian officer in dirty combat dress enters the store and starts browsing. Woody bends back to his inventory sheet.

WOODY

Go! Quick!

Jed grabs the cigarettes and toothbrushes.

JED

We don't have any money.

Woody anxiously gestures "It's all right." Robert leans close.

ROBERT

Tell the folks we're okay. Matt, Daryl, Ray --

Jed yanks him away. Woody doesn't look up.

103 EXT. ALLEY - DAY

103

Jed ducks in a phone booth, dials a number.

Robert nervously waits outside.

JED

I only got one dime.

The PHONE RINGS at the other end and is answered.

VOICE

Hello?

JED

Mom!

VOICE

... Jed?...

(starts to cry)

... I knew you weren't dead! I knew!... Where's Matt?

A PATROLLING SOLDIER stops across the street and stares at him. A gun is slung over his shoulder.

JED

He's okay, Mom. Listen, I'm here... in town. I wanna --

VOICE

No, honey! Don't come! They'll catch you!

(CONTINUED)

103 CONTINUED:

103

The soldier crosses the street. Robert taps the booth. Jed looks up, sees him shaking, sees the soldier.

JED

Mom? You okay?

MOM'S VOICE

Yes!

JED

Dad and Jenny?

MOM'S VOICE

Fine! Now you run, Jed! Get away!

The soldier approaches, squinting curiously at the boys.

JED

Mom, I gotta go... I love you.

MOM'S VOICE

We love --

Jed hangs up on her, and watches helplessly as Robert backs away from the soldier, pressing against the phone booth door.

SOLDIER

I give you two dollar.

ROBERT

(petrified)

Huh?

The soldier pinches his "E.T." baseball cap.

SOLDIER

For this. Two dollar.

104 EXT. FOOTHILL RANCH - LATE AFTERNOON

104

A lone ranch house sits on the edge of the forest. Smoke curls from the chimney. It's quiet here. Jed and Robert trudge to the door and knock.

105 THE DOOR

105

opens a crack. MASON, a rugged old man, peers out.

JED

Hello, Mr. Mason.

MASON

Well I'll be... Get in here 'fore somebody sees you.

106 INT. MASON HOUSE

106

The place is simply furnished, warm and comfortable.
MRS. MASON, a thin old woman, nervously wipes her hands
on an apron by the stove.

MASON

Look who's here, Mary. Coupla
outlaws.

JED/ROBERT

Mizz Mason.

MRS. MASON

Boys.

She stares at Jed's bow. He takes it off. Robert
looks around.

ROBERT

I haven't been in a house for five
weeks.

MASON

(sizing him up)
You look it... Mary, fix two plates.

He guides the boys to the kitchen table.

MASON

Get your feet up... Life on the run
ain't no lark, is it?

JED

Nossir.

MASON

Who's out there with you?

ROBERT

There's eight of us. Ray --

Jed kicks him under the table. Mason smiles.

MASON

Well, we all figured you fellas
mighta headed to F.A. by now.

ROBERT

What's F.A.?

MASON

Free America... The Safe Zone.

A beat.

JED

Well, where are we?

(CONTINUED)

106 CONTINUED:

106

Mason and his wife exchange a glance.

MASON

Hell, boys, this is occupied territory. You're forty miles behind enemy lines... Smack in World War III.

107 JED AND ROBERT

107

stunned. Mrs. Mason puts meager soup and cornbread before them.

MRS. MASON

I wish there was more. I'm sorry.

They just stare.

MASON

The world's gone crazy again, boys.

JED

Dexter Woody said they're Russians.

MASON

What're you doin' wanderin' around that drugstore.

JED

Lookin' for news. Mr. Mason, we haven't seen or talked to anybody since it started.

Troubled, Mason gets up and opens the refrigerator. (It's almost empty.) He pulls a transistor radio and a bottle from the crisper bin and pushes it across the table to the dazed pair.

MASON

Here. Use this to see where you stand from now on.

ROBERT

But...

MASON

I got another one. Listen to me, these is bad times, and in bad times your friends ain't always your friends... You stay up in them mountains and don't go to Calumet no more.

ROBERT

How come?

(CONTINUED)

107 CONTINUED:

107

Mason takes a pull on the bottle. .

MASON

... There's been some attacks. Hit and run stuff. Russians wakin' up with their throats slit... Word is it's you boys.

Jed and Robert blanch.

ROBERT

But we haven't done nothin'! We...
(senses something)
Why'd they close Dad's store?

Mason plugs the bottle.

MASON

Your daddy's dead, Robert. They shot him.

Robert falls back in his chair as the old lady rushes to comfort him.

MASON

The Russians found guns missing from the sporting goods store, so they shot him for "aiding guerillas."

JED

He didn't aid anybody! We stole that stuff!

MASON

But he didn't report it.

ROBERT

Because he knew it was us! We killed him!

MASON

They killed him, boy. Made him an example. You let that burn in good.

Robert cries like he's on fire.

JED

That's why everybody's scared of us, isn't it?

Mason's gaze is steady. The old man is pale.

(CONTINUED)

107 CONTINUED: (2)

107

MASON

There's nobody here scared of you,
boy. You need food, a bed --
anything -- you come here.

He studies Jed for a moment, then pulls the table away
from the wall.

MASON

Now I gotta coupla heirlooms I wanna
hide with you.

MRS. MASON

Jack! No!

Mason opens the trapdoor in the floor, looks up at Jed.

MASON

Can I trust you?

Jed nods. The old man lifts two teenage girls from
their hiding place.

MASON

My granddaughters... They spent two
days sneaking here. Goddam pigs
tried havin' their way with them...

Mason hugs the girls in his powerful old arms, then
pushes the younger one toward Jed.

MASON

This is Toni, this is Erica... I
don't wanna know where they're
goin'...

Robert's wailing surges up.

108 EXT. BOYS' CAMPSITE - NIGHT

108

An oasis in the dark. Robert's wailing continues as
Aardvark holds a gentle arm around him. Firelight
flickers on shocked faces -- hopeless faces. Bundles
expectantly packed beside them.

Across the campfire, Toni watches blankly, not sharing
the grief. Beside her, Erica turns on her grand-
father's radio and thumbs the dial. A STRANGE NEW WAVE
TUNE RUDELY BLARES from a powerful station.

RADIO (V.O.)

"... Down but not out
We're just catchin' our breath!

(MORE)

(CONTINUED)

108 CONTINUED:

108

RADIO (V.O.) (CONT'D)

Marchin' for Denver
 We blow freedom and death!
 Down but not out
 A Yankee don't tire!
 When you take on the Eagle
 You're messin' with fire!..."

The song fades. A bureaucratic monotone replaces it:

RADIO (V.O.)

"Down But Not Out!" That's "The Police" with a message for any invading scum out there! Yeah, you're gonna wish you'd never set foot on the U.S. of A.! It's 11:59 at Radio Free America and this is Uncle Sam with music and the truth until dawn! Right now I got a few words for some of our brothers and sisters in the Occupied Zone: "The chair is against the wall. The chair is against the wall..." "John has a long mustache." It's twelve o'clock, Americans; another day closer to victory! And for all of you out there on or behind the lines, this... is your song!

The most stirring rendition of "The Battle Hymn of the Republic" ever recorded BLASTS from the tiny RADIO.

109 THE BOYS 109

stare at Erica.

110 ERICA 110

Her eyes are vacant... cold.

ERICA

Things are different now.

111 THE FIRELIGHT 111

dances over rifles and bows, Robert's crying stops.

112 EXT. MOUNTAIN HIGHWAY - DAY 112

A military jeep hurries up the winding road TOWARD CAMERA and comes to a sudden stop. Yuri and two other soldiers stare ahead.

- 113 POV 113
A tree blocking the highway.
- 114 THE TWO SOLDIERS 114
reach for their rifles and get out to move the log.
- 115 ROADSIDE BUSHES 115
A pair of perspiring hands holds a bow and arrow at the ready. TILT UP -- Jed and the other boys. Armed. Scared.
- 116 BOYS' POV - YURI 116
reports the incident on the radio, glancing around at the dark woods. His friends struggle with the tree. Talking, looking, Yuri suddenly sees...
- 117 BUSHES 117
A blur. Eight figures rise. Eight arrows fly and FIRE from .22's.
- 118 BOYS 118
ducking for cover, quickly reloading. Ashen faces. Jed nods. They rise in unison and FIRE again.
- 119 YURI 119
His face is already frozen in lifeless surprise.
- 120 OTHER SOLDIERS 120
One lies dead by the highway center stripe. The other young man twists in agony, trying to scream, with arrows through his chest and throat. His eyes are wild.
- 121 THE BOYS 121
slowly emerge, weapons ready.
- 122 SOLDIER 122
Unconsciousness overcomes him.
- 123 SOLDIER'S POV - TENNIS SHOES AND BOOTS 123
skulk closer through a misty haze that rapidly grows dark.
- 124 FULL SHOT - BOYS 124
are trembling. STRANGLED BREATHING O.S.

(CONTINUED)

124 CONTINUED: 124

DARYL

What have we done?

The soldier convulses violently... dies.

125 JED 125

struggles for composure.

JED

Get their stuff.

No one moves.

JED

Hurry.

Jed forces himself to begin stripping the bodies of their hardware.

126 YURI 126

stares INTO CAMERA, dead. In b.g., the boys flee toward the woods.

DISSOLVE TO:

127 EXT. CAMPSITE - EARLY EVENING 127

Sandy, Toni and Erica tend to steaming pots. A RATTLE O.S. They look up.

128 EXT. FOREST 128

The boys trudge out of the woods adorned with grenades and ammo belts -- dirty, grim, silent. Robert clutches a machine gun vengefully.

They fall out and sprawl on the ground. Nobody speaks.

JED

Don't think twice about --

DANNY

They were people, Jed!

ROBERT

Well, so was my dad! --

Silence.

(CONTINUED)

128 CONTINUED:

128

JED

They were scum... And they'd've done
the same to you.

TONI

Dinner's ready.

129 TONI

129

stands watching them. A spoon drips in her hand.

DANNY

We're not hungry.

Daryl gets up.

DARYL

Speak for yourself, whiney.

Raymond and Aardvark follow him. Daryl leans toward
Danny as he passes.

DARYL

That was your arrow that killed the
driver.

DANNY

(aghast)

Was not!

(leaps after them)

Was not!

130 ERICA

130

appears, wiping her forehead with the back of her hand.

ERICA

Somebody else can wash dishes.

(points at Toni)

Me and her, we're not your cooks. We
can shoot as good as anybody.

She stalks toward the fire. Sandy snorts in amazement.

AARDVARK

What's up her ass?

Erica whirls on him, eyes flaming.

ERICA

Is that supposed to be a joke? Huh?

(flails at Aardvark,
crying)

You ever say that again, I'll kill
you! You hear me?

(CONTINUED)

130 CONTINUED:

130

She storms away.

AARDVARK

What'd I say?

Jed pulls off his crossbow, slumps by a boulder. He takes out a mashed pack of Marlboros.

JED

The wrong thing.

Danny quietly cries over a plate of stew while Aardvark watches Daryl guzzle from the pot.

AARDVARK

Hey! Save some, pigturd!... Don't drink it all! Hey!

In a lean-to, Robert huddles, aiming his new AKM. Then he starts fooling with it, takes the magazine out, unlatches the top-cover revealing springs and bolt. Sandy sees him.

SANDY

You know how to do that?

Robert continues, parts falling into his lap.

ROBERT

No -- but if they can do it, so can I.

JED

He's right.

He picks another gun up.

SANDY

I want one, too.

He hands it to her.

JED

I suppose so, Raymond. Help her.

Raymond crouches over. The two of them look at Robert laying out the pieces.

131 MATT, JED, AARDVARK

131

MATT

I'm scared -- we're just kids.

(CONTINUED)

131 CONTINUED:

131

JED

At least you've got the sense to be.

Suddenly the gun in Raymond's hand comes to life -- a SHORT BURST. Everybody drops, a cooking pan is hit.

132 RAYMOND

132

sheepishly holds the smoking gun at arm's length, like it's dirty. Jed strides up and yanks it away.

JED

You wanna fire off a flare in case nobody heard that?

RAYMOND

(sincerely)

I don't think we got any flares.

Jed stares. Matt stands up in b.g., looking lost and lonely.

MATT

We're not ready for this.

133 EXT. MOUNTAIN HIGHWAY - DUSK

133

FLIES BUZZ over a bloated face -- Yuri's face. The insects scatter as a blanket's draped over his corpse. A heavily armed Russian/Cuban detail removes the body from the jeep.

As they work, a Cuban Colonel, ERNESTO BELLA, grimly surveys the scene. Bella is a twenty-year veteran of insurgency warfare. Trained in the Vietnam War and having served in Angola, Ethiopia, Nicaragua, El Salvador and Mexico, he is a living catalogue of late twentieth century wars of national liberation.

BELLA

(subtitles)

... Henceforth, all troops are forbidden to travel outside secured areas in any group smaller than squad size...

ATTACHE

Sir.

BELLA

(subtitles)

... Then call Bratchenko, tell him eight sector has activity as well now...

(CONTINUED)

133 CONTINUED:

133

ATTACHE

Sir.

The Colonel watches bodies loaded on the truck -- like cordwood.

BELLA

And I want some interrogations.
Starting with the mayor... I'm sick
of his pleasantries.

134 EXT. CAMPSITE - DAWN

134

CLOSE -- hands expertly assemble the AKM rifles, snapping on covers and slamming magazines into wells.
REVEAL it is Toni, Erica and Sandy who hold the rifles.
Robert sits next to them with a stopwatch.

ROBERT

New record -- all three of you broke
the old record by five seconds or
more.

AARDVARK

Yeah, but how good are you when the
shooting starts?

ERICA

You'll never know unless you try us.

135 EXT. FOREST - LATER

135

Jed sits on a rock in front of all of them, an AKM in
his hand.

JED

We'll train in hand signals and work
at night. The night will be ours,
and from now on we'll be called
"Wolverines"-- like we were at
school. We'll write it with spray
cans wherever we hit so that they
know who we are and what this is for
-- And there's only one rule --
nobody ever goes home.

CUT TO:

136 EXT. CAMP - NIGHT

136

Jed sits by the fire -- alone -- staring at the coals.

(CONTINUED)

136 CONTINUED: 136

Danny walks out of the dark, carrying a bundle of belongings. His eyes are still red.

DANNY

I'm leaving.

JED

Goodbye.

Danny blinks, can't think of anything else to say. He walks toward looming pines.

136A EXT. CAMP - NIGHT 136A

Raymond's awake, listening. His eyes jerk as a TWIG CRACKS, a cooking POT BANGS. Raymond spins around in his blanket.

136B DANNY 136B

crawls in the lean-to with a hang dog look and finds himself a blanket. Raymond grins.

137 EXT. CALUMET CITY LIMITS - DAY 137

A heavily armed patrol marches past a peeling roadside billboard: "Remember, only you can prevent forest fires." "Forest fires" is crossed out and "Red Scum" scrawled above it. Smokey the Bear rests his shovel on a crudely drawn grave with a hammer and sickle marker. The troops pay no attention.

OMIT 138 THRU 140 OMIT 138 THRU 140

141 MOUNTAIN RIDGE 141

Telephone lines snaking over the rugged terrain.

The Russian lieutenant in command follows them through binoculars. He studies where the wire passes through a tree.

142 A MEXICAN PRIVATE 142

clammers up the tree, parting the thick foliage. He shouts to the lieutenant in Spanish.

The line has been cut, the ends tied to branches to conceal the break. The lieutenant smiles, calls for the radio (subtitles).

(CONTINUED)

- 142 CONTINUED: 142
A squirrel dashes away.
- 143 EXT. DEEP FOREST - DAY 143
The march back. "Miller time." Fatigued, a few troops carry rifles on their shoulders. The dark woods press in... Abandoned caterpillars just ahead.
- 144 A PAIR OF EYES 144
concealed by leaves and shadow. The gaze is hard, predatory.
- 145 TROOPS 145
They draw even with the earth movers. MACHINE GUN BLAST.
The radio operator dies instantly, his set shot off his back.
- 146 ROADSIDE 146
The soldiers jump for cover in a high-banked ditch.
The lieutenant calls for radio (cracked voice), then sees it lying shattered in the trail. Crouching he signals two men: "Move out. Outflank the gunners in the caterpillars."
They scurry down the ditch in opposite directions, but don't get far... One gets an arrow in the chest. The other, shot in the forehead with a .22.
- 147 DITCH 147
Unaware of their comrade's fate, the troops FIRE back at anything.
Three hands push three grenades over the embankment behind them. EXPLOSIONS rip the forest... then silence.
- 148 TEN FIGURES 148
rush from hiding, strip the bodies of weaponry... and vanish.

MAYOR (V.O.)

Daryl? He wouldn't hurt a fly...

CUT TO:

149 EXT. CALUMET POLICE STATION - NIGHT

149

It's under new management.

MAYOR BATES, Daryl's father, sits on a chair in the middle of a room, smiling too big, trying to ingratiate himself with his interrogators.

MAYOR

... I know my boy, Colonel, and he is not the guerilla type.

BELLA

(accent)

According to school records, Mayor, your son is a prominent student leader.

MAYOR

Well, yes, he's a leader, but not in a physical or violent way. No, Daryl's more of a politician -- like his father. Heh, heh...

Bella's not laughing.

MAYOR

Colonel, if I knew where he was hiding, I'd go out and fetch him home myself right now -- with your permission of course -- because if Daryl's alive, he's scared and hungry and just as anxious to avoid conflicts as you and me... He's not a troublemaker, Colonel.

BELLA

Then who is?

A beat. The Mayor leans close, discreetly jerks a thumb toward the door.

MAYOR

Let's just say it runs in the families.

BELLA

The community is indeed fortunate to have a shepherd like you.

The Mayor stands, hurriedly heads for the door.

MAYOR

Just wanna see this thing through, Colonel. Any more problems, call me. Day or night.

(CONTINUED)

149 CONTINUED:

149

A guard opens the door and Mayor steps out to shake hands, offer subtle encouragement to a row of seated, waiting fathers.

Aardvark's father is ushered in. A working man. Honest. Tough. He takes his seat before Bella.

AARDVARK'S FATHER

Go to hell.

150 EXT. CALUMET TOWN SQUARE - DAY

150

Bella is riding sternly in a jeep. Gun-toting troops ring the square. The jeep pulls up in their midst and Bella gets out, wearing "formal" combat fatigues. A CUBAN CAPTAIN salutes him.

BELLA

Are we prepared?

CAPTAIN

Yes, sir.

BELLA

Proceed then.

The Captain turns crisply. He hesitates, then nods O.S.

A LOUD CLANG... The Captain winces. Bella remains staunch.

CAPTAIN

Shall I seal off the area now, sir?

Bella steps in the jeep.

BELLA

That would defeat the purpose of making this gesture, don't you think?...

(points O.S.)

... Leave them up until dark.

Hopefully we've put an end to this guerilla business.

He signals his driver and they're off. PAN with the jeep to reveal denim and leisure suited legs twitching, twisting beneath a scaffold. A sign on the brick wall behind the hanged men reads: "Things Go Better With Coke."

151 EXT. KIDS' CAMP - DUSK

151

Matt emerges from the forest, shaking. A row of silhouettes waits for him.

(CONTINUED)

MATT

Fifteen... Same as we killed.

JED

Who?

MATT

Four of 'em I didn't know... Roy
Ott... Dave Bedo... Marcus Owen...
Schultzie... Murdock... Ellis...

DARYL

That's nine.

Sandy looks at Aardvark.

AARDVARK

My father?

(no answer)

My brother?

MATT

Both.

The shock is too great. Aardvark mutters feebly, wanders away. Erica goes after him.

Matt's gaze falls on Raymond.

MATT

Your father.

Raymond makes terrible choking sounds. Danny tries to comfort him.

MATT

... and yours, Danny.

Danny and Ramond comfort each other. Matt eyes Sandy.

SANDY

No!

Matt nods yes.

SANDY

No! This can't be happening.

She chokes and cries, holds her stomach and doubles up. Jed leans down and puts his arm around her.

MATT

Jed -- there's more. Jed!

(CONTINUED)

151 CONTINUED: (2)

151

He starts to crack up, tears roll down his face.

JED

Dad?

MATT

(crying)

They hung him, Jed. They killed
Daddy, Jed! They hung him up! I saw
it!

He's totally come apart; so has Jed. He just shakes
and cries.

JED

God -- god.

MATT

We got no Daddy! Jed -- no more
Daddy! He's gone.

The two brothers crumple into each other's arms, sob-
bing. Sandy gets up and puts her arms around both of
them, tears pouring down her cheeks.

DARYL

It's not worth it anymore.

CUT TO:

152 LATER

152

Jed sits before them, a crumpled note in his hand. His
voice breaks occasionally as he starts.

JED

Mr. Mason gave my brother this
letter. They smuggled it out last
night when the families got their
last visit.

He reads.

JED

'We are proud to pay for what you
have done. Don't stop -- Only that
will make our deaths in vain. These
lives, and yours, are weapons. Use
them. It's the only way. We love
you. Long live America!... Your
fathers and brothers.'

He breaks down again. Shocked, zombie-like, Daryl
takes the letter from Jed's limp hand.

(CONTINUED)

152 CONTINUED:

152

DARYL

You've already lost too much.

JED

Then we've lost too much to stop.

Matt grips his brother's arm.

MATT

(desperately)

But they'll kill us! All of us.

ROBERT (O.S.)

So why should we be different?

Robert perches on a rock. Roosting.

CUT TO:

153 EXT. MOUNTAIN ROAD - NIGHT

153

A lone troop carrier maneuvers the curves.

154 INT. TROOP CARRIER

154

Twenty tired Mexicans ride in back, swaying under the canvas cover.

In the cab, a DRIVER peers sleepily at the dark road. The soldier riding "SHOTGUN" yawns.

155 DRIVER'S POV - THE TRUCK

155

rounds a curve -- two stationary headlights block the road ahead.

SHOTGUN

(subtitles)

Hey! Get out of the way!

Aardvark's muffled voice answers in Spanish.

AARDVARK

Hold your gas! We have a flat!

"Shotgun" smiles, pulls his hat down over his eyes. He's relieved.

The Driver gets out, lights a smoke, strolls toward the headlights.

DRIVER

Need a hand?

(CONTINUED)

155 CONTINUED:

155

His smile disappears as he advances -- Two powerful lamps have been set on stands to resemble headlights. Behind the Driver, figures run from the gloom at road-side and toss something in the truck. Driver whirls as it EXPLODES. Turning a frightened circle, he runs towards the flaming truck, away from the shadows.

Robert materializes in black face, banshee-like, and coolly SHOTS him.

CUT TO:

155A THE TRUCK

155A

On its side, crudely painted: "Wolverines."

156 EXT. RURAL PASTURE - DAY

156

A corral fence runs beside an ancient feed and grain store. Twenty blindfolded men kneel there... smiling. One has a plastic pen and pencil holder in his shirt pocket. Another, a mechanic, hasn't even had time to wash his grease-blackened hands.

Thirty feet in front of them, two ranks of soldiers aim rifles.

VOICE

(subtitles)

Ready!... Aim!... Fire!

157 POV - LONG HIGH ANGLE

157

The civilians are mowed down. As the GUNFIRE melts to ECHOES, shrieking women rush to their dead men.

158 EXT. CROSSROADS - LONG - DAY

158

A dingy, roadside store/gas station. There's a Russian tank out front, gassing up. Full of soldiers. Headed somewhere.

From up the road, Sandy appears, walking her bicycle past the store. The soldiers start whistling and cat-calling. A couple jump down from the tank to hassle her -- laughing, looking her over, stealing the basket off her handlebars. She doesn't resist. Finally, they let her go and she pushes on, TOWARD CAMERA, as they clamber back into the tank.

159 SANDY

159

nervously walks up the road INTO CLOSEUP... and the TANK EXPLODES.

She drops the bike and darts O.S. into the woods as a crazed tank survivor dashes after her, splattered with pieces of a friend. He's got a gun.

- 160 WOODS 160
 Sandy flies -- falters -- looks quickly -- changes direction. SHOTS TWANG off a tree.
 The crazy man is gaining on her, feróiciously.
- 161 SANDY'S FEET 161
 barely touch the forest floor. Adrenalin owns her. Eyes flicking, she corrects her flight, cutting down a subtle trail.
- 162 TANK SURVIVOR 162
 He crashes closer, not slowing to shoot. Little angry sounds gurgle out of him.
- 163 PILE OF LEAVES 163
 Sandy jumps it, races on, and as the soldier leaps to follow, Jed suddenly sits up from the pile and BLOWS him away with a SHOTGUN...
 Crouching, listening, Jed scans the forest for more pursuers, vanishes after her.
- 163A THE TANK 163A
 Smoking in the snow, "Wolverines" on its side.
 CUT TO:
- 164 EXT. HIGHWAY GUARD RAIL - DAY 164
 A defiant OLD MAN spits at CAMERA. ZOOM OUT -- Two dozen hostages lined up beside him on the guard rail. Their hands are tied.
 VOICE
 Ready!...Aim!...
 Terrible GUNFIRE ERUPTS IN AN UNCOORDINATED ROAR. The confused hostages throw themselves to the ground. CAMERA SWINGS WILDLY in documentary fashion -- something's gone wrong.
 The SHOOTING STOPS, the hostages tumble to their feet... cheering wildly.
- 165 THE FIRING SQUAD 165
 lies dead on the ground. In b.g. the kids race for the forest, making good their escape.
- 166 AARDVARK 166
 turns and raises a fist in defiant salute.

(CONTINUED)

166 CONTINUED:

166

NOTE: The preceding scenes should be edited to create a rising "Ping-Pong" of feverish vengeance between the Kids wiping out the firing squad.

CUT TO:

167 EXT. CALUMET MAIN STREET - DAY

167

Sandbags and machine guns protect the Post Office -- A place of importance. Headquarters. General's insignia on the jeep out front.

Bella and his visitor -- GENERAL BRATCHENKO -- stroll out of the building toward the vehicle.

BELLA

... The FML troops call them "Los Indios" -- "Indians," after the savages who once roamed this area. I estimate their strength at one hundred to one fifty, probably former soldiers.

BRATCHENKO

What's your body count been?

BELLA

They apparently take their dead and wounded with them, but I feel certain their losses have been heavy.

BRATCHENKO

Prisoners?

BELLA

... None.

BRATCHENKO

What is a "wolverine?"

BELLA

A small animal -- like a badger but ferocious beyond imagination -- able to travel long distances and attack animals of ten times its size. It is also the name of the local secondary school sports collective.

BRATCHENKO

Have you identified any of them?

BELLA

The locals refuse to talk, but we have suspects. I drew hostages from their families.

BRATCHENKO

And?

(CONTINUED)

BELLA

I'd like to dispense with executions, sir. For a while at least. I know it's simpler to shoot the enemy than to charm him, but I'd like to try a different tack -- Seducing them. Cultivating improved relations.

BRATCHENKO

They're animals, Ernesto -- you must kill every one of them eventually. It's the same as Afghanistan. They'll never stop.

BELLA

I was always on the side of the insurgents. I have no experience in these matters, but it would seem to me necessary to win the support of the populace. As our opponents used to say back in Vietnam -- "win their hearts and minds."

BRATCHENKO

And they lost, Ernesto --

Bella indicates the few soldiers on the street.

BELLA

Of course, sir. As you can see, I have every available man out scouring the countryside... But I think you should know that an FML unit refused to deploy during a mountain skirmish yesterday.

BRATCHENKO

Well don't send them up there! As long as we control the passes I'll concede the mountains to these bastards... Things have bogged down at the front, Ernesto. Morale is crucial right now. You keep the men to the secured areas and they'll forget about these "Indians."

As they reach the jeep the entire front of the post office EXPLODES into the street, flattening everybody and everything.

The smoke clears. Soldiers run and shout. Bratchenko's dazed.

BELLA

You were saying, sir?

168 HIGH PLAINS

168

Sagebrush desert -- the Wolverines move in column, weapons held at the ready. Sparse snow covers the ground, a solitary wind blows. The purple mountains rise in the distance as the group crests a rise. They spread out, keeping low; smoke emanates from a distant settlement. Throughout the above is heard the persistent rolling report of distant field GUNS.

169 CLOSE - JED

169

He raises his binoculars. Like the others, he is well camouflaged -- enemy uniforms stripped of hated insignia, tied pieces of colored burlap giving a rugged sage appearance, faces painted. Jed sees:

170 HIS POV - THE TOWN

170

Much smaller than Calumet -- a strip-mining settlement and flashes of what seem to be heavy field artillery (120 mm).

PAN to reveal dust and smoke far in the distant direction of their fire.

171 CLOSE - JED

171

He puts down the glasses. Robert is looking in the other direction. He grabs Jed, points. They all look. They see:

172 THEIR POV - A TANK

172

Not any tank, but a U.S. Army Abrams M-1. It is moving at high speed and FIRES silently. It disappears behind a ridge as another briefly appears. The SHELL WHISTLES by in the distance and impacts downrange.

173 CLOSE - ROBERT, JED

173

They laugh and scream.

ROBERT

It's ours! It's ours!

AARDVARK

It is? How can you tell?

JED

It is ours!

Suddenly a SCREAMING JET WHINES low overhead -- an F-4 Phantom which banks from side to side as it whistles towards the distant town. It disappears.

(CONTINUED)

173 CONTINUED:

173

There is a moment of calm, then a tremendous silent expanding fireball of napalm in the area of the artillery. It grows and grows, turning black, dwarfing the settlement. The NOISE and concussion finally are felt. The kids stare in awe. Robert points to a Russian tank (T-72's) in a faraway gulley, moving slowly. Without warning, a tremendous CLANKING, ROARING NOISE. The kids drop, looking behind them.

174 TWO TANKS

174

T-72's ROAR over the ridge they were standing on. The kids drop into the snow and try to become sagebrush. The first TANK ROARS on; the second assumes the classic hull-down position of tank battle on their ridge. Sandy, Danny and Toni are almost under the treads. The turret pivots in the direction the Americans went.

175 CLOSE - JED

175

He looks up at the steel monster which GROANS and shakes. He is in front and below the enormous 120 mm gun -- the most powerful tank in the world. The barrel steadies. He throws his hand over his ears as the thing goes off. Everything is lost in blast and dirt.

Jed looks up again, the other tank FIRES -- tremendous NOISE, followed quickly by this one.

176 FULL SHOT - TANKS

176

Raymond and Erica lay in the f.g. terrified beyond belief. The tank looms before them. Suddenly, counter-battery FIRE WHINES in. High-velocity, low-trajectory tearing up a great gouge in the earth as it impacts. Another showers white phosphorus; a third takes off part of the ridge. The Russians FIRE back.

177 CLOSE - JED

177

Burning phosphorus has landed around around him. Tremendous NOISE OF HEAT SHELLS ripping into the earth with their shaped charges.

A shrieking WAIL as a wire-guided anti-tank MISSILE glances off the T-72's turret without detonating. Jed looks at Robert -- Daryl -- Toni; they all look at him. He leaps to his feet, running. They are right behind him. Shells streak in, the Russian GUN FIRES. They bolt, gasping air in headlong flight.

178 CLOSE - EACH ONE

178

running as fast as they can, propelled by sheer terror. The SHRIEKING, GROWLING of war disappearing behind them.

DISSOLVE TO:

179 LONG SHOT

179

They've run for miles -- the war is distant, just smoke and faraway NOISE. They clamber over a rocky escarpment and Jed falls down. The others fall beside him. They gasp and gasp like winded dogs, staring at each other and back in the direction of the real war. They can say nothing.

CUT TO:

180 EXT. MOUNTAIN FOREST - DAY

180

All is silent, primeval. Then an F-15 FIGHTER SCREAMS out of nowhere and goes into a ninety-degree climb from treetop level. Two MIG's are right on his tail.

181 EXT. SKY

181

Cannon fire rakes the American fighter and it bursts into flame. The pilot ejects, parachutes toward the forest below.

182 EXT. FOREST

182

The pilot thumps heavily in a clearing, hides his chute, and scrambles for cover. The MIG'S SHRIEK by looking for his orange flight suit.

MAJOR ANDREW TANNER digs out his survival kit and finds the directional rescue radio smashed. Disgusted, he grabs the service .45 and takes a compass heading.

183 EXT. THICK WOODS - LATER

183

Andrew Tanner wanders through massive pines, unsure of where he's going. He looks up from his compass and freezes.

184 ERICA

184

sits in a tree, calmly holding a machine gun on him. She looks different now. Short hair. Sports coat. Running shoes. Harder.

ERICA

Habla Ingles?

ANDY

... Yeah.

ERICA

Drop the gun.

He does. Erica looks him over.

(CONTINUED)

ANDY

You American?

ERICA

Are you?

Andy turns and shows her the flag sewn on his shoulder.

ANDY

Red blooded.

Silence.

ANDY

... Had a plane shot out from under me... I'm lookin' to get back to my lines.

Erica points over his head in the direction he came from.

ERICA

They're that way.

Andy tosses the compass away.

ANDY

Usually I travel with a navigator.

ERICA

Where you from?

ANDY

From?... Big Springs, Texas.

ERICA

What's the capital of Texas?

Andy laughs.

ANDY

You been watchin' too many movies, kid.

Erica cocks her gun.

ANDY

Austin. A-U-S-T-I-N. Austin's the capital.

ERICA

It's Houston.

(CONTINUED)

184 CONTINUED: (2)

184

ANDY

Austin. I swear to God.

Erica lowers her weapon, swings down from the tree.
She pulls a pack from under some leaves.

ERICA

Hungry?

ANDY

Starved.

She tosses him an onion, chomps into one herself before
hiking off. Andy just stands there, dumbfounded.

ANDY

Hey. Have I been captured or what?

CUT TO:

185 EXT. KIDS' CAMP - DAY

185

A crude American flag hangs from a sapling. Below it,
there's a "lived-in" look. The kids are veterans.
Rugged. Long hair tied back Apache style. Some sport
meager beards. Their dress is functional -- T-shirts,
long johns, camouflage hunting hats. Meat smokes over
the fire.

Andy follows Erica into camp.

ERICA

Look what I found.

The kids crowd around.

186 LEAN-TO

186

Long-haired as well, Jed emerges like a young chief-
tain. Andy raises his palm.

ANDY

How.

He tousles Jed's hair, looking around for some author-
ity.

ANDY

Where's the head honcho, sport?

Jed knocks his hand away.

JED

Who the hell are you?

(CONTINUED)

186 CONTINUED:

186

Andy stops grinning, points at his name patch.

TANNER

Andrew Tanner. Major. U.S. Air Force.

ERICA

MIG's shot him down over by Gumdrop.

She pulls off her cap and for the first time Andy realizes she's a girl.

ANDY

I'll be damned.

JED

Let's hope not.

187 EXT. CAMPFIRE - NIGHT

187

A stick diagrams in the dirt on a crude drawing of the U.S.

ANDY (O.S.)

The first wave of the attack came in disguised as commercial and charter flights, just the way they did in Checkoslovakia. These were crack airborne outfits.

JED

That's what hit Calumet.

The kids are listening, watching Andy.

ANDY

That's right -- they took the key passes in the Rockies, took out NORAD -- silos in the Dakotas. 'Course it was well prepared. There's been about five million refugees cross over from Mexico during their revolution. Fifth Columnists came with 'em, they took out our power and communication in the first hours. They call 'em SPETSNAZ. They were good. The whole Cuban and Nicaraguan armies followed 'em through.

ROBERT

How far'd they get?

(CONTINUED)

ANDY

Up to as far north as Cheyenne and across Kansas. We held 'em at the Mississippi and the Rockies. I hear they lost a whole Army Group in Texas -- to civilians! Then the Russians reinforced with sixty divisions, plus a whole Three Army Groups they sent across the Bering Strait -- cut the Alaskan pipeline and are coming down through Canada to link up in the middle.

ROBERT

What about Europe?

Andy looks up.

ANDY

Better Red than dead. I guess they decided twice was enough in this century. They're sitting it out -- all except England -- but they won't last long. Nope, that's why the Russians are here now. They need to take us in one piece. That's why they won't use nukes, and we won't either -- not on our own soil.

DARYL

Well, what started it?

ANDY

Two toughest kids on the block -- sooner or later they're gonna fight, especially if one's a bully and the other lets him be.

JED

That simple?

ANDY

Maybe not. Maybe somebody forgot what it was like.

JED

Who's on our side?

ANDY

Six hundred million screamin' Chinamen.

DARYL

Last I heard, there were a billion screamin' Chinamen.

(CONTINUED)

187 CONTINUED: (2)

187

ANDY

There were.

He lifts a pint of Wild Turkey from his flight suit, takes a pull.

DANNY

You gotta family?

ANDY

I don't know.

He produces a wallet photo -- a young woman and two small girls.

ANDY

They were caught behind the lines in Texas. I like to think they're alive, but I hear stories about what they're doin' to civilians --

ROBERT

They're true.

Andy takes another slug and tosses the bottle to Jed.

JED

We need your help on something.

A beat. Andy figures out his angle, shakes his head.

ANDY

Sorry, pal. I'm a flier. I don't know nothing about ground fighting.

JED

You don't know your way back either.

188 EXT. FOREST - DAY

188

Cradling guns, Matt and Toni escort Andy down a narrow trail. Matt's hair catches on a branch.

ANDY

You don't got any scissors up here?

MATT

When the war's won, we'll cut our hair. Not before...

(to Toni)

... Hurry up, Bait.

Toni hurries past Andy, eyes to the ground.

(CONTINUED)

- 188 CONTINUED: 188
- ANDY
Why do you call her that -- "Bait?"
- MATT
'Cause that's what we use her for.
- 189 EXT. OVERGROWN RAVINE - DAY 189
- A bush moves furtively through the tall grass -- Andy, Jed and company slip through the undergrowth beside, him, guns ready. They come to an embankment, peer cautiously over the top. VOICES AND LAUGHTER O.S.
- 190 POV - ABANDONED DRIVE-IN THEATER 190
- Beneath the skeletal movie screen, troops stripped to "shirts" and "skins" play soccer. Others picnic on rations in the shade. Two trucks wait nearby. A RADIO BLARES: "Radio Jolla... La musica en su maxima expresion!"
- 191 JED AND ANDY 191
- ANDY
I've never been this close to them before.
- JED
Lucky you.
- Jed signals the kids with his hands and they fan out along the ravine to take up positions. Jed points at Robert, who eagerly slithers forward through the brush, cradling his shotgun.
- 192 TRUCK CAB 192
- While his comrades lunch and play, a driver sits behind the wheel of his vehicle, wolfing down a wad of food and writing a letter. A FIELD RADIO CRACKLES on the dash -- irrelevant traffic conversing.
- 193 ROBERT 193
- pauses at the edge of the brush (still unseen), crawls under the truck.
- 194 DRIVER 194
- looks up from his letter as Robert coolly rolls out from under the cab. He grabs for the radio. Robert puts his gun against the windshield and FIRES.

195 SOLDIERS

195

They barely have time to react. A murderous BARRAGE cuts into them. Some dive for weapons.

Sandy puts an RPG ROUND into a truck. It blows up.

A few bleeding soldiers take cover behind the movie screen, wild with fright. Robert SHOOTS them.

The dust settles. Bodies twitch.

196 RAVINE

196

JED

Robert? That all of them?

ROBERT (O.S.)

Yeah.

A beat.

ANDY

You don't take prisoners?

JED

We don't take chances... Bait, c'mere.

He summons Toni and points at Andy.

JED

Watch our rear... and his.

The kids ease toward the trucks at a crouch. Andy shakes his head.

ANDY

So fast...

The kids cautiously move past bodies to where Robert waits.

197 RAYMOND

197

stops to gently brush dirt from a dead face.

RAYMOND

(whispering)

I'm sorry.

He jumps at the SOUND OF A GUNBLAST.

198 ROBERT

198

is SHOTGUNNING the corpses. He shoots them to pieces, then looks up.

199 THE OTHERS

199

are stunned silent.

Robert eyes them dispassionately, wanders around the truck reloading. Sandy pokes her head from the vehicle.

SANDY (O.S.)

Look here.

She lifts a tarp, revealing crates of ammo and grenades; and holds up a putty-like bar as Jed and Andy arrive.

SANDY

Primacord.

JED

Pack out what you can. Burn the rest. Hurry.

The kids hop to it.

JED

(proudly to Andy)

Now what do you think? Not bad for kids, huh?

ANDY

Your mom'd be proud.

He watches Aardvark strip Mexican bodies.

ANDY

Doesn't it bother him, them bein' Mexican?

JED

Why should it? He's American...

200 ROBERT

200

adjusts his gear by the burning truck. Jed rushes over, jerks his hand up -- it's bloodied. Robert doesn't protest as Jed roughly searches him, rips his shirt open, retrieves some unrecognizable object, and hurls it to the ground.

JED

One more time and you're out, pardner. On your own. Understand?... Now bury it.

Jed storms past Andy and into the brush.

(CONTINUED)

200 CONTINUED:

200

ANDY

What the hell was that all about?

MATT

Scalps.

201 ROBERT

201

stomps dirt over his battle trophy.

CUT TO:

202 EXT. CAMP - NIGHT

202

A pot of grass and pine needles simmers on the fire. With a stick, Andy dips his flight suit in and out of the crude dye. He nurses his bottle, stares vacantly at the flames. Jed pokes the fire, watching him.

JED

War's different up close.

No response.

JED

You get used to it after a while.

ANDY

I can see that.

Jed fumes quietly.

JED

Must be somethin' to kill a man from ten miles off. To sit warm in your plane and see that little flash in the distance. No body, no blood, no screams. Must be... clean.

Andy looks up, hard.

ANDY

I'll tell you a story... Coupla weeks ago me and my squadron were escorting relief flights back from Denver. We got shot up pretty bad over Kansas and what was left of us put down on an airstrip outside some podunk town. No gas... No ammo... Planes just sat there waiting for Russian reconnaissance to figure out the situation.

(MORE)

(CONTINUED)

ANDY (CONT'D)

It was two days before a fuel convoy finally broke through to us... Five minutes after the first truck pulled up somebody spotted tanks coming across the prairie. Eleven fighters caught on the ground and maybe ten minutes to get airborne... There wasn't shit we could do... Then, out of nowhere, these old men came running past us across the field -- townspeople. White-haired, bald-headed... grim as hell. They were going out to meet the tanks with .22's and Molotov cocktails. There couldn't have been more than twenty or thirty of them, and they knew they were going to die, but they threw themselves at that armor like the whole world depended on it. I remember taxiing for takeoff and watching this one old grandfather charge across the runway with a VFW hat on his head. He waved at me... They shot him in half... We got four planes out. Thirty lives for four planes. Don't talk to me about war at your level, kid.

A beat. Jed blinks.

JED

Why does Denver need relief flights?

ANDY

It's been under seige for five months... Think you're tough for eating beans everyday? There's half a million scarecrows in Denver who'd do anything for a mouthful of such. They live on rats and sawdust bread... Sometimes each other. At night the pyres for the dead light up the sky. It's medieval.

Jed tries to comprehend.

ANDY

Thought you had the market for sufferin' and sacrifice all sewed up, didn't you?

203 EXT. CAMP - NIGHT

203

Andy makes his way toward his lean-to. The bottle in his hand is nearly empty. He spots Danny lighting up in a nest of leaves.

ANDY

Danny, if you're gonna sleep in kindling, don't smoke.

DANNY

(tossing the cigarette)
Andy?... Are we doin' right?

Andy walks on. At the edge of the clearing, he finds Robert huddled by his private campfire, carving five small figures on a boulder. Soldiers... scratched beside lots of others.

ANDY

All that hate's gonna burn you up.

Robert smiles.

ROBERT

Keeps me warm.

CUT TO:

204 EXT. CALUMET - NIGHT

204

Bella exits his new headquarters, anxiously watching a truck with armed escort approach up the street.

The vehicle stops, the tailgate drops -- the bodies of his slaughtered men lie stiff and bloody. The soldiers around the truck swear angrily and throw looks at the Colonel.

205 BELLA

205

nervously runs his fingers through his hair and goes back inside.

CUT TO:

206 EXT. LEAN-TO - MORNING

206

Andy asleep. BIRDS CHIRP. Grizzled, he wakes up, notices the Firewheel flower stuck in his buttonhole.

207 EXT. WOODS - MORNING

207

Andy wanders around a boulder, zipping up his now-green flight suit pants -- and stops.

208 POV - NAMES 208

carved on a cliffside... Father names. Brother names.
In different handwritings. It's not graffiti.

209 EXT. MOUNTAINSIDE - MORNING 209

Jed crouches by a bush, squinting. Matt waits at his side.

Around them, the kids are spread out in ambush positions, watching a serpentine highway below.

Out of the corner of his eye, Jed throws a wary look at:

Andy lies prone by a rock, twirling the Firewheel in his buttonhole.

Toni steals a peek at him from her position. A Firewheel's stuck in her hair.

Andy winks at her.

Toni blushes, looks away.

DANNY (O.S.)

You've made a new friend.

Andy turns, sees Danny behind a log, behind a gun.

ANDY

Doesn't say much, does she?

DANNY

No.

ANDY

How come?

DANNY

(please-don't-ask)

Something happened to her.

Andy. You don't have to spell it out for him.

In b.g., a convoy of trucks, tanks and troop carriers appears around a bend and starts moving toward the kids.

A beat. Quickly, quietly, they gather their weapons and move up the hill past Andy. He grabs Jed's arm, a little excited.

ANDY

Hey. I'm comin' with you.

(CONTINUED)

209 CONTINUED: 209

JED

You'd better... We're pullin' out.

210 CLOSE - CONVOY 210

Every soldier has his gun at the ready, watching the hills, looking for trouble. Expecting it.

211 EXT. FOREST - SOON 211

Jed lies on a ridgetop looking through binoculars. Sandy and Daryl stand watch as Matt/Andy/Tony approach up the incline.

JED

'Mornin', Major.

ANDY

(winded)

It's "Andy" if you don't mind... Even if you do mind. What am I up here for?

Jed hands him the binoculars and points.

JED

Look.

Andy does.

ANDY

You little monkey! You found one!...
A YAK base!

212 POV - WOODED VALLEY 212

Strange-looking aircraft sit concealed beneath trees and camouflaged hangars. Uniformed soldiers scurry to attend them.

SANDY (O.S.)

A what?

ANDY (O.S.)

A Yak base! Forger Yak-36 Russian vertical aircraft... see?

A Yak alights like a helicopter and scoots under the trees.

ANDY

... They take off and land straight up and down, like a bug. Don't need runways. So they're hard as hell to find from the air.

(CONTINUED)

JED

How do you kill 'em?

Andy looks at him.

ANDY

You show me where this place is on the map and get me back so I can strap on a bomb --

He turns back to the binoculars, eyes wide with sudden realization, then yanks them down.

JED

What?

ANDY

Yellow rain.

JED

What?

ANDY

This is an anti-personnel unit -- see those wing pylons --

He turns to Jed.

ANDY

They're carrying cluster bomb units -- submunitions that have to include yellow rain. Toxic warfare.

JED

Gas?

ANDY

Worse.

JED

If we blow 'em up, the stuff'll kill us too.

ANDY

No, it's binary -- two elements -- perfectly harmless until the submunition is fired. If we could get our hands on that stuff, it'd save a lot of lives.

JED

You help me blow those planes up and I'll cut you all the yellow rain you can eat.

(CONTINUED)

212 CONTINUED: (2)

212

Andy thinks it over... suddenly shakes his head.

JED

Why not?

ANDY

You're talkin' about gettin' down there amongst 'em, my boy. Sabotage and infiltration is scary-ass business.

(points)

Look at that perimeter. I wouldn't go down there with a herd of Green Berets, much less ten kids.

JED

We're soldiers. Ten soldiers.

Andy starts to laugh, can't help himself.

ANDY

(laughing)

I'll buy that -- tin soldiers.

Andy looks around, no one is laughing.

213 EXT. CAMP - DAY

213

A wooden pointer traces trees and barbed wire on a crude replica of the Russian airbase.

ANDY (O.S.)

... Now when Sandy and Matt reconnoitered the area two days ago, they found directional mines between the inner and outer perimeter wire. That means tomorrow night the mines will be pointing right at you, so watch out. The sentries can set 'em off by remote control.

214 AARDVARK

214

AARDVARK

We turn them around?

215 ANDY

215

It's embarrassingly simple.

ANDY

Well, that uh, that could be done. You ever done that before?

(CONTINUED)

215 CONTINUED:

215

AARDVARK

No -- how could I of done that before? I just thought of it.

ANDY

Well, maybe they haven't thought of it. Viet Cong used to do it, but that was a long time ago. Maybe they forgot.

He points again at the model camp.

ANDY

We cause a diversion here -- blow holes in the wire -- fire on all these machine gun positions -- they blow themselves up and we go in. B Group comes across here in a flanking move to cover any fire from the area where the planes are. It's simple. Everybody clear so far?

Raymond raises his hand.

RAYMOND

What's a flank.

Andy looks sick.

ANDY

I need a drink.

CUT TO:

216 EXT. RUSSIAN AIRBASE - HIGH ANGLE - NIGHT 216

We DROP DOWN toward the forest floor, dipping beneath the growth and a vast camouflaged net to find a blaze of lights and activity. It's an excellent job of concealment.

217 EXT. BASE PERIMETER 217

In a remote foxhole ringed with sandbags, a young guard lounges -- bored. An ANIMAL NOISE in the dark catches his ear. He peers over the top of the sandbags, past the wire -- an instant too long.

218 CLOSE - SOLDIER 218

His head snaps back and he falls lifeless against the other side of the foxhole. An arrow in his forehead dribbles blood.

219 PERIMETER

219

A form stirs in the dark, leaps the concertina wire, and silently races across the short free fire zone. Diving headfirst over the inner wire, he tumbles into the foxhole. It's Robert. Face smudged black, he signals to the darkness he came from.

Side by side, Jed and Sandy worm their way forward, cutting through the wire with pliers. They push the slinky-like sections aside as the others crawl behind them, blackfaced, carrying weapons and satchels. Quickly they reach Robert and fan out to their positions.

220 JED

220

Sandy, Andy, Aardvark, Toni and Matt cluster around him, readying themselves. Jed grabs Raymond, points out a hiding place for him.

JED
(whispering)
Go there. Kill anybody you don't
know.

Satisfied, Jed slips over the sandbags followed by his team.

Andy pauses to grab Raymond.

ANDY
Screw your head on right tonight,
son.

221 JED

221

Crates and trees slip by him. VOICES laugh softly in the night... Stop... a sentry... No -- A mechanic saunters past carrying tools.

Jed follows him.

CUT TO:

222 EXT. PERIMETER

222

Danny slithers along the wire. A Claymore directional mine appears in f.g., on stilts, like a tiny deer blind. Danny gingerly turns it to point toward a sentry post several yards away. He crawls on, grinning.

223 OMIT

OMIT 223

224 OMIT

OMIT 224

225 OMIT

OMIT 225

226 TREES

226

A shaking fist raps loudly at a guard post.

AARDVARK (O.S.)

(Spanish)

Hey! Open the door!

A guard casually opens up... Jed's knife slashes his throat.

Aardvark yanks him outside and jams the door. He watches the shocked teenager slide to the ground, gurgling his life away. The boy's eyes fix on Aardvark and glaze over.

Jed and the others rush from the dark.

JED

Let's go...

Aardvark is frozen.

JED

... You've done it before.

AARDVARK

Not like this.

(CONTINUED)

- 226 CONTINUED: 226
- JED
Sandy. Keep watch.
- Posting her as guard, they collect themselves, then burst through the gate to a large tent.
- 227 TENT 227
- The kids leap in, guns leveled.
- 228 GROUND CREW 228
- There's about ten of them. Some freeze. Some run.
- ANDY
Alto! Alto!
- The men stop. Their hands go up.
- 229 COMMAND BUNKER 229
- Two Russians arguing behind sandbags spot the commotion. One dives for a telephone -- freezes when Sandy steps out. Andy strolls in.
- ANDY
(severe twang)
Das Vidania.
- 230 EXT. PERIMETER 230
- Danny continues along the wire, carefully turning mines toward shadowy forms and voices in another post.
- 231 OMIT OMIT 231
- 232 POV 232
- Intently at his position across the wire, Raymond grips his rifle and stares down the long curve of the perimeter in the direction Danny will come from.
- ERICA
(Raymond!... Raymond!)
- His back is to her. He doesn't move.
- Erica worms toward him, but the cut section of wire blocks her way. She tries to go under it and gets stuck -- a pile of leaves with barbed wire on its back. She struggles, it gets worse. Erica drags herself toward the cut and gets tangled in the hole, blocking it completely.

233 EXT. TREES

233

Jed glares at Andy. Behind them the Yak fighters sit waiting. The ground personnel are covered by Matt, Sandy and Aardvark.

MATT

(mocking)

We shoul'da known... "Alto! Alto!
Das Vidania!"

ANDY

I never said I was fluent.

Aardvark looks ill. Jed grabs him, jerks a thumb at Andy.

JED

Can you translate for him?

Aardvark shrugs him off, approaches the Cuban crew chief.

AARDVARK

(to Andy)

What do you want?

ANDY

I want him to open all the cockpits.

234 EXT. PERIMETER

234

Erica is hopelessly caught. She tosses pebbles at Raymond but the barbs have her sleeve. Her throws go wide.

In b.g., a figure leaves the laughter of another post and heads toward the kids' position. He finds his way with a flashlight.

235 DARYL

235

hears him, peeks over the sandbags where he waits with the dead sentry. He spots something wiggling in the wire where the hole used to be -- Erica. He leaps out of the post and scurries to her head. (Her legs are on the other side.)

DANNY

(How did you...! Never mind!)

(points at the
soldier)

(Don't move!)

He throws leaves on her head, scuttles back to the sandbags, and presses against them.

Erica scrunches down. The WIRE CREAKS.

236 SOLDIER

236

He shines his light at the sound -- Just a bunch of branches washed against the wire. He calls to the post.

SOLDIER

Oye?...

No answer. He walks over and flashes the light inside. An arm snatches him down. A blade plunges... Not a sound. Robert's black face eases up, coolly looks around, sinks back into the pit.

237 DEEP TREES

237

where the aircraft are parked. Sandy and Jed stick satchel charges in the air intakes and cockpits of two of the three aircraft. Andy has crawled up into the cockpit of the other.

238 CLOSE - COCKPIT

238

Aardvark and the Cuban stand below.

ANDY

Get him up here.

He does.

ANDY

Tell him to release the outer right bomb.

He does. The Cuban answers terrified.

AARDVARK

He says the bomb will blow up and kill us all.

Andy whips out his knife and grabs the Cuban by the hair. The Cuban gurgles out compliance and reaches down into the aircraft.

ANDY

I didn't come in on the last boat, asshole.

There is a heavy thud as the bomb falls.

AARDVARK

Jesus!

239 CLOSE - THE BOMB

239

It has split apart and ten orange submunition "bomblets" have spilled out.

240 ANDY.

240

Shoves the Cuban off the aircraft. He pitches down to the ground hard. Andy pulls a grenade and fixes it to the seat with a heavy rubber band, then he lowers the canopy enough so that he can fix another rubber band to the grenades pin. He then unslings a satchel charge and stuffs it through the remaining opening along with two bottles of gasoline.

ANDY

That'll make it hot.

He jumps down, pushes the outside buttons that lower the canopy completely and raises the step back into the fuselage.

241 EXT. PERIMETER

241

Daryl tugs at the tangle on Erica. The CREAKING seems deafening.

DARYL

Ouch! I can't get it! Jed's got the cutters!

ERICA

Okay... but get Raymond. He doesn't know Danny's circling the base.

DARYL

What?

ERICA

Danny's turning all the mines. Raymond doesn't know. He'll shoot him when he comes around.

Daryl whirls.

Yards away, across the obstructing wire, Raymond crouches with his back turned.

DARYL

(Raymond!... Raymond!)

ERICA

What's wrong with him?

Daryl's face goes white.

DARYL

Oh God. He's done it again.

ERICA

What?

(CONTINUED)

241 CONTINUED:

241

DARYL

Cotton in his ears, he hates the
gunfire. Jesus, Raymond!

242 CLOSE - RAYMOND

242

Alert to the slightest movement in the front of him,
Raymond has white tufts poking from his ears.

243 EXT. PERIMETER

243

Danny methodically works his way forward. An endless
curve of turned mines follows in his wake.

244 BOMB

244

Jed and Sandy rush over. Andy and Aardvark look at it.

JED

Sure don't look safe to me.

Andy kneels down and picks up one of the bomblets. He
grabs the front and turns it hard it unlocks into two
pieces.

AARDVARK

How'd you know?

ANDY

I didn't, but I'm sure glad I was
right.

He puts the two pieces in Jed's pack. Jed holds
another satchel.

ANDY

That one's the fake.

JED

Yeah.

ANDY

Okay -- rig it -- for their benefit.

He looks at the guards who are terrified by Jed's new
cargo. Sandy rushes to the Yak and stuffs the satchel
in an air intake and unreels wire from it back to the
other two wires. Jed, Matt, Andy roll plastic fuel
cells up under the aircraft.

245 JED

245

carefully places an old alarm clock on one of the clustered fuel drums -- the main fuse. Other fuses are strung like spider web from primacord behind the clock to the other planes.

Andy runs up.

JED

We've got four minutes.

ANDY

Hell, let's stroll.

Jed gently turns the switch... the CLOCK starts TICKING. They run.

246 TREES

246

Jed and the group escort the ground crew towards the perimeter. They walk casually, guns at their sides. In the distance lights illuminate more soldiers and maintenance personnel. They approach the cut in the fence.

JED

Point out Robert.

Aardvark points to the gun pit.

247 GUN PIT

247

Robert sits behind the heavy machine gun, the gun crew slumped over dead.

248 JED

248

He looks around.

JED

Tell them to stand here after we're gone. If they move, they'll be shot.

Aardvark tells them. They stand uneasily, mutter something.

AARDVARK

They're afraid of the gas when the planes blow up.

ANDY

It's binary. It's harmless until --

AARDVARK

Hey -- it's their gas.

(CONTINUED)

248 CONTINUED: 248

ANDY
Let's get out of here.

They rush for the fence.

249 EXT. PERIMETER - DANNY 249

crawls past the last post, turning the mines as he goes. He's dirty, tired -- and thrilled with himself.

250 RAYMOND 250

nervously fingers the trigger of his gun.

251 ROBERT 251

sits with the dead at his post, glancing between the wire and a group of soldiers in the open area Jed's group must cross on their way back.

252 DARYL 252

His hands are bloody.

ERICA
Daryl! Stop him!

DARYL
I've gotta open the wire. They'll be back any second.

ERICA
But Danny -- !

DARYL
Pray, that's all we can do.

253 RAYMOND 253

whispers a plea at the figure worming toward him.

RAYMOND
Please go away!

254 GROUND CREW 254

They stand there terrified, moving from foot to foot -- sure that they will die one way or another. A voice calls out from the far side of the perimeter in Russian. The voice is obviously drunk.

CUBAN
Russian asshole -- drunk.

- 255 CLOSE - CLOCK 255
The ALARM goes off.
- 256 GROUND CREW 256
They scream and run.
- 257 EXT. PERIMETER - RAYMOND 257
can't miss. Danny is crawling right into his sights.
- 258 DARYL 258
tears the concertina apart. He dives through and
knocks Raymond over.
The SHOT kicks dirt in Danny's face.
- 259 JED 259
and company tumble into the sandbag post. The clothing
torn from her back, Erica rushes over and plants a kiss
on the first one of them she can grab -- Aardvark.
- 260 TREES 260
The two aircraft go up -- small EXPLOSIONS inside the
air intake which start the fuel underneath. When the
aircraft are engulfed in flames, they really go.
- 261 CLOSE - CLUSTER BOMBS 261
break apart, scattering gas submunitions which start to
go off.
- 262 EXT. WIRE 262
The searchlight comes up again, catching Raymond and
Daryl in the beam.
- 263 SENTRY POST 263
A hand hits a red switch.
- 264 AERIAL - THE AIRBASE - NIGHT 264
The entire perimeter EXPLODES in a ring of fire.
- 265 EXT. THE WIRE 265
The kids freeze in the flash, awed by Danny's handi-
work. They are perfect targets.

ANDY

... I'll be damned.

266 POV

266

But there is no one to shoot them. The sentry posts are just smoking pits in a circle of total destruction.

267 EXT. CAMP - NIGHT

267

The kids are celebrating savagely. Wads of cotton have been glued all over Raymond's head. Tonight he doesn't care. Tonight he grins like a drunken loon.

Erica gets up to put her giggling sister to bed. From across the fire, Aardvark secretly watches her every move.

Andy picks at Robert.

ANDY

... You musta killed forty people tonight. What's it take to make you happy, boy?

ROBERT

More, man. Gotta have more -- get that body count -- alright.

He smiles when he says it. Even he seems like a kid again.

JED

You feel alright, Andrew?

ANDY

I feel -- empty -- but I suppose that comes with victory. You ever look in the face of an athlete when they win?

JED

No -- not really.

ANDY

Empty -- they look empty.

He holds up a bottle of Mezcal. It's been drained. Jed turns away and sees Daryl standing by himself. He goes over.

JED

You did good tonight. I -- I always knew you would.

Daryl looks down.

DARYL

Thanks, but it's not necessary.

(CONTINUED)

267 CONTINUED:

267

He walks away. Jed doesn't know what to do.

SANDY
Nothing you can do.

He turns, she's there.

SANDY
Let him be.

He looks at her -- she's framed by the distant fire.
Her eyes are liquid.

JED
And what about you?

SANDY
You know about me.

She leans in, they embrace. The embrace turns into a
kiss, long and hard. He pulls back.

JED
You want this --

SANDY
I've wanted it since I was a little
girl.

JED
Then there's not much time left.

He pulls her to him; they walk away into the darkness.

DISSOLVE TO:

268 JED AND SANDY

268

lying in each other's arms in Jed's sleeping bag. Jed
looks up at the stars.

JED
Time's a funny thing.

SANDY
Why?

JED
It sometimes goes so slow.

Stars, bright and clear.

(CONTINUED)

268 CONTINUED:

268

JED (O.S.)

Since this all started -- it seems so long -- years -- like I remember what it used to be like. But I think it's gonna be different now.

269 CLOSE - SANDY, JED

269

SANDY

Why? What'll be different?

JED

I think time's gonna go by real fast from now on.

CUT TO:

270 YAK BASE - DAWN

270

A new snow covers the burnt out wreckage of the base. Tractors and BMP's move about. Men inspect the debris in hideous skull-like gas masks and N.B.C. suits. Decontamination units spray everywhere. Corpses in horrible, grotesque positions adorn the burnt-out gun pits. The one Yak stands untouched. The wires being carefully removed. Col. Bella strides into the f.g. in his gas mask, watches as a man climbs up the steps of the aircraft, pushes the button and opens the canopy. Bella turns. Next to him stands Bratchenko.

BRATCHENKO

There's little chance of contamination now. The stuff mutates in six hours.

Bella isn't listening.

BELLA

Children did this.

A blast rips out the cockpit of the Yak and sends the body of the unfortunate soldier through the air. People rush for cover. Bella stands.

BELLA

Children.

CUT TO:

271 CALUMET

271

Main street in front of the Russian headquarters. Troops line the street on either side. Wary civilians stand behind them. Some wave Central American Alliance banners; others look on, solemn.

272 STREET

272

DRUMS BEAT an ominous cadence as a company of specially camouflaged soldiers goosestep down the street. The troops wear green and white winter smocks similar to those worn by crack S.S. troops in W.W.II. They are followed by BTR 60's carrying more troops. All are camouflaged green and white. In the forefront standing in the lead BTR is Col. Strelnikov. He turns his head and salutes as he passes. His face is lean and expressionless, his eyes covered by dark glasses, but were it not for his beret -- smock -- medals -- he would look like an intellectual. He snaps the salute and faces forward again.

BRATCHENKO (O.S.)

We're really lucky to have them.
They were the finest anti-partisan
unit in Afghanistan when I was there.

As they pass, a beautiful blonde woman officer is seen on the next BTR. Her face is exquisite but cruel.

273 CLOSE - BELLA AND BRATCHENKO

273

They walk forward to meet Strelnikov as he climbs down from his BTR. He glances at the woman officer who glances back, then looks out at the town, his eyes bright and anxious. He turns to see the two officers and salutes.

STRELNIKOV

Colonel Victor Strelnikov, 114th
Special Counter-insurgency Team,
reporting as ordered, sir.

BRATCHENKO

We are pleased to have you here,
Colonel. You've come all the way
from Poland if I'm not mistaken.

A train loaded with winter camouflaged armored vehicles rushes by, headed north.

STRELNIKOV

We've done familiarization training
in Houston, and we're on our way to
Denver. I hope we can solve your
problems here in short time, my
General.

BELLA

Can I speak frankly, sir?

BRATCHENKO

If you must.

(CONTINUED)

273 CONTINUED:

273

BELLA

They could win.

STRELNIKOV

Well, well, that's a fine note to start on, Colonel -- a fine note, indeed. Can I offer you a good cigar, gentlemen?

He offers them.

STRELNIKOV

Havana!

274 EXT. MOUNTAIN CLEARING - DAY

274

Andy is running -- fleeing -- across the open field. Desperate, legs flying, he looks over his shoulder, cuts in a different direction, then reaches out and snags a beautifully thrown pass from the air. Before he can tuck the football, Matt flashes in from nowhere, lowering his shoulder. It's a bone cruncher. Matt pounces on the fumble as Andy writhes, gasping for breath. The other sweaty players appear. In the background looms Mason's farmhouse -- a Christmas tree and wreath outside the door.

MASON

How could you drop that? I laid it right in your hands!

Andy can only grunt. Toni and Erica help him off the field.

ERICA

How old's your wife?

ANDY

Eighty.

ERICA

What's she like?

He turns.

ANDY

Old, like me.

ERICA

I mean what's she like?

He thinks.

ANDY

Feisty... like you.

(CONTINUED)

274 CONTINUED:

274

ERICA

Where'd you meet?

Andy sits, sighs pleasantly.

ANDY

In a closet at a party. We couldn't stand each other at first -- But once it took, I loved her so bad it hurt.

ERICA

You still love her like that?

He smiles to himself.

MATT (O.S.)

Hey! You queers playin' or not?

ERICA

No!

Andy looks at her surprised. Erica ducks her eyes.

ANDY

Well if you ladies had your druthers, what would it be?

ERICA

(blurts)

Dancing... I'd like to be danced.

Andy laughs, sweeps her up. He whirls her, waltzes her around the field (breaking up the game), through the trees, humming an off-key tune.

Enchanted, she tries to keep up.

The kids stare.

CUT TO:

275 MASON'S PORCH - LATER

275

The kids sit around as Mason plays the hammered dulcimer. He plays a beautiful, plaintive Appalachian song.

MASON

This song's from Kentucky -- which they called the dark and bloody ground.

The song is rich in the sad grandeur of an American past.

276 CLOSE - ROBERT

276

Far away in the gathering dusk Robert sits on a rock looking out at the distant mountains and the plains beyond. Cradled in his arms is an RPG, defense against helicopters. He listens to the MUSIC drifting through a light snow that begins to fall. A tear rolls down his eye.

CUT TO:

277 MASON'S FIRESIDE

277

Mason sits with Jed and Andy. The kids listen to CHRISTMAS CAROLS on the RADIO. Some hum softly to themselves. Beef ribs turn on a spit.

MASON

They brought their kids -- said they ain't got food enough to feed 'em for the winter. They wanted to give 'em to you, Jed.

JED

I don't want any more -- this is enough.

MASON

You're a leader now. They've heard of you on the other side -- maybe all the way to California. There's some that say they gonna drop in Special Forces in the spring to help you.

ANDY

Green Berets.

JED

Spring's a long time away.

Danny moves over. He looks up at Andy and then over at Toni.

JED

Whatta you want?

DANNY

Do you believe in God?

JED

Of course I do -- You think I'm a godless Communist?

DANNY

How 'bout reincarnation?

(CONTINUED)

277 CONTINUED:

277

JED

I hope so. Anything to keep going.
What about you?

Danny nods yes.

JED

What do you wanta come back as --
next time?

DANNY

Toni's bra.

He looks over at Toni who's singing to herself.

JED

She doesn't have a bra. She doesn't
need one.

DANNY

(softly)
She will.

278 INT. LEAN-TO - NIGHT

278

Groaning with fatigue, Andy pulls off his boots and covers himself with a blanket. Campfire LAUGHTER can still be heard. He stares skyward for a moment, then pulls out the wrinkled picture of his wife and tries to remember the face.

A shadow falls across him.

ERICA

Do you miss her?

Erica has on her best flannel shirt. She's done what she can with her hair.

ANDY

Yeah.

She kneels, studies his face.

ERICA

Can I take her place tonight?

Silence.

ANDY

It wouldn't do, darlin'.

ERICA

It would for me.

Another silence.

(CONTINUED)

278 CONTINUED:

278

ANDY

I can't cheat you... When the first time comes you should be with some boy who makes you ache.

Erica laughs bitterly.

ERICA

Oh I ached... My first time was in a small tent with pigs who couldn't even understand what I was screaming.

A beat.

ANDY

It don't count.

A tear rolls off her cheek.

ERICA

I want to have been in love, Andy... but I'm gonna die before it happens.

Her mouth begins to quiver.

ANDY

C'mere.

Erica falls in his arms, sobbing. Andy rocks her like a baby. His eyes are so tired.

279 EXT. FOOTHILL - AFTERNOON

279

Endless, rolling, grassy slopes stretch toward the mountains in b.g. Making their way TOWARD CAMERA, Matt, Paul, Aardvark, Erica, and Andy stop beneath a large and lonely tree. It's late. Almost Golden Hour.

280 CLOSE

280

Andy has all of his gear. There's a firewheel in his lapel.

Jed points ahead.

281 POV

281

A wide plain lies beyond the few remaining hills. A river shimmers in the distance. It's beautiful.

JED

That's the Platte down there. Cross that and you're back with friends.

ANDY

Well, who the hell have I been with
the past month?

Jed shrugs, grins.

JED

Bunch of kids.

ANDY

Not hardly.

A beat.

ANDY

I gotta talk to you a second.

He leads Jed off to one side, where the others can't
hear, and looks him earnestly in the eye.

ANDY

Come with me.

Jed blinks...

ANDY

Before luck stops.

... and barely shakes his head.

ANDY

You've done your part.

He jiggles -- the two parts of the bomblet in his pack.

ANDY

This'll make a difference. You can
quit now.

JED

Can you?

Andy looks past to the kids, to their silent, trusting
faces.

ANDY

Don't give me that -- live -- wake up
in the morning -- grow old. You've
earned it. They've earned it. Life,
Jed.

(CONTINUED)

282 CONTINUED:

282

JED

Life -- I used to think that life was all about football or getting laid or riding my Harley, man -- playing baseball in the park with Matt and my dad. I used to like that the best, man, when the sun was going down and it was warm -- just throwing the ball, not saying nothing. But that's gone, man -- all gone.

Tears pour from his eyes.

JED

Life's about this now, Andy -- staying warm, eating, waitin' till spring -- just making it through.

Andy hugs Jed.

ANDY

I'll think about you -- always. I had some -- some dumb things to say.

He moves down the line, shaking hands, chucking chins. He takes off his flight cap and puts it on Matt.

283 ERICA

283

Her eyes are brimming. Andy wipes them with his thumb, kisses her forehead... starts down the slope.

Jed calls out, waving his rifle.

JED

Hey!...

Andy turns.

JED

Good luck!

Andy grins.

284 A JET

284

looms over the rise behind him speeding silently ahead of its own sound.

285 JED

285

There's no time to point.

JED

Andy!

286 THE MAJOR 286

whirls. The FIGHTER SCREAMS toward him, barely off the ground... it's a Yak. Two long cannisters release from the wings and tumble end over end. No chance for escape.

287 ANDY 287

smiles blankly.

ANDY

I'll be damned.

288 THE KIDS 288

Jed, Matt, and Sandy dive to one side.

Erica runs to Andy.

289 FULL SHOT 289

The cannisters hit. A wave of flaming napalm swallows Andy, Erica.

Matt's jacket catches fire. Jed beats it out while Matt looks around in terror.

MATT

Andy?... Erica!

290 JED 290

runs to the wall of fire, looking for life, finds nothing but Andy's smouldering pack... the bomblets. As he picks it up the incredible heat beats him back.

291 EXT. CAMP - NIGHT 291

The campfire is a smaller inferno. Toni cries beside it. Offering strange comfort, Robert puts an arm around her shoulder.

ROBERT

Now you know. Now you know.

TONI

(sobbing)
Did she hurt?

A beat.

JED

It was fast.

TONI

She was so scared of getting hurt...

(CONTINUED)

291 CONTINUED:

291

RAYMOND

(upset)

Where we gonna bury them?

Sandy pulls him close with her bandaged hand.

SANDY

(voice cracking)

There's nothing to bury.

Aghast, Raymond looks across to two little piles of belongings Danny has gathered. Two little...

292 SHRINES

292

A few extra clothes, a hairbrush, a tattered copy of "Seventeen" magazine -- Erica. Andy is an empty liquor bottle with a flight cap on it.

DANNY

We'll have a funeral with these.

JED

(gently)

Danny... later.

DANNY

Now... later we'll forget. I want you to do it for me when my time comes.

293 FULL SHOT

293

Danny is the center of attention.

294 EXT. MEMORIAL CLIFF - NIGHT

294

Two new names are carved beside the earlier ones. A wind comes up, dancing sparks away like fireflies. The PINES MOAN overhead.

MATT

You're the preacher's boy.

Danny draws a breath, closes his eyes.

DANNY

Lord, these were good friends... Take them away from here... Someplace safe... where this world's never happened... And as we remember, let them forget, O Lord... So they can be little again. Amen.

CUT TO:

299 CONTINUED: 299

The sergeant looks coldly at her, butt strokes the board from her hands. The trinkets are scattered into the snow; the woman looks at him with an expression of deep misunderstanding and hurt. He goes on about his business.

300 INT. ADOBE 300

A trooper smashes the color TV, looking over the family that were serving the kids. He doesn't trust them; they know something but he leaves.

301 EXT. STREET 301

The troops pile quickly back into the BTR's. The vehicles pull out and roar up the winding, snow-clogged road towards the mountains. Suddenly, all is quiet again. The Indians slowly come out of their adobes. The woman with the jewelry is trying to pick it all out of the snow.

CUT TO:

302 MOUNTAIN ROAD 302

The BTR's chug up the steep road towards heavily timbered mountains. Everything is fresh white with new snow. The last vehicle slows and stops. The back doors open. Two figures clad completely in white jump out. The BTR goes on catching up with the others as the two figures quickly don cross-country skis and packs, one carrying a white-shrouded rifle. The figures ski expertly and gracefully off the road back towards the pueblo.

They glide with each graceful stroke like Olympic biathlon competitors, which they probably were. Silently, they descend on the pueblo coming to a graceful stop on a ridge about 400 yards away. They fluff into the snow.

303 CLOSE 303

Shrouded completely in white they quickly unpack a large, white spotting scope with night vision capabilities and uncase a Dragunov-scoped SVD sniper rifle painted white. The team leader props the rifle in the snow, pulls back the white parka hood to reveal a beautiful blonde woman of extremely strong Nordic features. The same woman we saw when Strelnikov entered Calumet. She is Master-Sniper BERGANOV -- sixty kills in Afghanistan, eighty or more in Poland. Her ASSISTANT is a man.

(CONTINUED)

303 CONTINUED:

303

BERGANOV

Range to the center structure -- wind direction and estimated correction.

ASSISTANT

385 meters -- crosswind to left. Correct one and a half meters.

She dials it in on her range finding trajectory computing scope, and pulls the bolt back chambering a round.

CUT TO:

304 LONG SHOT - STREET

304

Jed and others are brushing snow off their ragged clothing. Sandy has a new blanket wrapped around her. Aardvark stands in a doorway thanking the Indians in Spanish.

305 CLOSE - BERGANOV

305

Tense in firing position, snow packed on rifle and parka hood up, only one beautiful eye shows.

BERGANOV

I have a possible in doorway -- confirm.

She FIRES.

ASSISTANT

Confirmed.

306 DOORWAY

306

People are screaming, blood is spattered on the doorway. Aardvark lies in the snow on his back. People run everywhere. Aardvark's steamy breath billows from his mouth two, three times, then stops.

307 BERGANOV

307

She squints, FIRES.

308 VILLAGE

308

The woman who was searching for her jewelry lies dark in the snow -- outstretched before her the turquoise and silver sparkle where they fell; blood stains the white.

309 BERGANOV

309

sits back and begins casing the rifle, slinging it. Her companion packs up expertly.

309 CONTINUED:

309

ASSISTANT

I confirm one of the insurgents and
one collaborator.

BERGANOV

Let's move before they attempt a
flanking sweep.

They get up and ski away.

310 EXT. FIELD - NIGHT (LATER)

310

Sandy wades through a sea of grass undulating in the
wind.

SANDY

(whispering)

Jed? Jed?

A form thrusts up from a wave beside him. Sandy jumps.

JED

(gun ready)

What are you whispering for?

SANDY

'Cause it's dark... Why don't you
sleep a while?

JED

I'm okay.

He sinks into the grass. She sits with him.

SANDY

Somethin' how the mountains pay us no
mind, isn't it...? You laugh, you
cry, but the wind still blows...

JED

It was bound to happen sooner or
later.

A beat.

SANDY

Gettin' pretty lean on feelings,
aren't you?

JED

I can't afford 'em.

SANDY

Even if it had been me?

(CONTINUED)

310 CONTINUED: 310

A look. Sandy flicks her smoke away.

SANDY
They're talkin' about quittin', Jed
... They've lost the stomach for
it. All except Mattie an' Robert.

JED
And you?

SANDY
I'm your girl... just use me right.

He holds her.

311 THE MOON 311
could care less.

312 EXT. KIDS' CAMP - NIGHT 312
The fire has died to embers. Dark lean-tos. Every-
one's asleep.

313 EXT. FIELD - NIGHT 313
The moon hangs lower now, just above the waving grass.
Suddenly, a face BLOCKS the FRAME, darts its eyes, then
slinks on... followed by three more faces.

314 FOUR COMMANDOS 314
They slip through the field, into the trees with un-
nerving stealth. Green Beret types. Silent. Fierce.
Single file, they move up the slope toward camp.

315 COMMANDO #1 315
Passing between two trees, he freezes in mid-step --
looks down.

316 HIS LEG 316
presses against a trip wire - PAN -- attached to a
trail-side grenade.
Commando #1 eases back, indicates the wire, and steps
over it. The others do the same, squinting ahead.

317 POV 317
Faint, distant outlines of the kids' camp.

318 COMMANDO #1 318

He checks the luminous dial of a device hanging from his web belt -- a compass-like needle points straight ahead. The Commando hand-signals instructions. Synchronizing their watches, the soldiers move out.

When the last man has passed, what looked like foliage beside the trail comes alive. The knife blade glints, a figure emerges... The Commandos are followed.

319 COMMANDO #2 319

stops beside a tree to ease back his gun belt. It CLICKS softly. He hears another CLICK... freezes.

320 CLOSE - HIS EYES 320

They shudder as we hear the BLOW.

321 COMMANDO #3 321

advances toward the camp at a crouch.

322 COMMANDO #3'S POV 322

Trees slip by. The camp looks ghostly. It gets closer... closer... THUD. The SCREEN GOES BLACK.

323 HIGH ANGLE - COMMANDO #4 323

From the treetops, he looks like a beetle sneaking across the forest floor. He does not see another beetle scuttling to catch him.

The two forms meet, struggle in silence -- one scurries away.

324 CLOSE - WATCH DIAL 324

The yellow-green numbers glow in the dark. The second hand sweeps past "12."

325 COMMANDO #1 325

Poised at the edge of camp, he watches the seconds tick down.

326 WATCH DIAL 326

The second hand passes "12."

327 COMMANDO #1 327

looks up in anticipation.

328 POV 328

The camp looks haunted. Not a shadow moves.

329 COMMANDO #1 329

He grows anxious -- looks to his left, his right...
What the -- ? A gun action PUMPS loudly. He whirls.

330 JED 330

holds a shotgun two feet from his face.

CUT TO:

331 EXT. CAMP - PRE-DAWN 331

The Commando sits crosslegged and stoic in the dirt,
his elbows tied behind him. He's nineteen.

Sandy and Matt question him -- nervously. Half-dressed
kids madly grab belongings in b.g.

SANDY
Sprechen zie Deutsch?

MATT
What if he does? You don't.

Danny warily eyes the forest.

DANNY
We better go.

SANDY
Habla Ingles?

ROBERT
Shoot him.

Matt holds the compass device up to the Commando's
face.

MATT
What is this?

No answer. Sandy slaps the prisoner. Robert holds up
a cigarette.

ROBERT
Rub a butt on him!

Sandy is scared, so she does. The Commando yells,
flails at the pain.

COMMANDO
Suck at you! Goddam for you mother!

Jed runs over and grabs his sweaty shirt.

JED
How'd you find us?

332 COMMANDO

332

He's scared, but he's been trained.

COMMANDO

You fock, Yankee.

Jed slugs him.

JED

If you wanna live, talk.

DANNY

We better go.

The prisoner locks his face.

COMMANDO

... Gorsky, Stepan Yevgeny.
Lieutenant --

Robert kicks him in the stomach as hard as he can.

ROBERT

Nobody cares who you are, asshole.

He kicks him again... and again... and again...

333 RAYMOND AND TONI

RAYMOND

They're gonna hurt him!

TONI

Good.

334 SANDY

334

She moves to stop Robert -- Jed holds her back, waits a few more blows to pull Robert away.

An ELECTRONIC SQUEAL makes them jump.

335 MATT

335

looks up from the Commando's device. He's finally turned it on.

MATT

It's got an arrow -- that's pointing.

JED

Where?

Matt points toward the group.

(CONTINUED)

335 CONTINUED:

335

MATT

That way.

Looking down, he follows the arrow toward them, through them -- stops.

MATT

It turned.

(so does he)

... There it goes again.

His direction changes... narrows -- every eye watching -- and finally he halts.

336 ANOTHER ANGLE - MATT

336

looks up from the arrow into Daryl's odd face.

337 DARYL

337

Eight gazes pierce him. He turns white as Jed runs over and turns his pockets out, rips his shirt open.

JED

(crazy cold)

Where is it?! Where's the bug?!

DARYL

They made me swallow it.

You could hear a pin drop.

MATT

Daryl?... What've you done?!

DARYL

... I went to town.

JED

And got caught.

(on no response)

When?

DARYL

... When y'all took Andy back.

DARYL

You told them where we were taking him, didn't you?!

DARYL

(swallowing)

I didn't have to -- They've got an electronic fence above the Platte.

(MORE)

(CONTINUED)

337 CONTINUED:

337

DARYL (CONT.'D)

You crossed it -- they knew where you were. It's all on a radar screen in Calumet. They knew.

JED

Who's they?

DARYL

A Russian colonel. They call him Strelnikov -- "The Marksman." He wants the bomb.

Faces jerk toward Jed.

JED

How'd he catch you?

Daryl looks at Jed in tearful disbelief.

DARYL

He didn't... My father turned me in.

Silence.

ROBERT

He's lying.

Daryl shakes his head.

ROBERT

Well, he knew The Rule, and he knew the penalty for breaking it...

Silence. Jed goes eye-to-eye with Daryl.

JED

Why did you go to town?

Daryl swallows.

DARYL

Because you said we couldn't.

DISSOLVE TO:

338 EXT. FOREST - DAWN

338

Two stark trees in a cloudy clearing. Yards away, captors and captives stand apart.

339 DARYL AND COMMANDO

339

They're tied at the ankles and wrists.

(CONTINUED)

339 CONTINUED:

339

Robert approaches with a knife. He whirls the Russian around, cuts the ropes binding his feet.

COMMANDO

This is violate of Geneva Convention.

ROBERT

Sorry, never heard of it.

COMMANDO

(cracking voice)

Dogfock! I show how a Soviet dies!

ROBERT

I've seen it before, pal.

340 TONI

340

falls to the ground, shaking and beginning to cry softly.

341 TREES

341

Robert unties Daryl's feet, glaring at him. Finished, he stands, gazes at the pink horizon.

ROBERT

Shot at dawn. How romantic.

Robert heads across the clearing.

342 FIRING SQUAD

342

Two groups of three, side by side. Jed, Sandy and Robert face the Russian. Raymond, Danny and Matt will shoot Daryl. Toni can't do it and leans against a tree mumbling.

DANNY

This isn't real. This isn't real.

He backs away.

JED

Danny!

DANNY

He's one of us!

ROBERT

(screaming)

He killed three of us...

(CONTINUED)

- 342 CONTINUED: 342
 Robert points.
- JED
- He did.
- 343 DARYL AND COMMANDO 343
 The Russian begins to cry softly.
- COMMANDO
- Boy, say at me you are friend...
 Please I will not die alone.
- Daryl nods numbly. The Commando faces the executioners
 and squeezes his eyes shut.
- 344 FIRING SQUADS 344
 They move like robots.
- ROBERT
- Ready!... Aim!...
- 345 DARYL 345
 holds his breath.
- 346 FIRING SQUAD 346
 ROBERT
- Fire!
- It's a RAGGED VOLLEY.
- 347 DARYL AND COMMANDO 347
 The Russian's body dances with bullets. Bark flies.
 Branches are clipped...
 Daryl is untouched.
- 348 MATT, RAYMOND AND DANNY 348
 They look at each other. Danny throws down his gun.
- 349 DARYL 349
 His eyes are wild -- hopeful.
- DARYL
- ... Cut me loose!...
- 350 POV 350
 Robert strides up, cold as stone.

(CONTINUED)

350 CONTINUED: 350

He raises the pistol to Daryl's face and cocks it.

ROBERT

Turn your head.

His mind shattered, Daryl slowly faces the mannequins across the clearing and the ghostly mountains beyond.

351 HIGH ANGLE - THE CLEARING 351

The SHOT CRACKS... Robert walks away from the tree.

DISSOLVE TO:

352 EXT. VALLEY - DUSK 352

A flight of helicopters crosses the setting sun.

353 INT. HELICOPTER 353

Surrounded by fierce-looking troops, Strelnikov scans the countryside from the aircraft door.

STRELNIKOV

The mountains are so serene this time of day -- these are called Sangre de Cristo -- "The Blood of Christ."

CO-PILOT

(subtitles)

Colonel, it's almost dark.

Strelnikov doesn't even acknowledge him.

354 EXT. MOUNTAINSIDE - THE BOMLETS 355

are cradled in Jed's arms as he makes his way up the rugged slope. The others follow him, looking back wearily, worriedly.

The helicopters skim over the valley far below like dragonflies.

Jed offers Matt a hand up. He refuses it.

355 EXT. THUNDERSTORM - NIGHT 355

A bolt of lightning flashes.

356 INT. CAVE - NIGHT 356

Total darkness.

Somewhere, RAIN DRIZZLES.

(CONTINUED)

356 CONTINUED:

356

RAYMOND

He said he was going to see his dad
when he left.

A match is lit in Raymond's face.

JED

Why didn't you tell me Daryl went to
town, Raymond?

RAYMOND

He asked me not to.

CUT TO:

357 EXT. CAVE MOUTH - MORNING

357

Jed hands Raymond his gear and gives him a push.

JED

Go away, Raymond. You're dangerous.

RAYMOND

I got no place to go.

JED

Go home.

RAYMOND

But... I don't know where I am!

Jed raises his gun... and FIRES at Raymond's feet.

Raymond runs.

SANDY

He'll die out there.

JED

We'll all die if he stays.

MATT

So why didn't you just shoot him?

DISSOLVE TO:

358 EXT. PRAIRIE - EARLY EVENING

358

Exhausted, the kids straggle along the open area where
high plains and foothills meet. Scrub grows as far as
the eye can see -- bleak country.

Jed stops.

359 POV 359

A wooden cabin rises above the scrub a hundred yards ahead. The dark windows are foreboding.

JED
Something's in there.

360 INT. CABIN 360

One window frames the kids in the distance. A weathered SHUTTER CREAKS.

361 EXT. PRAIRIE 361

Jed looks nervous. He taps the RPG on Matt's shoulder.

JED
Put a rocket through it... Just in case.

Matt looks at him.

MATT
It's deserted.

JED
Just do it!

Reluctantly, Matt pulls the trigger -- The WEAPON FIRES. The rocket passes through the flimsy structure without detonating.

MATT
They're old.

Jed raises his rifle and FIRES a long burst into the cabin.

Dozens of quail explode from the surrounding scrub... Silence descends again.

362 INT. CABIN 362

The SHUTTER still CREAKS.

363 EXT. PRAIRIE 363

DANNY
We could be doing this for years, couldn't we?

They give the cabin a wide berth.

364 CABIN 364

Bathed in twilight, the strange little building watches over the prairie. A NIGHTBIRD WHISTLES.

365 EXT. FOREST - DAY

365

A cathedral of pines. A far off THROB gets louder as HELICOPTERS suddenly appear -- searching, probing above the woods. One chopper hovers a moment, then OPENS FIRE on the forest floor. A group of snow-covered trees leap up and run in all directions.

Canisters fall from the helicopters, spewing gas.

The "trees" SCREAM and writhe.

Skull-faced soldiers in gas masks rappel down ropes from the aircraft to finish the "bushes" off.

One of the skull-faces wears colonel's insignia. He rolls a "bush" over with his boot.

366 BODY

366

The man is in his thirties, his face twisted in agony. He wears rags for clothes. His ancient gun is taped in many places. He's been fighting in the forest a long time.

367 BERGANOV

367

runs up to the Colonel.

BERGANOV

No sign of it.

STRELNIKOV

No, these aren't the fish we're after.

The bodies are hoisted into the sky.

368 EXT. MOUNTAIN VILLAGE - DAY

368

Rubble that was once a house. A light snow falls.

369 A BAND OF SCAVENGERS

369

cautiously moves through the ruined backyard garden, brushing off frozen vegetables, eating them.

370 DANNY

370

searches a frozen body, looking for something the living can use. He finds cigarettes.

371 JED, SANDY AND MATT

371

survey the scene. Their eyes flick nervously.

(CONTINUED)

371 CONTINUED:

371

SANDY

Didn't they feed us here last week?

JED

Yeah.

He steps through the blasted walls. A SCURRYING NOISE erupts under the rubble. Jed jumps. Six guns are turned on the SOUND...

Behind a broken cellar door, someone is BABBLING softly.

372 JED

372

pushes the door open.

373 JED'S POV - A FIFTEEN-YEAR-OLD GIRL

373

is living like a rat.

GIRL

Don't shoot... I'm nice...
(caresses her filthy
body)

Kill me and you'll waste this...
Pretty... You can have it, too...

WIDEN to include Jed. Jed is speechless. He reaches in his pack, puts a wad of something on the cellar floor, and points.

JED

Food.

The Girl's eyes fix on the morsel, but she doesn't move. Jed backs out of her hold. She scurries, snatches the thing, vanishes into the dark.

374 EXT. CELLAR

374

Gently, Jed closes the door behind him.

CUT TO:

375 EXT. CAMPFIRE - NIGHT

375

Matt is pleading privately with Jed. In b.g., the others roast moldy potatoes over the fire.

Jed's eyes are vacant, zombie-like.

(CONTINUED)

375 CONTINUED:

375

JED

You realize how many troops this guy has out hunting us? Troops that could be at the front?

MATT

Jed, people are dying for feeding us scraps. It's not worth it.

JED

It is if we win.

A TWIG SNAPS. Robert whirls toward the forest, rifle ready.

376 RAYMOND

376

stumbles from the trees -- gaunt, filthy, pathetic. The kids can't believe it.

DANNY

You followed us?... All this time?

RAYMOND

(nodding, crying)

I got no place to go.

Jed looks at him, points a finger at the forest.

JED

Out.

No one moves... Then Matt puts a blanket around Raymond and leads him, blubbering, to the fire.

RAYMOND

I won't screw up no more. You can shoot me if I do.

Matt walks up to his brother in angry disbelief.

MATT

What's the difference between us and them?

JED

We live here.

CUT TO:

377 FOREST - NIGHT - LATER

377

Jed sits in the snow looking off at the mountains and valleys stretched below. He wears a captured white parka and is bathed in moonlight. He reaches into his pocket and removes a matchbox.

378 MATCHBOX 378

Something's neatly folded inside.

379 JED 379

takes it out, fans it apart, lights a lighter to see it.

380 POV 380

It's a picture. The creases are deep.

Robert and Daryl in Little League outfits, arms around each other's shoulders. Their smiling fathers stand behind them. The rest of the team looks familiar.

381 JED 381

weeps.

DISSOLVE TO:

382 EXT. MOUNTAIN HIGH - DAY 382

Winter.

At a roadside park, a Russian truck has stopped. The driver and armed escort are eating breakfast on the picnic tables.

On the slope above, the kids wait in ambush, horses tied behind them.

383 JED 383

Bundled in white, he watches a hawk soar overhead.

384 POV 384

The bird glides effortlessly over a snow-bound peak... and disappears.

SANDY (O.S.)

We're ready.

Jed turns, watches them prepare to attack. They barely resemble teenagers anymore. Only Raymond looks happy to be there.

Matt wrestles with the worn R.P.G. as Robert breaks a cigarette and gives him half.

MATT

If I get a hundred yards outta this thing, we'll be lucky.

(CONTINUED)

384 CONTINUED:

384

ROBERT

How many rounds you got?

Matt lifts a pack. Two rockets lie in the grass.

JED (O.S.)

Whaddaya say we call this one off?

They turn.

ROBERT

What?

JED

Let's forget it.

DANNY

We gotta eat, Jed.

JED

We will when we leave the bomb.

A beat.

ROBERT

What are you talkin' about?

JED

Giving them what they want. Saving ourselves.

385 JED

385

The words don't come easy.

JED

I, uh, I'm sorry if I've been...
hard. And, I'm sorry I didn't know a
better way. But I'm just a kid...
like you.

A lonely BIRD CHIPS. Jed takes off the backpack and places it on the ground.

There is silence.

Matt picks up the pack.

A TRUCK MOTOR RUMBLES TO LIFE O.S.

386 THE TRUCK

386

veers over on the shoulder a little, hits a bump, and the supply crate slides out from under the canvas cover. It hits the road, spilling a feast... and the truck keeps right on going.

387 THE KIDS

387

Eyes locked on food. Raymond's STOMACH GROWLS. Matt looks at Jed.

MATT

Whaddaya say?

Any other day he'd say "no." Now, Jed reasons with a smile.

JED

I don't know... Why take a chance?

Another STOMACH MOANS.

MATT

'Cause we're starved.

Jed's too tired to fight.

JED

Bait, get the dress.

Jubilant cackles. Toni whips out the frazzled cotton dress from under her pack and puts it on -- a picture of innocence. She hands Jed her gun.

JED

Be careful.

With a nod, she's down the slope, dancing through the brush, as the others select their entrees.

DANNY

I see the pie. Do you see the pie?

SANDY

This day could be perfect.

388 TONI

388

comes out of the roadside brush a hundred yards from the crate and casually moves toward it as if she always walks this highway. Closer... Closer... HEELS CLICKING on the pavement.

389 THE BOYS

389

watching anxiously, STOMACHS ROARING.

390 THE CRATE

390

Toni eases closer, glancing around for trouble, then stoops to fetch a wayward apple. Ever cautious, ever discreet, she circles the crate and then climbs atop it, marveling at the fruit in her hand. Toni takes a bite. The juice runs down her trembling chin. She looks toward the boys... and laughs.

391 THE OTHERS ON HORSEBACK 391

go crazy. Whooping, yelling, they plunge down the mountain, giving themselves up to relief. Some of them cry.

JED

Hey! Quiet!

392 TONI 392

Giggling, watching them draw near, she reaches for another morsel -- then stops. Listens.

A DULL THROB BECOMES A ROAR.

393 MOUNTAIN RIDGE 393

Four helicopters appear from nowhere, swooping straight for the kids.

394 INT. HELICOPTER 394

Strelnikov -- a cold smile.

STRELNIKOV

Contact -- engage.

The pilot salvos some rockets; smoke whips by.

395 JED 395

and the others wheel their horses -- three ripping explosions as the rockets find the range. Toni runs screaming, Jed tries to pick her up. A ROCKET goes off under him, blasting his horse. Jed and the animal crash down into a gulley; the horse is dead, having taken most of the blast.

396 HELICOPTERS 396

Now in range with mini guns, they splatter Robert's horse out from him as he FIRES back with his AKM. He goes down but is up quickly, pulling an R.P.G. from the dying animal. Matt covers him with his AKM.

397 TREES 397

Danny grabs Toni and makes the trees, which are soon cut to kindling by a GUN pass. They keep going.

398 CLOSE - JED 398

He pulls himself from under the downed horse and pulls an R.P.G. free. He practically aims from the hip as the NOISE OF THE ROTORS throbs over the edge of the gulley.

(CONTINUED)

398 CONTINUED:

398

Suddenly, both the helicopter and Sandy appear to come over the ridge together, the huge, beating machine at her back. The door gunner swings out. Jed FIRES -- the R.P.G. goes right in the door, blowing everything out the other side. The chopper sweeps away, turning wildly, pouring smoke and fire. Sandy never breaks and gallops down upon Jed who leaps up behind her. Just as he does, she is hit by a BURST from another door GUN. She slumps in front of him. The horse staggers; he kicks it up the steep-sided ravine. The helicopter flashes overhead.

399 TONI, DANNY, RAYMOND

399

keep working their way up into the trees. A helicopter suddenly comes over in front of them -- a nose-to-nose confrontation. Tony and Danny scream and spin their horses but Raymond pulls down his AKM. There is a moment -- the throbbing helicopter facing the mounted boy. Raymond FIRES. The canopy shatters -- the helicopter spins -- the door gunner falls out -- the forward GUNS BLAST. Raymond goes down in a hail of lead, FIRING as he goes.

400 CLOSE - DANNY

400

DANNY

Raymond!

401 CLOSE - ROBERT

401

He aims up and FIRES his R.P.G. as a copter goes right over him.

402 INT. COPTER

402

Strelnikov braces a wounded pilot who slumps over the controls. Smoke is everywhere, the plexiglass is shattered. Suddenly the beast crashes down hard, the rotors still spinning wildly. Strelnikov unhooks his belt and drags the pilot free. The other crewmen stagger out, smoking, wounded. One is dead at his gun. A BURST rips into the ground and across one of the wounded who staggers. Strelnikov looks up, pulls up his Jati submachine gun.

403 MATT

403

FIRES as he breaks for the trees. He turns back and sees Robert standing fast, advancing on the helicopter.

MATT

No! Robert! No!

404 ROBERT

404

He braces himself, holding the AKM at his hip. He slams in a new magazine, walks forward. Strelnikov walks out of the smoke; they both FIRE, but Robert is literally BLASTED away. Strelnikov looks over his shoulder. One of his men crouches behind the smoking mini-gun in the door. Strelnikov looks almost frustrated as if somehow he's missed something.

CUT TO:

405 DEEP RAVINE

405

Jed and Sandy gallop the horse further up the deep ravine whose vertical walls rise hundreds of feet above them. The horse stumbles and goes down. Jed pulls Sandy up over his shoulder, grabs the RPG and heads up the narrowing gorge. The SOUND OF ROTORS is far off.

CUT TO:

406 DANNY AND TONI

406

crouched in some trees looking out over the valley and buttes. A lone helicopter circles in the distance.

TONI

(crying)

We're all that's left. Raymond's dead. Oh, Danny -- they're dead.

They hold each other.

DANNY

Oh, God -- please don't let me die. Please don't let me die. Save us, God. Don't let us die.

407 GORGE

407

The sun comes barely through a crack where the walls of the canyon seem to meet above. A stream runs softly through the bottom of the gorge. Jed has lain Sandy down and wipes her face with a piece of clothing. Her side and one leg is soaked in blood. She is pale and trembling.

JED

Don't move -- you'll bleed more -- please don't.

SANDY

I'm killed, Jed. I can't make it. Don't let them get me -- they'll make me talk.

(CONTINUED)

407 CONTINUED:

407

She presses a pistol into his hand.

SANDY

Kiss me, Jed. Breathe into me
deep -- then do it.

He kisses her, puts the pistol to her head -- cries
out.

JED

(crying)
I can't -- I can't.

SANDY

I know -- it's okay -- I'm through
now. Give me a grenade.

He fumbles and places it in her hand.

SANDY

Now go -- go softly and leave me
here. I'll listen to the water
awhile -- Go.

He gets up, the SOUND OF ROTORS in the distance.

408 HER POV

408

She sees him back up slowly OUT OF FRAME, tears pouring
down his face.

409 CLOSE - SANDY

409

She looks up serenely, pulls the pin of the grenade.
With her hand she shoves it under her back so her
weight holds the spoon down, then exhales. Her hand
falls limply into foreground.

410 JED

410

looking down at her from the side of the gorge. Matt
stands beside him.

JED

I should bury her.

MATT

It's better this way.

CUT TO:

411 CLEARING

411

Far below, Strelnikov steps over to his helicopter and
points at the pilot lying next to the shattered cockpit.

(CONTINUED)

411 CONTINUED:

411

STRELNIKOV

Put a medal on the boy... Shot
dead and still got us down.

The troops drag two torn rag dolls into a pile --
Raymond, Robert. Their weapons are stacked beside
them.

A soldier with a movie camera films the spectacle from
various angles, then turns the camera on Strelnikov.

412 POV - CAMERA

412

The picture is reframed to avoid the dead pilot in b.g.

POLITICAL OFFICER

I would estimate preliminary enemy
body count to 12 K.I.A., wouldn't
you, sir?

STRELNIKOV

I see two.

POLITICAL OFFICER

But they carry off their dead. To
what do you account their uncommon
ferocity?

STRELNIKOV

They're wolverines.

POLITICAL OFFICER

Wolverines?

Using the boot, Strelnikov lifts Raymond's head for a
closeup.

There is a distant, DULL EXPLOSION. They all look in
the direction of:

413 EXT. BURNED HOUSE - DUSK

413

Peaceful, dead, the ruin sits on a hillside overlooking
a cluster of lights -- Calumet.

414 INT. BURNED HOUSE

414

Matt stares through a hole at Calumet, blank, unblink-
ing.

Toni huddles in the dark behind him. Danny whispers at
his side.

DANNY

We had to, Matt -- She'd understand.

(CONTINUED)

TONI

What a terrible time to be alive!

MATT

Takes terrible things to make it end.

DANNY

(scared)

How we gonna get out?

Matt picks up a piece of charcoal and starts blacking his face.

MATT

You're gonna wait here 'til the troops pull back into town. You'll know when that happens. Then head for the Platte.

DANNY

What about you?

MATT

We got loose ends to tie up. Somebody's gotta open that fence.

He holds out the pack. Danny swallows.

DANNY

We'll go with you.

MATT

No. You get away from here. This part of the world has gone to hell.

Danny grabs him gently.

DANNY

Matt, we're alive.

MATT

What's so great about that?

A beat.

DANNY

It's where you start over from.

Matt smiles, shakes his head. He holds out his crudely bandaged arm.

MATT

Tie me tight.

(CONTINUED)

414 CONTINUED: (2)

414

Toni re-wraps the rag... buries her face in his shirt.

TONI

I'll always remember...

DANNY

You're never gonna know who won.

Matt smiles again.

MATT

Who will?

415 ROCK - DUSK

415

The last rays of light show Jed at the sacred rock. All the names are there -- Andy, Raymond, Robert, Sandy. Jed looks at it and moves away. We can see two more names -- Jed and Matt.

CUT TO:

416 SCHOOL - NIGHT

416

A figure leans against the grandstand, another comes across the football field. As they draw close --

JED

Mattie?

MATT

Yeah.

They turn and head for the gym.

417 INT. GYM

417

Shattered basketball court, the Wolverine symbol on the floor, moonlight pouring in, snow in some places. The two boys kneel in the center, loading magazines, hooking on grenades, etc.

MATT

We could make it, Jed. We've done tougher than this before. We could take out that fence and hole up in the mountains, shoot a deer, live in a cave.

Jed gets up, walks over to where a shaft of moonlight falls upon a picture of a football team -- one row kneeling, one standing -- two girls with pom-poms.

(CONTINUED)

417 CONTINUED:

417

MATT

Spring's not that far away, Jed.
The Green Berets'll be here in the
spring.

He stops, Jed turns, hoists an R.P.G.

JED

(choked)

I love you, Matt.

MATT

I know.

JED

It's weird being a brother, isn't
it?

MATT

Yes.

JED

Let's go.

CUT TO:

418 BELLA'S ROOM

418

The colonel sits at his desk, looks out the window. He sees Strelnikov and his sniper, Berganov, walking up some stairs to his room. Bella smiles, looks back at his desk.

BELLA

-- My dearest Elena, the countryside
cloaked all in white is beautiful
beyond belief. Strelnikov says they
are the most beautiful mountains in
the world. But they are so cold,
Elena -- so desolate. On nights
like these I think of the desolation
of my own soul. For twenty years I
have made cold and lonely war. I
wonder if I'll ever return -- a
simple boy to a warm and simple
island --

A BLAST blows in the windows, GUNFIRE in the streets.
Bella rushes to a window, throws it open.

419 STREET

419

Bella's window opens as a figure scurries below. The
figure turns and FIRES. Bella staggers back.

420 CLOSE - JED

420

Behind him a BTR-40 burns in the street. An ALARM goes off. Figures burst from doorways -- two Russians SHOOT each other. Jed moves quickly. A door opens -- beyond it the green light of a computer-control center. Jed looks up and sees lots of antennae. Soldiers rush around the corner. Matt BLASTS them from the shadows. Jed raises the R.P.G. A door opens behind him; Bratchenko steps out. Jed FIRES. Bratchenko is doubled up, burning from the back blast. The ROCKET tears into the surveillance center. Matt heaves in a satchel charge. Jed moves into the street -- a BURST takes him down as he loads the R.P.G. Strelnikov is rushing for him, pistol in hand -- FIRES. Jed lurches, FIRES another rocket into the flaming building, falls.

MATT

Jed!

He, too, is shot off his feet as he rushes to his brother. He crawls and collapses next to Jed. Russians approach warily.

421 LONG SHOT - PRAIRIE

421

Toni and Danny look back at the town -- smoke and fires -- the distant RATTLE OF SMALL ARMS -- a fiery gasoline EXPLOSION -- SIRENS WAIL.

CUT TO:

422 MATT

422

lying on his back, looking up at Strelnikov.

STRELNIKOV

You're just a child. Why do you do this, child?

MATT

You lose.

423 EXT. FOOTHILLS - LOW ANGLE - MORNING

423

A wide plain stretches away from the edge of the Rockies. The Platte River shimmers in the distance -- The Free Zone.

Toni and Danny walk OVER CAMERA, toward the vista, the backpack is slung over Danny's shoulder. In her frazzled dress, Toni stops to pick a Firewheel in f.g... and takes one last look at where we've been.

She turns away from it, and Danny takes her hand.

DISSOLVE TO:

Weathered, older -- spring or summer. The names are not as clear as they once were, but they can still be read. They're all there but something's different. A railing surrounds a viewing platform next to the rock. Beyond the rock the land stretches forever. A sign stands before the rock -- it reads:

PARTISAN ROCK

In the early days of World War III guerrillas, mostly children, placed the names of their lost upon this rock. They fought here and died alone "so that this nation shall not perish from the earth."

THE END