

"PEARL OF THE COBRA"

(RAMBO 4)

Written by

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Dissolve:

A LARGE COLORED MAP SHOWING THE COUNTRIES OF

**VIETNAM, CAMBODIA, THAILAND and
BURMA**

(Superimposed over screen)

FOR OVER FIFTY YEARS THE KAREN PEOPLE OF BURMA, CONSISTING OF PEASANTS, MAINLY FARMERS, HAVE FOUGHT FOR SURVIVAL AGAINST THE OPPRESSIVE RULING BURMESE MILITARY. TORTURE, MURDER, RAPE, MUTILATION AND WIDESPREAD EXECUTIONS OF ETHNIC MINORITIES HAVE FORCED A MILLION PEOPLE INTO REFUGEE CAMPS AND MILLIONS MORE TO FLEE INTO THE FORESTS AND MOUNTAINS TO FIGHT A LOSING BATTLE FOR THEIR SURVIVAL. THE UNITED NATIONS HAS CALLED THE SYSTEMATIC DESTRUCTION OF THE KAREN PEOPLE A “SLOW BUT CERTAIN GENOCIDE.”

THE STRUGGLE BETWEEN THE KAREN FREEDOM FIGHTERS AND THE RULING BURMESE ARMY IS THE

LONGEST RUNNING CIVIL WAR IN HISTORY.

WHAT NOW FOLLOWS IS A VAST ASSORTMENT OF ACTUAL FOOTAGE TAKEN BEHIND ENEMY LINES AT GREAT PERIL.

THIS FOOTAGE WILL BE ACCOMPANIED BY A MONTAGE OF EXTRAORDINARILY VIOLENT AND HUMANISTIC IMAGES THAT ARE BEING NARRATED BY AN ASSORTMENT OF WORLDWIDE JOURNALISTS. AFTER THE FINAL EXPLOSIVE FOOTAGE SHOWING A KAREN VILLAGE UNDER ACTUAL MORTER ATTACK, THE SCENE FREEZES AND DISSOLVES TO THE SERENITY OF THE JUNGLE.

A large MILITARY TRUCK pulls up alongside a deserted rice paddy.

In the near darkness we see a group of ten BURMESE SOLDIERS lead out a terrified cluster of FIVE YOUNG KAREN MEN and roughly shove them to the berm of the paddy. What is even more disturbing is several of the troopers are no more than 13 to 15 years old.

As the young KAREN prisoners stand knee-deep in the murky water, the soldiers OVERTLY place bets among themselves...a dead-eyed Burmese MAJOR in his thirties, named PA TEE TINT, motions to LT. AYE, who gestures to TWO SOLDIERS holding FLARE GUNS. *

The weapons explode and the darkness suddenly illuminates into a glowing CRIMSON RED. *

The YOUNG KAREN men, who are situated in a line, like RUNNERS at a track meet, are ordered to run for their lives. They're frozen in fear as the boisterous soldiers fire shots at their feet. *

They're still reluctant until LT. AYE motions to the SOLDIER at his side and without hesitation the obedient trooper raises his rifle and fires POINT BLANK into the nearest prisoner's back. The hapless soul crumbles face first into the dark water.

The terror-stricken men commence running and the soldiers cheer for their preferred bets, like one would do for a favorite racing dog.

As the MEN near the opposite bank, the KAREN PRISONER in the CENTER steps on a submerged LAND MINE, bursting the muddy water upward like a bloody geyser and sends the man's broken body into the air finally crumbling like a broken doll in to the marshland below.

The vocal soldiers pay off one another as the dead-eyed MAJOR TINT looks on without emotion. *

CREDIT SEQUENCE

A twenty-eight foot well-weathered LONGBOAT drifts up along the nearby shoreline of a tributary... A small dugout canoe is towed behind the longboat. On-board are STACKS of perforated CRATES that are used to house captured SNAKES.

A young THAI MAN (Snake Catcher #1) steers the old craft, as a yellowed wilting cigarette dangles from the corner of his parched mouth.

His sun-creased eyes peer into the dense shoreline while the boat drifts to a near stop.

On-shore the figures of TWO MEN are seen maneuvering cautiously among the foliage.

CUT TO:

3

EXT. - SHORE LINE - DAY

3

A second young THAI MAN (called Snake Catcher #2) is sweating profusely as he attempts to lure a large poisonous snake (Cobra) away from its hiding spot.

Attempting to seize the snake's tail with LONG BAMBOO TONGS used for capturing the reptiles, the creature angrily strikes and rapidly slithers off.

Standing in the vicinity is JOHN RAMBO. Though having matured, the long-haired outcast still resembles the one-time super-soldier, whose monastic lifestyle has kept his body strong.

He is dressed in well-worn hunting fatigues. In his hand is a metal SNAKE HOOK. Around his neck is an AMBER PEARL 3 centimeters in diameter. It's called *Sri Nagra Mani*, 'The Pearl of the Cobra.'

*

The hulking figure of RAMBO, moves forward and pins the large reptile behind the neck, pulling it upright without a bit of wasted energy.

He places the lethal snake into a BAG held open by one of the other SNAKE HUNTER.

DISSOLVE TO:

4

EXT. - RIVER - SHORELINE - AFTERNOON

4

RAMBO and the SNAKE HUNTER #2 raises up the sacks of captured snakes as they wade into the water and proceed to board the LONGBOAT.

5 EXT. - SHORELINE - AFTERNOON

5

Standing cautiously in front of thick undergrowth shaded by massive tropical trees, RAMBO instructs his assistant in Thai to step aside and prepare a sack.

A surrounded COBRA hisses a deadly warning. Reacting with the coolness of an old professional, RAMBO slips a WIRE HOOP fastened to the end of a pole around the serpent's neck, and pulls the struggling killer towards an awaiting sack.

6 EXT. - RIVER - SHORELINE - DAY

6

One SNAKE HUNTER #2 holds the dugout canoe steady with a bamboo pole. RAMBO has located and pinned another poisonous snake in an overhanging tree.

The dangerous creature is safely pulled from the branch and RAMBO seizes the frantically slithering snake firmly behind the neck.

7 EXT. - LONGBOAT - DAY

7

As RAMBO pilots the boat, the two SNAKE CATCHERS entertain themselves by maneuvering in front of a KING COBRA that they have set free on the deck. As the upright cobra strikes dangerously close to the men, they expertly dodge it's deadly fangs while playfully bantering in their native tongue.

8 EXT. - RIVER - AFTERNOON

8

The longboat is seen rounding a bend and comes upon a DILAPIDATED STRUCTURE with an old Viet Nam era P. T. BOAT moored in front. The locale is a riverfront gathering WATERHOLE BAR for a group of RIVER PIRATES. Rambo gestures to the SNAKE CATCHERS to bag the snake and heads towards the pirates.

CUT TO:

9 EXT. PIRATE BAR - AFTERNOON 9

RAMBO is seen paying out Thai money to the wretched-looking PIRATE LEADER who nods in approval.

PIRATE LEADER
...Snake man does good on my river.
(smiles)

The other SEVEN PIRATES glare intimidatingly at the SNAKE CATCHERS, who lower their eyes.

10 EXT. - RIVER - AFTERNOON 10

The sun hangs low in the sky as RAMBO kneels in the front of the dugout. With a **WOODEN LONGBOW** and arrow in hand, he searches the shallow water for movement. *

Drawing back the bow, a tethered arrow sails into the dark water. The SNAKE CATCHERS laugh they retrieve a large impaled fish.

11 EXT. - RIVER - AFTERNOON 11

Traveling closer to civilization, THE LONGBOAT passes several crumbling, vine-covered Buddhist TEMPLES along the way.

RAMBO hands over several LARGE FISH he's caught earlier in the day to a group of SAFFRON-ROBED MONKS who stand along the river's bank.

12 EXT. - SNAKE VILLAGE - AFTERNOON 12

Closer to civilization, the longboat glides into a small weathered pier. Towering poles hold huge traditional fishing nets high in the breeze. Drawing closer we see the fading painted image of a KING COBRA over a large sign that reads "MAE SA SNAKE VILLAGE - DAILY SHOWS" It is written in both ENGLISH and THAI. Also beside the sign is the universal logo for the RED CROSS...

We hear the faint sounds of broken English and horrible looped music drifting out from a fairly large Teak wood open air building. Inside the building a snake charming show is underway.

The rows of bleachers are occupied by twenty or so EUROPEAN TOURISTS who watch a young SNAKE CHARMER dodge gracefully around a small ten foot boarded circle ring as a pair of aggressive snakes strike at him. Every move of the snake or SNAKE CHARMER is punctuated by corny dialog by a young THAI M.C., who renders his ongoing banter with the bored finesse of someone who's repeated the same speech a thousand times.

RAMBO and the SNAKE CATCHERS are seen passing in the background with their catch of reptiles. The group is met by the middle-aged Thai OWNER who speaks to the SNAKE CATCHERS and gestures towards the ring. They nod and move off towards the action.

13 INT/EXT. - SNAKE VILLAGE - AFTERNOON 13

A row of HOLDING CAGES houses an assortment of venomous snakes.

RAMBO is presently milking the venom from a group of small COBRAS - once done RAMBO is slipped some Thai cash by the middle-aged owner of the snake village.

14 INT. - SNAKE RING - LATE AFTERNOON 14

RAMBO idly leans up against the faded low-level bleachers and observes the pair of SNAKE HUNTERS now working in the ring. A group of THREE PEOPLE enter the area and after conferring with the owner of the snake village, heads towards RAMBO. The leader MICHAEL BURNETT (40) gestures for the other two in his party to remain back. *

VOICE

...Excuse me?

Turning, RAMBO faces MICHAEL.

MICHAEL

(re: snakes)

Dangerous work - I'm Michael Burnett.
Do you have some time to talk?

RAMBO eyes the group for a second and all present feel the intensity of his gaze. It's not intimidating, but probing, like a man who's seen it all and can thoroughly read another man's soul. He sees Sarah Miller, age thirty-ish standing among the four other male travelers.

MICHAEL (CONT'D)

If you want, I can introduce you to our group now.

RAMBO

What'd you need?

MICHAEL

I was told it might be possible to rent your boat, we'd like to do that. Is it possible?

RAMBO

Why?

*

MICHAEL

We'd like you to take us up river into Burma.

RAMBO

Burma's a war zone.

MICHAEL

We know that.

RAMBO stares back at the snake show.

MICHAEL (CONT'D)

Let me explain - our church is part of a pan-Asian ministry located in Colorado, we're all volunteers who, around this time of year, bring in medical supplies, prayer-books and support to the Karen tribes people - They need all the support they can get, if not, these people won't be around much longer.

RAMBO

Can't help you.

MICHAEL

I'm sure you could if you wanted to, we'll pay for your time - **These people are being wiped out.**

*

*

RAMBO eyes him, then re-faces the SNAKE HUNTERS in the ring. Stray dogs wander around.

MICHAEL (CONT'D)

(fighting to maintain his composure)

(MORE)

*

*

*

We've asked around and the consensus is you know that part of the river better than the locals, **so you're the only one who can help us at this time. By that I mean we have little time to get in there, do what we do, and get back.**

RAMBO

...It's a war zone.

MICHAEL

It's not a war it's "systematic" genocide - This'll be my fifth trip - I understand the risks.

RAMBO

There's land mines everywhere.

MICHAEL

I know, like I said, I've been there five times before.

RAMBO

Can't help you out.

MICHAEL

We're talking about a few hours that could change people's lives.

RAMBO

(distracted)

...yeah.

RAMBO'S attention is drawn to SARAH. Though he tries to avert his eyes, he is taken by her demeanor and soulful expression. SARAH shyly looks away when their eyes meet.

MICHAEL

(very uncomfortable)

Every **incursion** before we've **always** traveled overland, but the route's been closed down since last year, so up the Salween River is the best alternative...we know there's several army outposts on the river, so our Karen contacts plan to meet up with us much further down river from them - We're aware of the risks and like I said before, we're willing to take them.

RAMBO

To change people's lives?

The SNAKE SHOW is coming to a conclusion, where the SNAKE HANDLER perfectly mimes like he's throwing a cobra into the audience. They shriek, then applaud.

MICHAEL

Yes, you sound like you don't believe that.

RAMBO

You bringing in heavy weapons? *

MICHAEL

Of course not.

RAMBO

Nothin' changin'. *

RAMBO moves away and heads back to his LONGBOAT. MICHAEL walks back to SARAH and JEFF.

MICHAEL

Let's go - He's not interested. *

SARAH

Did he say why?

MICHAEL

No, he didn't - let's go.

They all start to move off then SARAH faces RAMBO who is retreating outside. *

MICHAEL (CONT'D)

Let's go - don't beg him, it's not worth it.

SARAH

It is worth it - Let me try. *

SARAH continues away and catches up to RAMBO, about to exit the establishment.

SARAH (CONT'D) *

Excuse me...

RAMBO slowly stops, SARAH approaches. In the background we see a nondescript Thai MAN who could be presumed to be an under-cover policeman. He takes in the whole scene.

SARAH (CONT'D)

My name's Sarah Miller, what's yours?

RAMBO

Why?

SARAH

Just asking.

RAMBO

John.

SARAH

Is it true you can't take us?

RAMBO

Yeah.

SARAH

We only want to charter your boat for a few hours.

RAMBO

Can't do it.

RAMBO pets a dog that passes by.

SARAH

Or don't want to?

*

RAMBO

There's lots of boats around here, ask around.

SARAH

We have and no one's interested - we don't have time to walk around asking other people, I overheard what you were saying to Michael, and maybe you don't want to feel responsible if something goes wrong, I understand that, but I think we're going to be alright, I believe everything'll be fine, we've come a long way not to finish what we started.

*

*

RAMBO glances over at MICHAEL who appears agitated by SARAH'S close proximity to himself.

RAMBO

He talk you into this?

*

SARAH

(off guard)

...What?

*

*

*

RAMBO
Did he talk you into it?

SARAH
(almost at a loss)
No, he didn't have to - I wanted to help.

RAMBO wants to respond, but decides to spare the impassioned woman's feelings.

SARAH (CONT'D)
...I don't know anything about you and it looks like you don't want to know anything about us - But we need to help, that's who we are, that's what we've traveled a long way to do.

MICHAEL
(calling out)
Sarah, let's go.

SARAH
(starts to turn away)
You live so close to it, and it doesn't bother you?

RAMBO
You're name's Sarah?

SARAH
Yes.

RAMBO
Sarah, you've got a few good reasons worth stayin' alive for?

SARAH
...of course, why?

RAMBO
'Cause there's none here worth dying over.
(he starts to walk off)

SARAH
No one's talking about dying - You're not religious, are you?

MICHAEL is alerted by SARAH'S rise in volume. RAMBO pauses.

SARAH (CONT'D)

I mean, do you believe in anything? *

RAMBO keeps walking away.

SARAH (CONT'D)

You pray with faith, and you act with
courage - People weren't put here to just
be killed off for no reason; that isn't
the way it's suppose to be, that wasn't
God's plan! *

RAMBO

Sure about that? *

SARAH

...Yes I am. *

SARAH studies RAMBO'S unreadable expression, obviously
dispirited, she turns and starts off towards her GROUP. *

RAMBO

How many are you?

SARAH

...Six.

RAMBO

If I'm here tomorrow mornin' I'll take
you - if I'm not, I'm not.

SARAH

I understand - Thank you.

RAMBO watches her move off with uncharacteristic
interest.

CUT TO:

15

EXT. - KAREN VILLAGE # 2 - NIGHT

15

This is not our main village, but rather a steep incline
to THATCHED HUTS that is presently being marauded by 30
SOLDIERS who in the streaking shafts of glaring light
being projected from two large military trucks parked at
the base of the village, which is engulfed in eerie
patches of drifting fog.

LT. AYE is screaming orders as the troopers drag terrified YOUNG BOYS (12-16) out of their huts, away from their tragically pleading parents and roughly shove them onto awaiting trucks. Watching all this with dead eyes is MAJOR TINT.

As a child is dragged past, an imploring parent drops to her knees and clutching TINT'S leg, begs for her child. **LT. AYE** kicks her aside and addresses the nearly depleted village. *

LT. AYE *

These boys are our **Soldiers!** If you hide them, you will pay - your animals will die! Your crops will burn! If you help the rebels, if you feed them, these children will die, **we will cut out tongues and eyes, and cover your face with your own intestines** - remember this! *

The heart-wrenching abduction continues as TINT slowly paces away.

16 EXT. - SNAKE VILLAGE - NIGHT 16

The area is nearly completely dark except for a few night lights around the snake area and bleachers.

CUT TO:

17 EXT. - RAMBO'S LIVING QUARTERS 17

RAMBO is lost in thought as he reclines in a hammock. The surroundings are simple, nothing to indicate what he's done, in his prior life.

The sound of footsteps alert him. He rises. Stepping around a bamboo partition, he sees the outline of three men approaching.

BUMGARDENER *

Hello - Good evening.

RAMBO steps out of the shadows.

RAMBO

Yes? *

BUMGARDENER

John Rambo, right?

RAMBO

What d'you need?

BUMGARDENER

A little of your time - How're you doing?

American ED BUMGARDENER is revealed. Beside him a pair of THAI MID-LEVEL GOVERNMENT types. One of them was the MAN spying on the group at the snake show. BUMGARDENER, like the other men, wears lose-fitting cotton shirts. In his LATE 50's, he is a hard-skinned former military man who's given up a life of patriotic duty for a desk job in a dank corner of the universe. The PROS and CONS of life have given way to a simple gray fatalistic, embittered outlook on the world.

BUMGARDENER (CONT'D)

Damp night. No matter how long I've been here I can't make peace with the moisture. I'm Ed Bumgardener, these two men are, actually it doesn't matter in the scheme of things who they are, we all are officially with the "Office of Overseas Activities."

RAMBO

...Never heard of it.

BUMGARDENER

Good - makes us even. Haven't heard of you until today either. Looks like things have died down in 'Snake World.' All the serpents tucked away for the night, that's nice.

(glances around at the
darkness)

And I'm guessin', but you look uninvolved at the moment, so have a few moments to spare? Yes?

RAMBO

Why?

BUMGARDENER

Convenience, it's better to discuss things here than to be escorted to the office, which is a haul at this time of night.

RAMBO still remains outlined in the dark.

RAMBO

What do you need?

BUMGARDENER

First thing is light - electricitys' made it this far, right? I'm guessin' it has, give it a try.

(RAMBO hesitates)

Don't let my wardrobe throw you, believe it or not, I can make life real difficult for people. I don't want to, but I can.

RAMBO turns on a small overhead light that hangs on a cord.

BUMGARDENER (CONT'D)

Much better - Now we know you were visited earlier today by a group of American travellers who want into Burma, that's what we know, John.

BUMGARDENER steps forward and glances around the near barren room.

BUMGARDENER (CONT'D)

(to his partners)

This is what you call simple living. Clean, no clutter - I can relate. The older I get, the less I want to own. Anyway, if a few self-righteous "go getters" want to get their saintly asses blown away on a 'nature hike' in enemy territory, so be it, John, but I'm gonna go on the line and say in your line of work, you don't keep up with the shiftin' sands of Geo-politics, well the facts are this whole part of Southern Asia just got shoved under a microscope. Many things are happening around us.

RAMBO

Why're you tellin' me this?

BUMGARDENER

Just makin' conversation, just fillin' a fellow American up on the facts; up the river there's a lot happenin.'

BUMGARDENER looks out at Rambo's boat.

BUMGARDENER (CONT'D)

Yeah, there's a lotta activity goin' on in there, John - a lotta foreign money's pourin' in there - a lotta gas, teak, jade, drugs moving around - So you can figure out the playbook, the Burmese generals need to carry on with their business without 'outsiders' trying to stir shit up by droppin' off gift bags to the locals. The generals are getting madder, people on both sides of the border don't need disruptions so, we can't have anymore of the "God Squaders" makin' illegal hikes over the border. What their trying to do is nice, even noble, but is being nice and noble worth getting buried alive for? Not in the "Bumgardener book of 'common sense'" it isn't.

RAMBO

So tell them.

BUMGARDENER

(pacing)

I can tell you're thinkin' "Why's he talkin' to me like this, why's he wastin' valuable time?" Don't know, comes with the territory I suppose. I've done this song and dance with every other wharf rat with a boat around here, now you - You get the message - Don't help. We've spent enough time making small talk...So what do ya think?

RAMBO

I think what I think.

BUMGARDENER

That's deep.

RAMBO

You done here?

BUMGARDENER

(unruffled)

My fellow 'Hard Ass' - Y'know, there's not many of us left...

(burrows deeply into Rambo's eyes)

(MORE)

I know you - I know all about you, 'White
Death.

BUMGARDENER (CONT'D)

RAMBO

What'd you call me?

BUMGARDENER

You're going to tell me you've never
heard that name before? Maybe ya did?
Couple times? No more than a hundred or
so? Laid a lot of souls away, no doubt.
There's no secrets anymore, John, blame
technology³, maybe you don't think so but
we have a lot in common, we toured the
same garden spots - you, humpin' for the
Fifth Special Forces, Project Delta '67-
'70 - vintage years - and me, I had the
privilege to be honchin' with the
"Screaming Eagles of the 101st," and math
not being my strong suit, but in Chu Lai,
67, we sucked it up and according to my
count, laid waste to 1100 Charlies in one
sunny afternoon. That's a tough stat to
beat.

BUMGARDENER rises and motions to the two Thais,
then gestures outside.

BUMGARDENER (CONT'D)

Y'know the air this time of year smells
like god damn wet dog.

BUMGARDENER glances back at RAMBO.

BUMGARDENER (CONT'D)

(faces RAMBO)

You got your warning - 'night, Snakeland.

RAMBO wanders back to the rear porch and gazes
pensively out on the dark tranquility of the
river, FAINTLY EMERGING FROM THE STILLNESS IS THE
DISTANT STRAINING DRONES OF A DIESEL ENGINE.

18 EXT. - RIVER - EARLY MORNING

18

In the early morning mist RAMBO'S longboat slowly
motors up the deserted river.

19 EXT. - SHORE 19 *

As the LONGBOAT rounds the bend the camera pans over and finds BUMGARDENER sipping a coffee from a paper cup as the boat shrinks in the distance. *

20 INT. - LONGBOAT - MORNING 20 *

SIX MISSIONARIES including SARAH and leader MICHAEL BURNETT are huddled together in the rear of the craft... The two Thai SNAKE HUNTERS lean against the bow eyeing the group. They appear on edge. *

RAMBO'S at the helm. *

RAMBO
(in Thai)
...Take over. *

Reluctantly the SNAKE HUNTER #1 takes the wheel and RAMBO moves to the bow. He watches her for a pensive moment, studying her features. *

MICHAEL is engaged in subtle conversation with his fellow travelers, but his eyes travel back and forth between RAMBO and SARAH. *

Hesitantly, RAMBO moves toward SARAH, who appears to be in a contemplative state as she studies the tropical terrain passing by. *

RAMBO (CONT'D)
...Everything alright? *

She gently snaps out of her daydreaming. *

SARAH
Fine. I'm fine, thanks. *

RAMBO
Need anything - water? *

SARAH
No - Ah, sure. *

RAMBO sheepishly nods and pulls out warm bottled water from a box and removes the top. *

SARAH (CONT'D)
Thank you again for doing this. *

RAMBO nods, *hands her the water*, forcing himself not to look into her compassionate eyes. *

SARAH (CONT'D) *

It's like the same view goes on forever -
So empty out here.'

RAMBO *

...Just looks that way.

SARAH

Have you lived here a long time?

RAMBO *

Yeah.

SARAH

Where you from in America?

RAMBO

Arizona.

SARAH

That's a contrast.

RAMBO smiles and awkwardly nods.

SARAH (CONT'D)

So how does an American from Arizona
end up hunting poisonous snakes in the
back waters of Thailand?

RAMBO

Just lucky.

SARAH laughs. She appears comfortable around RAMBO and this fact is not lost on MICHAEL.

SARAH

Lucky? It's so dangerous.

RAMBO

Depends -

RAMBO stares out at the passing scenery.

RAMBO (CONT'D)

A snake's a snake - You know what to
expect. If you get hurt, your fault, *not*
a lotta things work like that. *

*

SARAH glances at the AMBER STONE around his neck.

SARAH
Is that a stone?

RAMBO
Naga-Mani.

SARAH
A what?

RAMBO
It's a Cobra Pearl.

SARAH
Didn't know there was such a thing.

RAMBO
They're rare - Sometimes you find them in
the big old ones who've died - if you
kill them for it, it has no power.

SARAH
(smiles)
Power - What kind of power?

RAMBO
It's just legend, it's suppose to light
the way in the dark.

SARAH
To what?

RAMBO
To the truth. When I talk about it, it
doesn't sound right.

SARAH
What else is it suppose to do?

RAMBO
(at a loss)
...It's alright.

SARAH
You just can't end a conversation like
that.

RAMBO

...The one who wears it is suppose to
rise from poison or disease, have good
rain on his land, and he will always
defeat his enemies...

SARAH

...Really?

RAMBO

(awkwardly)
I don't know - That's the legend.

SARAH

So how's it working?

RAMBO

...So far, so good.

RAMBO renders a *shy* smile and glances up river.

21 EXT. - WIDE SHOT OF RIVER - NOON 21

The LONGBOAT appears miniscule on the far shore of
the river. The boat soon disappears around a bend.

22 INT. - LONGBOAT - NOON 22

RAMBO still stares vigilantly at the surrounding
terrain. The group's leader, MICHAEL steps
forward.

MICHAEL

Any idea how much longer?

RAMBO

Few hours -

MICHAEL

(to sarah)

Maybe you should let the man have his
space - Last thing anyone needs is
having near strangers disturbing their
peace of mind.

SARAH

I'm sorry if I'm bothering you.

MICHAEL

Now if you have a minute, we should go over the schedule.

She starts away.

RAMBO

You're not bothering me.

MICHAEL tenses as SARAH pauses and faces RAMBO.

SARAH

...You sure?

MICHAEL

He's just being polite.

RAMBO

(softly)

No, I'm not.

*

MICHAEL

(containing his emotions)

When you get a chance, Sarah.

MICHAEL smiles tightly and moves back to his group.

SARAH

You don't agree with what we're doing, do you?

RAMBO

Doesn't matter what I think.

SARAH

Sure it does. I mean, why are you taking us? I'm curious.

*

RAMBO

You're a curious person.

*

*

SARAH

I just wondered why you agreed.

*

*

RAMBO

You stand for something.

*

*

SARAH

So maybe you do agree with something we're doing.

*

RAMBO

...Maybe.

SARAH

You don't think life is precious and should be protected?

*

RAMBO

Some lives.

SARAH

All lives.

RAMBO

Can't agree with that.

*

SARAH

Did you always think like this?

*

RAMBO

No - I use to think like you.

*

SARAH

What happened?

*

RAMBO shrugs and turns away.

*

SARAH (CONT'D)

*

Even though we can't do much more than bring medicine and some encouragement, we believe it will all work out in the end - peace will come if you work at it.

*

*

RAMBO

*

You put out one fire, another starts.

*

SARAH

*

No, everything comes to an end.

*

RAMBO

Turnin' the other cheek doesn't work here. When something you love has been killed, there's no mercy, there's never enough revenge, even if you kill the enemy over and over, it's never enough -

*

*

*

*

*

*

(taps his chest)

*

The war in here never ends.

*

He turns and stares at the river and the scene fades.

*

23 EXT. - RIVER - NIGHT 23

The scene fades and darkens into a wide shot of the MOON and the RIVER at NIGHT.

24 EXT. - RIVER - NIGHT 24

The LONGBOAT swings around a bend and reveals a very bizarre sight on the opposite river bank. SARAH steps forward to MICHAEL, the group leader.

MICHAEL

What's that?

25 EXT. - RIVER PIRATE BAR - NIGHT 25

The bar is constructed on rotting pylons. The establishment is no more than thirty feet wide. A drooping line of COLORED LIGHTS (every other one is burned out) sags over the entrance... Docked in front of the hell hole is an old NAVY FIVE-MAN P.T. BOAT armed in front with a mounted machine gun.

HORRIBLE MUSIC wafts from the bar, while seven MEN and two HARD-CORE HOOKERS mingle among the ruthless vermin...

26 INT. - LONGBOAT - NIGHT 26

RAMBO yells to the helmsmen.

RAMBO

(in Thai)

Dock it.

*

The boat swings toward the Pirate's Den. The SNAKE HUNTERS look apprehensively at one another.

MICHAEL

(rushing forward)

What are you doing?

RAMBO

It'll be alright - Tell everyone to sit
down. Don't move.

*

*

He nods and faces SARAH.

RAMBO (CONT'D)
 (to Sarah)
 Stay over there.

27 EXT. - PIRATE'S BAR - NIGHT

27

A FLOODLIGHT on the P.T. BOAT snaps to life. It's harsh glare covers the comparatively meek-looking LONGBOAT. *

PIRATE #1
 (in Burmese)
 Come over here Snakeman! Visitin' us
 again, so soon?!

RAMBO gestures to the missionaries.

RAMBO
 (in Burmese)
 I have people with me.

MICHAEL
 What do they want? *

RAMBO
 A little money - They charge a toll for
 usin' their river. *

MICHAEL
 They own the river? *

RAMBO
 This part -
 (to Sarah)
 Put your hair under a hat an' stay back.

The majority of the intoxicated PIRATES stagger forward as the LONGBOAT drifts in. *

Their incessant chattering and obviously derisive remarks cause the missionaries to cringe in apprehension.

RAMBO and one of the SNAKE HUNTERS step onto the dilapidated dock and approach the PIRATE LEADER.

SARAH retreats next to the wheel house.

MICHAEL
 (to all present)
 It'll be alright. *

One of the DRUNKEN PIRATES mocks the white men and playfully RAPS the side of the boat with a bamboo pole. SARAH and all present flinch.

RAMBO and the snake hunter negotiate with the PIRATE LEADER. The pirate smiles through cracked teeth as the SNAKE HUNTER #1 explains that all they have on board is medicine and some Bibles. Around the PIRATE LEADER'S neck is a rawhide necklace comprised of a half dozen, well-dried SEVERED EARS. The LEADER TAKES THE Bible, tosses it away.

PIRATE LEADER

(in Burmese)

What shit -

(gestures to the passengers)

300 Bhat - Each 300 more comin' back.

RAMBO reaches into his pocket for money.

One pirate makes strong eye-contact with SARAH who skittishly glances away. She nervously attempts to tuck her hair beneath her hat. RAMBO moves on board.

RAMBO

...Let's go.

28

EXT. - LONGBOAT - NIGHT

28

As the longboat motors away, the pirates revelry is seen and heard in the shrinking background.

MICHAEL and the other missionaries look dismayed.

MICHAEL

It's alright now?

SARAH is shaken, RAMBO stares straight ahead.

RAMBO

It'll be alright. You want to keep going?

MICHAEL

Yes, keep going - We're too close to change our plans.

(almost for Sarah's benefit)

I'm not pointing the finger, but why didn't you tell us there were thieves on this river?

*

RAMBO

Sometimes they're not here.

MICHAEL

I understand, but would have liked to
prepare the others, but it's past, so
we'll move on, right.

*
*

MICHAEL moves away, SARAH remains.

SARAH

He's under a lot of pressure - He's a
good man.

*
*

At this moment, the rumble of powerful engines is
heard...Coming around the bend is the pirates
small gunship.

RAMBO curses under his breath.

MICHAEL

Now what do they want? What's wrong? Do
they want more money? What do they
want?

*
*
*

RAMBO

(perplexed)

Everyone sit in back over there. Don't
make eye contact.

*
*

(to Sarah)

Stay in the shadows.

MICHAEL

Think they want more money? If they do,
just give it to them.

*
*

RAMBO ignores him as the pirate's boat fires a
warning shot, then noisily pulls alongside the
TRAWLER.

PIRATE LEADER

(in Burmese - to Rambo)

You have a woman.

RAMBO

We paid you.

*

The PIRATE gestures towards SARAH, who cringes.

PIRATE LEADER

Snake Man want it all for yourself!
(laughs)

RAMBO
(in Burmese)
We paid you.

PIRATE LEADER
(to Sarah)
Stand up! **WHORE**, STAND UP!!

MICHAEL steps forward.

PIRATE LEADER (CONT'D)
GET UP!!!

The crew **mocks** the missionaries.

PIRATE LEADER (CONT'D)
(points pistol)
I kill everybody!! Tell whore to stand
up!!

MICHAEL
He wants her doesn't he?!

RAMBO
(calmly)
Stay back.

MICHAEL
We don't want any trouble, but he can't
go near her.
(to Pirate)
Tell him that!

PIRATE LEADER
(Aims pistol)
Get back, I kill you!!

SARAH
What does he want?

MICHAEL
...You, he wants you!

PIRATE LEADER
(yells)
She's good food - She's a good meal! He
wants to keep the food for himself!!

The SNAKE HUNTERS are nearly quaking in fear.

SARAH
What should I do?

RAMBO
 (eyes hardening)
 ...Nothing.

PIRATE LEADER
 (furiously)
 Get her up!

One of the pirates swivels the big turret gun in RAMBO'S direction.

SARAH
 What do I do?
 (she starts to rise)

RAMBO
 Sit down.

MICHAEL
 (to Sarah)
 Stay where you are.

PIRATE LEADER
 I want her!

RAMBO
 We gave you money. No more.

MICHAEL edges past RAMBO and with reckless bravado confronts the PIRATE LEADER.

MICHAEL
 (yells)
 We gave you money - That's all!! Now let us go!

PIRATE LEADER
 (in Burmese)
You all die! Fuck you!

With blinding speed RAMBO brushes MICHAEL aside and whips out a hidden .45 from the small of his back and puts a bullet into the center of the PIRATE LEADER'S face. In the next two-and-a-half seconds, RAMBO cuts down another four men in an incredible display of deadly marksmanship. Then speed changing the clip, begins rapid firing before the empty clip even hits the deck. Two more pirates are blown away. It's absolutely stunning in its economy of motion. SARAH'S traumatized and the missionaries recoil in fear.

Even the hardened SNAKE HUNTERS are stunned and speechless. **MICHAEL rises from the deck.** *

MICHAEL

My God, what'd you do?! You killed them all - You killed them all!! We came up here to help stop the killing!!

RAMBO is nearly in a state of shock himself. He hasn't spilled blood for years, or felt the power over life and death. The emotions of his violent past sweep over him. Numbed, he moves to the front of the boat.

MICHAEL (CONT'D)

Why'd you do that?...We could've talked it out, we could've tried - We didn't ask you fire on anyone - That's not who we are! - They'll never forget what they saw! *

RAMBO

(low)

They would've raped her and killed her. They would've made you watch then cut your heads off.

MICHAEL

That's your opinion - You acted on your own! Who are you to play with people's lives!? **It's wrong, all wrong!** *

RAMBO

(in Thai)

Turn it back!

RAMBO goes to the helm and turns the wheel hard and the boat starts to veer.

MICHAEL

Stop! **Where are you going!?** *

RAMBO continues to turn the rudder.

MICHAEL (CONT'D) *

(to group)

What just happened shouldn't have happened. What just happened is **all wrong and his fault, not yours, not ours, we've come this far and** should keep going and not have what he did turn us back; people in there need us, does everyone still want to go on?! *

(MORE) *

We should finish what we came here to do. 30. *
Right now this is our "church." *

MICHAEL (CONT'D)

They mumble "yes" back. RAMBO continues to head down river.

MICHAEL (CONT'D) *

If you just take us where we're supposed to be going; and we'll be out of your life. *

SARAH *

(to RAMBO)

Please turn around.

(Rambo is incredulous) *

Please - We're only hours away...Please, it's what I want. *

RAMBO and SARAH stare in each other's eyes and with a heavy heart, he turns the boat around. *

29

EXT. - SHORLINE - DAWN

29

It's early dawn when the trawler pulls close to the river bank and all the missionaries disembark. Standing on the banks are EIGHT KAREN TRIBES PEOPLE who are there to help off-load and carry the supplies. The four other members of the group have disembarked. *

LONGBOAT: The only passengers left on-board are SARAH and MICHAEL.

MICHAEL

We'll be returning by an overland route and cross much further - I'll have to report this. It's the right thing to do. *

(exits)

RAMBO glances toward SARAH, who passes by him. He's still in turmoil from the shootings.

SARAH

I know you thought what you did was right, but taking a life is never right.

RAMBO

(low)

...Some lives. *

SARAH touches his hand and moves away.

RAMBO nods to SNAKE HUNTER #1 who puts the boat in gear...

30 EXT. - RIVER - MORNING 30

As the shoreline shrinks, RAMBO takes a final glimpse of the group fading in the foliage and SARAH'S final look good-bye.

31 EXT. - JUNGLE - DAY 31

The KAREN GUIDES and the missionaries loaded with backpacks trudge along an old semi-jungle trail.

32 EXT. - RIVER - DAY 32

The LONGBOAT passes the PIRATE BOAT. **FOUR of the DEAD THIEVES** lie sprawled across the deck. The boat itself has gotten entangled along the river bank.

*
*

RAMBO turns away not wanting to relive the moment. He then re-faces the PIRATE'S BOAT **and guides the LONGBOAT toward the river's bank.**

*
*

33 EXT. - JUNGLE - DAY 33

Sarah and the missionaries trudge through the difficult terrain.

CUT TO:

34 EXT. - SHORELINE - DAY 34

The SNAKE HUNTERS nervously keep glancing around **as they climb on board the stagnant pirate boat. They view the carnage with consternation.**

*
*
*

CUT TO:

35 EXT. - JUNGLE - DAY 35

The MISSIONARIES **step out of the forest, revealing the KAREN VILLAGE way in the distance.**

*
*

CUT TO:

- 36 EXT. - SHORELINE 36
 First RAMBO and the young SNAKE HUNTERS are seen handing the DEAD PIRATES over the side as RAMBO carries the bodies on shore. *
- 37 EXT. - KAREN VILLAGE - AFTERNOON 37
 LONG SHOT of the MISSIONARIES arriving at the humble village, that is comprised of hastily constructed huts.
 CUT TO:
- 38 EXT. - JUNGLE 38
 RAMBO and the SNAKE HUNTERS continue off loading the deceased pirates. *
- 39 EXT. - KAREN VILLAGE - DAY 39
 LONG SHOT high above the village we sense the unsuspecting missionaries are being observed. We hear BURMESE language and the sound of bodies moving away through the foliage.
- 40 EXT. - JUNGLE - AFTERNOON 40
 RAMBO and the SNAKE HUNTERS drag the bodies deeper into the forest. *
- 41 EXT. - KAREN VILLAGE - LATE AFTERNOON 41
 FIFTY PEOPLE from the surrounding vicinity are seen moving to an area in the center of the village.
- 42 EXT. - KAREN VILLAGE - BURMESE JUNGLE - LATE AFTERNOON 42
 WE PULL AWAY from the huts into the perimeter surrounding the entire village. There's a tremor of movement among the trees.

SILHOUETTES of armed, uniformed men move through the foliage.

43 INT. - HUT

43

SARAH continues to hand out medicine while addressing the grateful Karen people through an interpreter...

SARAH
...Tell them these antibiotics will protect them.

Another missionary is using his expertise in DENTISTRY, while another aide worker hands out small toys to soiled children.

MISSIONARY
...Here, let me see if I can fix this little problem.

CUT TO:

44 EXT. - JUNGLE - LATE AFTERNOON

44

RAMBO and the SNAKE HUNTERS commence to digging shallow graves in the soft soil with a COLLAPSIBLE MILITARY SHOVEL and their hands.

*
*
*

45 EXT. - KAREN VILLAGE - LATE AFTERNOON

45

SOLDIERS stalk the village from different angles.

CUT TO:

46 EXT. - KAREN VILLAGE - LATE AFTERNOON

46

A KAREN MAN and his sickly WIFE approach the exterior of a hut where MICHAEL BURNETT is preaching the word of God to a group of THIRTY people. Next to him is an INTERPRETER.

*

MICHAEL
(from St. Mark's Chapter
Four)
(MORE)

34.
"...And it came to pass as he sowed, some
fell by the wayside, and the fowls of the
air came, and devoured it up, and some
fell on stony ground which it had not
much earth..."

CUT TO:

47 EXT. - JUNGLE - LATE AFTERNOON 47

Sweat pours down the men's faces as they continue
to dig the graves. RAMBO'S body english is clearly
taunt, his eyes red from strain. *

CUT TO:

48 EXT. - KAREN VILLAGE 48

Soldiers and their weapons are seen in close-up as
they frighteningly advance.

MICHAEL (V.O.)

"...When the sun was up, it was scorched,
and because it had no root, it withered
away..."

CUT TO:

49 EXT. - JUNGLE 49

A pirates body is dropped into a shallow grave. On
the impact we hard cut to the next scene. *

CUT TO:

50 EXT. - KAREN VILLAGE 50

A MORTER SHELL is being dropped into a tube and
fires.

CUT TO:

51 EXT. - KAREN VILLAGE - LATE AFTERNOON 51

The mortar round hits with concussive force within
fifty yards of the hapless Karen and missionaries.

	A second mortar explodes and TWO KAREN and ONE MISSIONARY WORKER are killed.	35.	
			CUT TO:
52	EXT. - JUNGLE - LATE AFTERNOON	52	
	A second body is dumped into a moist grave.		*
			CUT TO:
53	EXT. - KAREN VILLAGE - LATE AFTERNOON	53	
	The panicked villagers SCREAM as bullets fired from the surrounding forest rip into them as they attempt to flee. SOLDIERS charge forward.		
	TWO MALE AMERICAN MISSIONARIES are beaten to the ground with rifle butts.		
			CUT TO:
54	EXT. - JUNGLE	54	
	Another body is pulled into a shallow grave.		*
			CUT TO:
55	EXT. - KAREN VILLAGE - BURMESE JUNGLE - NIGHT	55	
	Burmese SOLDIERS beat young boys and haul them away by their hair.		
	And a pair of KAREN GIRLS are kicked to the ground and sexually assaulted.		
	HUTS are set afire by PORTABLE FLAME THROWERS, likewise a mother and child.		*
			*
			CUT TO:
56	EXT. - JUNGLE	56	
	A fourth and fifth body are heaved into the wet graves by RAMBO, whose eyes are ablaze.		*
			*
			CUT TO:

57 EXT. - KAREN VILLAGE 57

MAJOR PA TEE TINT watches the slaughter with an imperturbable calm. *

SARAH attempts to shield an older woman who is being unmercifully beaten. A SOLDIER tosses her aside and BAYONETS the woman.

CUT TO:

58 EXT. - JUNGLE 58

RAMBO roughly hoists up the DEAD PIRATE CAPTAIN by his shirt and glares into his lifeless eyes. He bitterly casts the thief into his final resting place. *

CUT TO:

59 EXT. - KAREN VILLAGE 59

A SOLDIER fires at a fleeing Karen man who cradles his son in his arms. THE BULLET PASSES THROUGH BOTH BODIES.

CUT TO:

60 EXT. - KAREN VILLAGE 60

A pair of soldiers beat a woman to her knees and snatching up her two young children, heave them into the inferno of a burning hut.

CUT TO:

61 EXT. - JUNGLE - LATE AFTERNOON 61

The pair of SNAKE CATCHERS nervously observe RAMBO pouring gasoline across the deck of the PIRATE'S BOAT. Once done, he fires up a stick match and ignites the fuel. It storms across the deck finally igniting in a gust of flames. Leaping overboard, he trudges toward shore. *

With his mind boiling with a spectrum of conflicting thoughts, he suddenly turns and heaves his trademark knife into the flames and departs without a backward glance. *

Smoke drifts across the ravaged village. BODIES are strewn everywhere.

Every several seconds the sound of a sporadic rifle fire is heard.

The remaining MISSIONARY WORKERS have been dragged to the edge of the burning village. They are held at gun point while MAJOR TINT silently inspects the terrified Americans. Only the groups leader, MICHAEL BURNETT has the nerve to speak out.

MICHAEL

We're no threat - We come in peace, we only brought necessities for these people to live - We're no threat, we're not political.

Oblivious, TINT inspects the crucifix around MICHAEL'S neck, then inspects an identical one around SARAH'S. TINT thinly smiles then gestures to a trooper who brings a whaling infant forward and TINT takes the child in the crook of his arm and paces along the MISSIONARIES.

MICHAEL (CONT'D)

Please, don't do this! Let him go! You sick son of a bitch, what are you trying to prove?!

MICHAEL receives a rifle butt to the back of his neck, sends him crashing to the ground.

SARAH

No!! Don't hit him again! Please!

TINT steps over MICHAEL as he almost gently holds the anguished boy cradled against his shoulder.

SARAH (CONT'D)

(stepping forward)

Don't do this.

The SOLDIERS have their rifles trained on the center of every missionaries face. TINT steps to the berm of a rice paddy. Gently patting the child, he glares into the eyes of the terrified Americans. Satisfied he has their undivided attention, he calmly tosses the child into the brown, stagnant waters of the rice paddy.

Everyone freezes except SARAH, who lunges forward into the brackish waters. The TROOPERS prepare to fire on her but are called off by TINT, who coldly stares at SARAH, who now cradles the hysterical child in her trembling arms. At wits end, SARAH breaks down and sinks to her knees in mud.

38.
*
*
*
*
*
*

CUT TO:

63 EXT. - SNAKE VILLAGE, LONGBOAT - NIGHT

63

The river is calm and abandoned. The sounds of the "Snake Show" being performed in the small thatched area drift out into the night.

We see RAMBO's longboat moored among the other boats. The moon hangs low in the cloudless night... Lost deep in thought, he sits frozen in thought as his shadow cast across the boat's deck.

CUT TO:

64 EXT. - JUNGLE - ONE WEEK LATER - MORNING

64

A beautiful sunrise exposes the grandeur of the dense JUNGLE LANDSCAPE. The terrain is thriving with forest sounds.

CUT TO:

65 EXT. - BURMESE ARMY COMPOUND - MORNING

65

The jungle's growth gives way to a MILITARY BIVOUAC set into the green terrain.

SOLDIERS are seen washing themselves outdoors in a crudely constructed sanitation area... In the GUARD TOWER, a young soldier keeps lookout.

A group of very young CONSCRIPTED (12 to 14 years old) SOLDIERS still partially dressed in their civilian clothes are being harshly instructed in military subordination as they are lined up in single file. The instructor slaps one of the recruits.

MICHAEL BURNETT and the other three remaining male Americans are pinned against embedded poles with their arms tied painfully above their heads. Their face have been beaten.

Two bamboo TIGER CAGES house FIVE badly abused Burmese women. Their tattered clothes and debauched expressions speak volumes.

Two soldiers exit TINT'S hut dragging SARAH who's obviously been sexually assaulted. She is lead by a hemp rope tied like a collar around her neck. She is thrown into a TIGER CAGE beside the Major's hut.

The American men, except for MICHAEL stare in numb disbelief that this nightmare is happening. Only MICHAEL yells out a stream of defiant curses. A moment later, the MAJOR steps into view. Framed in his doorway, he glares at the miserable Americans, while buttoning up his shirt.

66 EXT. - MAE SA SNAKE FARM - DAY 66

RAMBO and his men are off-loading several sacks of freshly captured snakes.

He is approached by the two PLAIN-CLOTHED THAI MEN previously seen with BUMGARDENER. They converse and RAMBO sighs in exasperation.

CUT TO:

67 EXT. - DUKE'S RESTAURANT - DAY 67

The American Restaurant is in a fairly active vicinity of the city.

BUMGARDENER (O.S.)

Rightfully Reverend Marsh is upset, likewise his congregation, that fellows of their church group have gone missing.

CUT TO:

68 INT. - DUKE'S - DAY 68

ED BUMGARDENER, the hard-bitten, LATE 50's official of the "Overseas American Activities Bureau," sits at his table. His two THAI CO-WORKERS sit at a table nearby nursing a bottle of Coke.

BUMGARDENER (O.S.)

- Even though they crossed the border illegally.

A nervous looking, prematurely-aged 55 year-old minister from Colorado named ARTHUR MARSH is on the other side of the table.

BUMGARDENER (CONT'D)

But you knew all that, right?

BUMGARDENER drinks a Pepsi through a straw and stares across at RAMBO who stands in a doorway.

RAMBO breaks taunt eye contact with BUMGARDENER and glances at REVEREND ARTHUR MARSH.

ARTHUR

(flustered)

A humanitarian mission isn't trespassing.

RAMBO nods his acknowledgement.

ARTHUR (CONT'D)

And they never came back. They've just disappeared.

BUMGARDENER

...That happens when you go where you don't belong.

ARTHUR

(gathering himself)

But it shouldn't happen - Not just to people from my congregation, but any organization volunteering their time.

BUMGARDENER

(to RAMBO)

Order something. Ribs, fries, it's the only American food in the country, our safe harbor. Go ahead, order, it's nice to eat something that's not looking back at you for a change.

BUMGARDENER glances at RAMBO who stares out the window, his mind racing.

ARTHUR

(flustered)

I've requested help from the embassy, from international aid groups, and they all say I need more proof there was an actual abduction.

BUMGARDENER

That's because they weren't abducted, they weren't kidnapped, they were taken prisoner, because they were someplace they shouldn't have been.

ARTHUR

Can we finish this conversation at your office?

BUMGARDENER

This is my office.

(taps his temple)

It goes where I go - Sittin' across a desk won't make this feel anymore official.

RAMBO

Why am I here?

BUMGARDENER

We'll get there.

ARTHUR

(exasperated)

We've gotten donations from our members and I've even mortgaged my home just to get here - Our people need to come home and I feel responsible because I should have been with them. I believe they're all alive, and I'm not leaving without them.

BUMGARDENER faces RAMBO.

BUMGARDENER

(to Rambo)

I told him to expect no 'official' help from the local or U.S.

(MORE)

Government back home 'cause no matter how
 ya spin it, they, meaning you and all
 groups making illegal border crossings
 can't be supported for any reasons -
 people shouldn't be looking through other
 people's 'garbage and not expect to get
 bit by things living in there... Anyone
 want anything? Dessert maybe?

ARTHUR shakes his head 'no.'

BUMGARDENER (CONT'D)

No, fine, more for me.

(He motions for the waiter to
 bring him over his
 specialty, carrot cake)

Anyway, the Reverend's group has made
 contact with the K.N.L.A. rebels -

ARTHUR

They're not rebels -

BUMGARDENER

(angered)

Anybody who opposes a presiding
 government -

(the cake's placed in front
 of him)

ARTHUR

- An illegal government, they're Freedom
 Fighters.

BUMGARDENER

(to waiter)

Wrap it up, I'll have it tonight.

(tensely to Rambo)

Officially we're not involved here,
officially I'd like to kick this matter
upstairs, but there is no "upstairs,"
"upstairs" has more important issues to
 deal with, so in my lap this gift is
 dropped. A guide from the Karen 'Freedom
 Fighters' will do a "meet and greet,"
 they know his people are being held. Now
 to why you're here. The overland route is
 too hot so it's river travel again.

(pauses to drink)

You'll be taking five 'free-lancers'
 along, five's the max because the
 Reverend's budget can't handle more than
 five men for 24 hours.

RAMBO

What men?

BUMGARDENER

I've arranged for five local mercs who have 'in country' experience at handling clandestine ops to lead the parade - so the sooner you ship off the sooner we can end this.

He sips his drink and eyes RAMBO.

ARTHUR

It'll end when they're back at home -

BUMGARDENER

(sharply)

You shouldn't give ultimatums; it's bad manners - you're over there, we're over here. 'There' doesn't give ultimatums to 'here.'

(to Rambo)

The trouble is these "cherries" come over here and believe the whole world works like their 'neighborhood.' We've got 'differences' here. We work here to keep everything 'balanced.'

ARTHUR

This conversation isn't necessary.

BUMGARDENER

It is, I live it every day, you don't, so here's the rules of the "jungle" Reverend. They don't bother us, we don't bother them. You know what people get by sticking their noses into other people's lives? They either get extremely fucked up or they get definitively dead.

RAMBO rises and abruptly exits.

BUMGARDENER also rises and with brewing agitation, drops the empty bottle into the trash can which resounds loudly in the metal receptacle as he exits.

CUT TO:

69

EXT. - DUKE'S- DAY

69

River's at the entrance. *

BUMGARDENER *

Leave and I'll have you coolin' your
ass in a cell! *

BUMGARDENER approaches. *

BUMGARDENER (CONT'D) *

I told you the first time to take a
pass, ya didn't, now you're in it. *

RAMBO

I'm in nothin'.

BUMGARDENER *

Sure you are.

RAMBO glares at him.

BUMGARDENER (CONT'D) *

And what's your problem? An old war dog
like you should welcome the rush, I
would, but I'm stuck here pickin' up
other people's shit, so enjoy the trip,
but here's the other side of this coin,
you don't have to do a damn thing, it's
almost a free country, but turn your
back, you better pack your stuff and
shred the passport 'cause you're out of
this place on the first thing moving,
this I promise. *

RAMBO starts to move away - BUMGARDENER stops him -
RAMBO seizes his hand firmly. *

BUMGARDENER (CONT'D) *

Nice grip - Try a little harder maybe
you can break it - *

(gets almost nose to nose
with Rambo) *

Uptight son of a bitch, aren't ya? You
can drop the 1000 yard stare, I've seen
it before. Another cruise upstream got ya
thinking...Afraid of opening 'that' door?
You opened it when you wasted those dirt
bags up river - *

(Rambo's taken aback) *

(MORE) *

There's no secrets anymore, I told you
that before. BUMGARDENER (CONT'D)

45. *

RAMBO releases his hand.

BUMGARDENER (CONT'D)

But what're you even thinkin' about it
for? Jump on this, get back in the
game, I would if I could. But if ya
wanna keep pretendin' you're one of the
"civilized," fine, you don't put
"knuckles on the ground," just sail the
mercs up-river, so they can bring
what's left of his flock back home. And
get this God squader, and the 'boys'
upstairs off my back.

(half serious)

I've just about hit the wall dealing with
low level crap, it's beneath me, so don't
be the one to push me over the edge, I'm
getting overly sensitive by the hour. You
got two seconds to think about it.

RAMBO

If I go, it's 'cause I wanna go.

BUMGARDENER smiles. He likes RAMBO in spite of
himself. RAMBO exits.

BUMGARDENER

...Sure soldier. Sure.

CUT TO:

70 EXT. - JUNKYARD - DUSK

70

RAMBO is searching through a pile of scrap metal until he
comes across a PIECE OF SPRING STEEL belonging to an old
piece of cut suspension.

CUT TO:

71 EXT. - SMALL FOUNDRY - NIGHT

71

Two grimy THAI WORKERS smoke and watch RAMBO remolding a
piece of spring steel that is glowing red from a small,
crude FURNACE. Placing the steel on an ANVIL, he begins
to pound away.

(DISSOLVE TO:)

WIDE SHOT: The FORGE is still glowing as RAMBO continues
to pound away. The steel is being reshaped as a KNIFE.

As the metal cools, he shoves the BLACKENED BLADE back 46.
into the furnace.

(DISSOLVE TO:)

BLADE: The knife is being fashioned into a brutal looking
instrument that resembles half knife, half cleaver. Beads
of sweat pour down RAMBO'S face, as he continues to forge
the blade.

(DISSOLVE TO:)

The steaming blade is removed from a 50 GALLON DRUM
filled with grimy water. It's shape is unique and deadly.

Placing the blade in a VICE, RAMBO begins to drag a FILE
across it's cutting edge.

CUT TO:

72 EXT. - STREET - DAWN

72

The sun is beginning to rise on the neighborhood housing
the FORGE.

CUT TO:

73 INT. - FORGE - DAWN

73

RAMBO is wrapping the reinforced handle with BLACK STICKY
TAPE...The THAIS are asleep. RAMBO completes the job and
holds the knife up for inspection. Seeing a stocky shaft
of BAMBOO, he whips the blade across the wood, cleanly
severing the shaft.

CUT TO:

74 EXT. - RIVER - DAWN

74

RAMBO'S longboat creates a wide wake on the
brownish river. RAMBO is at the helm. His crew,
the two THAI SNAKE HUNTERS are extremely anxious.

*

Situated in the rear portion of the boat are five
mercenaries.

They are DIAZ (38), Panamanian, tan, easy-going,
loves to battle.

LEWIS (35-40), British, and former S.A.S.
Commando. **Big and intimidating.**

*

SCHOOL BOY (22-25) - the youngest of the lot. Six feet tall, lanky, mysterious and strong enough to carry half his body weight in ammo, a crack sniper. The eyes behind his glasses are a mixture of animal cunning and technical intelligence.

*
*
*
*

REESE (30) - Black, nicknamed "The Iceman," tough as nails, three tours in Iraq.

EN-JOO (28-30) - Japanese.

*

LEWIS is holding court with the other professionals. They laugh amongst themselves. SCHOOL BOY, the youngest of the group sits alone, oiling up his sniper rifle.

*

Staring out at all the endless landscape, ARTHUR sidles up to RAMBO.

RAMBO stares straight ahead.

ARTHUR

How much longer do you think it is?

RAMBO

Few more hours.

ARTHUR

Thank you.

He starts to walk off.

RAMBO

How long's Sarah been with your church?

ARTHUR

About eight years, why?

RAMBO

She have a good life back home?

*

ARTHUR

Yes, I'd call it good - She has a fine job with the city, a successful fiance who's an attorney for a large insurance company - very supportive.

*
*
*

RAMBO

That right?

*

ARTHUR

Yes, I'd say that.

*

RAMBO
 Why isn't he here? *

ARTHUR
 (confused)
 He's here in spirit and helping
 financially.

RAMBO
 (low)
 ...Yeah. *

ARTHUR feels RAMBO'S aloofness and moves off. DIAZ
 moves in.

LEWIS
 The guys always preachin' somethin' - A
 pain in the ass. You goin' full out? The
 quicker in, the quicker we're back, know
 what I'm sayin'? You hunt snakes up this
 way?

RAMBO nods.

LEWIS (CONT'D)
 Whatever ya hunt them for. *
 (glancing around) *
 Don't look like there's much money in it. *

REESE
 A lotta fools get bit in this country -
 Ever get nailed? One of them Cobra's *
 ever get a hold of you? *

RAMBO
 Once.

REESE
 An' what happened?

LEWIS
 (calls out)
 Snake died of boredom! *
 (walks off)

RAMBO ignores the joke at his expense and motions
 for one of the Thai SNAKE HUNTERS to take the
 helm.

He moves to the bow of the boat and surveys the
 river ahead.

Off to the side is SCHOOL BOY, who is meticulously cleaning his large sniper rifle. RAMBO studies the impressive weapon.

49. *

SCHOOL BOY

(cool and modest)

How ya doin'? My name's Kyle, but they call me 'School Boy.' It's a name they stuck me with a few years back in sniper school.

RAMBO

'School Boy?'

SCHOOL BOY

Yeah, I know I'm passed it but my mates won't stop callin' me it no matter how many people I shoot.

RAMBO

...Yeah?

SCHOOL BOY

Ever see a weapon like this?

RAMBO

...No.

SCHOOL BOY

There's not many around - maybe a few deployed out there in the N.A.T.O. Special Ops community.

RAMBO eyes the terrain. SCHOOL BOY keeps polishing.

SCHOOL BOY (CONT'D)

It fires a 408, 419 grain projectile over 3000 yards. New technology it blows the old 50 CAL Sniper Rifle away. On a good day I can place the info in here.

(Points to a small palm size computer)

Windage, elevation, slant angle, air temp, throw in a little correction for muzzle velocity, and barrel twist rate and a good shooter can make head shots at 2500 yards. Engage the enemy at a distance greater than they can engage you, and you'll live to a ripe old age.

RAMBO nods and keeps staring straight ahead.

RAMBO
Sounds about right.

SCHOOL BOY
You ever in the Army?

RAMBO
...No.

The boat turns round the bend and reveals the PIRATE'S BOAT which is burned and half submerged on the opposite bank.

ARTHUR
What happened there?

LEWIS
Somebody fucked with somebody, I'd say.
(Dissolve)

75 EXT. - RIVER'S SHORE - AFTERNOON

75

A wide shot of the LONGBOAT as it drifts close to shore.

76 EXT. - RIVERBANK - AFTERNOON

76

RAMBO maneuvers the boat close to the river bank. The SNAKE HUNTER lowers a wooden plank as a small 25 year-old KAREN GUIDE appears from the dense growth. His name is MYINT. Beside him is a BOY no more than 10.

RAMBO watches as the mercenaries begin to disembark.

LEWIS
That the guide? That's all the bodies the rebels are putting up, one man and a bloody kid. Shit we're off on a good foot, whatta ya think?

REESE
I'm not likin' it.

DIAZ
What?

REESE
I'm just not likin' it.

Lost in thought, **RAMBO** directs one of the SNAKE HUNTERS
to drop the mud anchor. *

ARTHUR and the mercenaries approach the KAREN
GUIDE and BOY.

ARTHUR
I'm Reverend Marsh - We've contacted
you through the "Free Burma Rangers."

MYINT
(nods)
Yes, **my** name is Myint, this is Tha. *

REESE eyes the little guide holding a thirty-year-
old A.K. 47, and looks sceptical.

REESE
You all they send?

MYINT
Yes. *

REESE
I was expecting more back up. *

MYINT
Many men needed to help move villages,
I know where you need go. *

CUT TO:

77

EXT. - SHORELINE - DAY

77

RAMBO pulls up the mud anchor. The engine turns over.
...The boat begins to drift away.

MERCENARIES stand with MYINT the guide and the kid
as they secure their gear.

LEWIS
The kid, what's up with that?

MYINT
He with me - good tracker.

DIAZ
Why you need a tracker? *

REESE
You know the exact location, right? *

MYINT

Ten kilometers west, two north.

LEWIS

We wanna get there by dark - Don't need to be humpin' through this shit at night.

DIAZ

How many soldiers they got in this place?

KAREN GUIDE

Hundred, maybe not so many - More soldiers, new soldiers come tomorrow.

REESE

More? He say a hundred now?

DIAZ

Yeah.

ARTHUR

Please, let's go then.

MYINT

(moving)

We go now - We good 5 - 6 hours.

LEWIS

Wait up!

(to ARTHUR)

Let's get this all straight - We didn't come here to engage nobody, so if we can extract your people, we will, but no fire fights, either it's in and out clean, or nothing.

LEWIS turns in mid-sentence to see. RAMBO jumping off the boat and wading to shore.

DIAZ

What's he doin'?

LEWIS

(towards RAMBO)

Hey, what're ya doin'? We forget somethin'?

REESE

Let's get movin' -

LEWIS
 Why ya here? Somethin' wrong?

RAMBO walks over to the men. He has his knife hanging from his belt and a longish black pouch that contains his collapsible BOW and ARROWS. His newly made knife is in an old sheath with the tip cut off to make room for the new knife's broad tip.

LEWIS (CONT'D)
 Hold up.
 (to RAMBO)
 What're ya doin'? You're supposed to be waiting with the boat, right?

RAMBO
 It'll be nearby.

REESE
 Where?

RAMBO
 In a tributary -

LEWIS
 Your job's watchin' the boat, you're the boat man.

RAMBO
 My friend'll stay with it. It'll be alright.

DIAZ
 How we know that?

LEWIS
 I mean, what're you doin'? This ain't a fuckin' nature hike -

RAMBO
 I won't slow you down.

LEWIS
 Maybe, but I like knowin' a white man's waitin' on the boat, not some dinks.
 (Rambo tenses)

EN-JOO eyes LEWIS.

EN-JOO
 Enough talk - Let's fuckin' move.

ARTHUR

Yes let's go, can we?

*

REESE

Let 'im walk with Arthur in the back -
Keep your ass up, 'cause nobody's
waitin' for nobody.

*

LEWIS

Believe that.

*

*

RAMBO remains silent as the group moves off.

SCHOOL BOY

Lewis is alright - Just a few personal
problems - He's not well-adjusted like
me.

*

*

*

*

SCHOOL BOY gestures to come along which RAMBO does.

*

78

EXT. - SWAMP - DAY

78

The RAIN has stopped and the group moves along the
edge of a swamp. Several wild buffalo which appear
as if melting away, glare at them as they pass.
The men prepare to shoot if necessary. The KAREN
GUIDE MYINT, speaks. LEWIS is very tense. His eyes
are wide with anticipation.

KAREN GUIDE

...Don't look - They charge.

REESE

Hear that sound?

*

*

DIAZ

What sound?

*

*

REESE

Lewis' ass slammin' shut.

*

*

LEWIS

Fuck the buffalo and you too.

*

*

79

EXT. - JUNGLE - LATE AFTERNOON

79

The group passes a LARGE HUT that lay rotting in
the jungle. Above them SHRILL MONKEYS leap from
branch to branch, angered by the INTRUDERS. RAMBO
is keenly observing the terrain.

...In the distance a group of ten weary Karen refugees trudge towards the border...

EN-JOO

Who are they?

MYINT

...They try to go to Thailand.

80 EXT. - RIVER - DAY 80 *

Deep in the forest, THE MERCENARIES cross along the river that emanates from a LARGE WATERFALL. *

81 EXT. - JUNGLE CAVES - LATE AFTERNOON 81 *

The group passes a series of CAVES with TARPS and PALM BRANCHES covering the entrances. The guide MYINT, points to a LARGE ROCK FACE. In the crevices are three families of displaced KARENS. The people are filthy and exhausted. They duck inside as the men pass. *

MYINT

Many people hide here - Too tired to walk no more.

LEWIS

That's their problem. *

ARTHUR

You shouldn't say that. *

REESE

You paid for his time not his mind. *

SCHOOL BOY

(low) ...What mind. *

LEWIS

I heard that, School Butt. *

DIAZ smiles. RAMBO studies the caves as he passes as if making a mental blueprint. *

82 EXT. - JUNGLE - AFTERNOON

82

The group glistens under rivers of sweat as they trudge through the incredible humidity. They pass around the huge rusted structure.

LEWIS
For fuck's sake.

It is the 12,000 POUND 24 FOOT LONG, TALL BOY BOMB used by the BRITISH in 1944.

REESE
What's that piece of shit doin' here?

*
*

MYINT
(stepping around the bomb)
...Very old - never explode - called
"Tall Boy."

*
*

LEWIS
I can see that.

*
*

MYINT
They drop by English on Japanese when
they fight here.

*
*
*

LEWIS
(eyeing the monster)
Got us a History major.

*

MYINT
Stay off trail, many mines on both
sides.

RAMBO notes the huge bomb as he passes.

83 EXT. - FOREST LINE - AFTERNOON

83

The group emerges from the tree line and sees several rice paddies below. They head in that direction.

84 EXT. - RICE PADDY - AFTERNOON

84

They cross the dike of a RICE PADDY.

MYINT

Look down - Mine everywhere -
 (pointing)
 Your people taken over there.

SCHOOL BOY

...Check it out.

LEWIS and REESE turn and see a torn boat with a rotting
 foot still in it.

They look down and see a bloated, deteriorating
 bodies of 3 KAREN PEASANTS floating in the
 brackish water...It starts to lightly rain...the
 young boy looks on, expressionless.

85

EXT. - VILLAGE - AFTERNOON (RICE PADDY)

85

Remnants of a half-dozen huts are still visible.
 90 percent of the place is just scorched earth.

Everyone is on high alert as they spread out
 scanning the area in every direction for possible
 snipers. Looking through his scope SCHOOL BOY sees
 a vision that makes his blood run cold.

SCHOOL BOY

Shit...

It is TWO KAREN MEN and a WOMAN hanging from a
 tree. Two by the neck, one by the feet.

Scanning the area he sees TWO HEADS impaled on a bamboo
 pole.

REESE

(low)

I've seen some shit, but I never seen
 nothin' like this.

LEWIS

...Hell no.

As they cautiously approach the impaled HEADS, the
 rain increases.

ARTHUR

This is beyond anything I ever thought -
It's horrible. What happened?

MYINT

Army come, kill everything. Leave all
this to say "No come back."

They come across the MALE KAREN VILLAGER that was
crucified **on the ground**. They cover their noses
from the stench. Myint speaks to the young boy,
who nods and takes off.

MYINT (CONT'D)

...send him back - **not to see**.

ARTHUR

No one should see this! **Should we bury**
them? It's the right thing.

LEWIS

I ain't a grave digger for strangers.

DIAZ

It's right to do!

LEWIS

Then do it!

The men approach the dead and rotting KARENS.

MYINT

Mine everywhere 'round dead, we can not
bury **now**. **Don't go near**.

Off to the side, ARTHUR is silently praying for the dead.

ARTHUR

We should go on since there's nothing we
can do here.

RAMBO stays back and keeps a trained eye on the
SURROUNDING LANDSCAPE. **Bloated dogs and cattle lie**
rotting in the sun. Wild rooster roam the killing zone.

REESE

Go on?

ARTHUR

Yes -

RAMBO glances into a burnt hut and sees blackened bones.

REESE

Go on to what? They even killed the
fuckin' dogs! Nobody's alive after
this!

ARTHUR
We don't know that!

REESE
I know it.

ARTHUR
You at least have to have a look!

EN-JOO
I think they're all dead.

ARTHUR
At least you have to do that! How much
further?

MYINT
Three kilometer.

ARTHUR
You have to try and get them.

LEWIS
We don't have to do shit.

DIAZ
- This wasn't part of the plan -

REESE
Man told us there was a "few" Burmese not
no hundred strong.

RAMBO
(overriding)
You took the man's money.

LEWIS
Hey, this is none of your fuckin'
business, you shouldn't even be here!
(to Arthur)
We get there an' see what's what -
(to group)
If it's not lookin' right, anything is
off, we fuck off.

In the distance we hear the sound of an
approaching MILITARY TRUCK.

MYINT
Army! Go!! Go!!

ANOTHER ANGLE

LEWIS and the others scramble to see over as the TRUCK comes into view.

RAMBO ducks into a safe spot.

ARTHUR'S eyes are as wide as saucers.

REESE is beside him, cradling his weapon.

REESE
Hold it together.

86

EXT. - ARMY TRUCK

86

The truck stops and four soldiers get out leading five KAREN PRISONERS. They shove them to the edge of the mined rice paddy.

87

EXT. - TREE LINE - AFTERNOON

87

ARTHUR and the mercenaries observe as the KAREN PRISONERS are shoved forward and kicked to their knees.

RAMBO unslings the pouch from his shoulder and removes his compact bow.

The SOLDIERS loudly debate and money is waved, indicating a BET is being wagered.

The mercenaries watch in dismay as the PRISONERS are shoved into the murky water.

RAMBO now commences to snapping the black combat arrows together.

The doomed PRISONERS beg for their lives. A SOLDIER smacks one and the other prisoners feet are shot at. They are pulled upright and ordered to run. Terrified, they do.

The MERCENARIES watch the brutal sight.

ARTHUR
Can't we do something?!

LEWIS
What happens when those ass holes don't come back?

ARTHUR
Something has -

LEWIS

(grabbing his face)

- Shut up!

*
*

The PRISONERS are running for their lives. Their eyes bulge in terror knowing each step could be their last. The murky water splashes up into their faces as they reach the middle of the RICE PADDY.

The SOLDIERS loudly goad them on.

Gliding stealthfully through the tree line, RAMBO focuses on the soldiers as though he were a lion, and they, intended prey.

ARTHUR and the MERCENARIES watch this drama unfolding.

Miraculously, the KAREN PRISONERS arrive at the OPPOSITE side of the lethal rice paddy. Exhausted, they are barely able to breathe.

RAMBO has moved within killing range.

The SOLDIER angrily pays off a bet - Then loudly insists on making another bet. Once done the SOLDIERS yell for The RACERS to rise and run back the other way.

The SOLDIERS fire shots and one KAREN PRISONER weakly musters the strength to defiantly face the infuriated soldiers. He drops to the muddy ground and begins to pray.

Without removing his eyes from the intended target, RAMBO places the arrow on the taunt bow string and slowly draws it back.

The incensed SOLDIER jams the muzzle of his rifle against the prisoner's head and prepares to pull the trigger. Suddenly a HISSING SOUND is heard and a black ARROW penetrates the soldier's back and protrudes from his chest. The SECOND SOLDIER is attempting to un-shoulder his rifle when another arrow fatally buries itself through his body.

The THIRD soldier is almost killed simultaneously. The FOURTH SOLDIER tries to get to his rifle, but can't and runs.

RAMBO buries an arrow in his back. The soldier staggers forward and steps into the rice paddy. With his last dying breath he turns and curses RAMBO, who lets another arrow go, which sinks into the defiant soldier's chest. He falls forward and collapses on a LAND MINE. His

shattered body is blown upwards then crashes to the muddy⁶²
earth.

The stunned MERCENARIES rise from their cover.

LEWIS (CONT'D)
(re: Rambo)
What the fuck was that? *

ARTHUR steps out into the open, aghast at what
he's witnessed.

88 EXT. - RICE PADDY - LATE DAY

88

RAMBO'S removing the arrows from the soldier's
body as the mercenaries dash over.

REESE
Yeah, who the fuck are you? *

He ignores LEWIS and the awe struck mercenaries
and addresses the KAREN GUIDE.

RAMBO
(in Thai)
How long before they go missing?

KAREN GUIDE
(in Thai)
Three hours - four hours.

REESE
Where'd you learn that shit? *

RAMBO
You're ready to move?

LEWIS
"Move!?" Move to what? *

REESE
(to bodies)
When these motherfuckers don't show up,
they're gonna hunt our asses down an'
we're gonna be layin' down here all
fucked up - I don't know about nobody
else, but I got family, I got people
worth stayin' alive for, that need my
ass. *

LEWIS

We're done - We're outta here, **let's
get back** to the boat, let's go!! C'mon,
we don't need this shit -

RAMBO

If you take a man's money, a **good man**
keeps his word.

LEWIS

'Good man?' Keep fuckin' with me, I
swear on my kid's eyes, I'll kill ya!

RAMBO draws back his bow. The arrow tip is inches from
LEWIS' face.

LEWIS (CONT'D)

What you doin,' man? What ya doin'?

RAMBO

Ever kill anything up close? Ever kill
anything at all?

SCHOOL BOY

Anyone who leaves is gutless, we've been
in deep before.
(faces Rambo)
I'm in.

RAMBO lowers the bow and moves towards the Karen
prisoners.

SCHOOL BOY (CONT'D)

So what's your call?

RAMBO

We're gettin' into that compound.

SCHOOL BOY

How?

RAMBO

(gestures to the dead soldiers)
...Strip 'em and sink 'em.

RAMBO and **SCHOOL BOY** go to the fallen soldiers and
begin to unbutton their uniforms ...After a moment
of contemplation REESE steps forward to help DIAZ
followed by EN-JOO.

LEWIS starts to walk away, reconsiders then
reluctantly approaches the other mercenaries.

89 EXT. - JUNGLE - NIGHT - FOGGY 89

Several shots showing the intimidating misty landscape. Jungle sounds fill the night.

90 EXT. - ARMY BARRACKS - NIGHT - FOGGY 90

Situated in a clearing in the forest is an Army compound of sorts. It's not your normal compound. It's more of a BIVOUAC area with tents and LARGE THATCHED HUTS, GUARDED BAMBOO CAGES. KAREN PRISONERS reside in several of these cages.

91 EXT. - MAJOR TINT'S RESIDENCE - NIGHT 91 *

This is a LARGE HUT with a small bamboo cage several feet from its entrance. The few lights seen are mostly KEROSENE operated and the electric lights for the guard tower are lit by an antique GENERATOR.

In the BAMBOO CAGE beside TINT'S hut is SARAH. She appears drawn and absolutely spiritless. Her face reveals bruising.

A pair of listless GUARDS smoke cigarettes and chat in front of another cage holding SEVERAL more FEMALE KAREN PRISONERS...

A disheveled GUARD approaches, dragging a physically exhausted YOUNG KAREN WOMAN. He opens the cage and heaves her in.

One of the SEATED GUARDS flicks his cigarette at the woman, then grabs another young KAREN WOMAN from the cage. She pleads for mercy. The soldier roughly seizes her and shoves her into a shadowy hut. *

92 EXT. - JUNGLE COMPOUND - NIGHT 92

Headlights belonging to the MILITARY TRUCK cut through hazy darkness. It pauses at the COMPOUND'S entrance.

A SINGLE GUARD lazily steps forward and waves the truck through.

MYINT, the KAREN GUIDE and one of the KAREN PRISONERS are in the front seats of the truck.

They are wearing the DEAD SOLDIERS' uniforms.

In the rear bed of the truck are RAMBO and the MERCENARIES.

93 EXT. - JUNGLE - NIGHT 93

Watching from a nearby elevated outcropping is ARTHUR.

94 EXT. - COMPOUND - NIGHT 94

The mercenaries CAMOUFLAGED PAINTED FACES drift in and out of the shadows as the truck travels deeper into the compound.

As the vehicle slowly rumbles long, the MERCENARIES drop out ONE by ONE and immediately duck into protective areas.

The men spread out and begin searching.

95 EXT. - JUNGLE - NIGHT 95

ARTHUR observes the headlights of the truck down below. He can barely hide his mounting anxiety.

96 EXT. - COMPOUND - NIGHT 96

DIAZ peers through the bamboo bars of an empty cage and studies a guard passing by.

LEWIS and REESE dash behind a THATCHED HUT. Their alert eyes searching for the missionaries.

RAMBO sees faint light emanating through the slats of the hootch. He gazes inside. *A soldier is reading.* *

By the glow of a small LANTERN inside a BAMBOO HOOTCH, DIAZ sees THREE SOLDIERS playing a card game. One of the soldiers is no more than 15 YEARS OLD...DIAZ moves away. *

LEWIS and REESE arrive at the cage occupied by four KAREN WOMEN.

In the moonlight RAMBO sees the outline of a MAN propped up ON A THICK BAMBOO POLE like a scarecrow in a pig pen. Several PIGS grunt as they congregate at the base of the pole situated in the center of the pen.

*
*
*
*
*

Staring into the darkness RAMBO sees the bottom half of a man that has been MUTILATED and partially eaten. The dead man is MICHAEL BURNETT, the head American missionary.

*
*

SCHOOL BOY dodges a pair of young soldiers leading a terrified woman into a hootch... Jumping back, he sinks to his knees and spots several pairs of dead men's feet lined up in a row.

*

RAMBO moves away to the pig pen towards TINT'S hut.

SCHOOL BOY crawls to the trio of dead men. We see the deceased faces of THREE MALE MISSIONARIES. Their THROATS have been cut.

*

97 EXT. - JUNGLE - NIGHT

97

ARTHUR attempts to move closer to improve his visual vantage point.

He stumbles forward and tumbles onto a sharpened row of PUNJI STICKS hidden in the undergrowth that buries itself deeply into his thigh.

He nearly yells out in pain, but instinctively cups a hand over his mouth.

Upon closer inspection, we see there are numerous PUNJI STICKS lined up like a deadly picket fence.

98 EXT. - COMPOUND

98

The GUARD nearest the sound of ARTHUR'S muffled cry, freezes. He waits to hear more. Silence.

99 EXT. - COMPOUND - TINT'S HUT

99

RAMBO approaches TINT'S lodging. TINT watches a V.H.S. show (subtitled episode of "Miami Vice") on a twenty-year old T.V. He DRINKS and SMOKES.

Two OFFICERS in their T-shirts sit nearby also watching the show.

CUT TO:

SARAH

Lies curled in the bamboo 'Tiger Cage.' The ambient light from the hut reveals her facial contours.

CUT TO:

100 EXT. - JUNGLE - NIGHT 100

ARTHUR takes off his belt and attempts to stem the flow of blood from the nasty wound.

101 EXT. - COMPOUND 101

The GUARD is on full alert as he strains to hear. A SECOND GUARD approaches.

#2 GUARD

What is it?

#1 GUARD

Don't know -

The SECOND GUARD, who is in fact MYINT, the KAREN GUIDE, moves beside him and striking with the speed of a snake, covers the #1 Guard's mouth while simultaneously plunging a knife into his heart.

Lowering the dead guard, MYINT goes to the imprisoned women and open their cage.

The KAREN GUIDE looks around for the other mercenaries, seeing none, he follows the women. **They angle their tiny bodies through the punji stick fence.**

*

*

102 EXT. - COMPOUND 102

ARTHUR has stemmed the blood flow with his belt. Though in agonizing pain he manages to rise as he observes the dark compound below.

103 EXT. - COMPOUND 103

SCHOOL BOY meets up with LEWIS and REESE. *

SCHOOL BOY *

(gesturing)

Found three dead white guys -

REESE *

That's them - *

LEWIS *

We're out of here -

SCHOOL BOY *

- What about the others?

REESE moves off with LEWIS, leaving SCHOOL BOY hanging in mid-sentence. *

104 EXT. - COMPOUND 104

RAMBO moves to the hootch belonging to TINT. He spots what could be SARAH curled in a bamboo cage. He studies her sleeping face.

105 EXT. - COMPOUND 105

EN-JOO is concealed behind a hut when he notices LEWIS and REESE moving cautiously towards the entrance. He follows. *

LEWIS and REESE creep up on the half-dozing gate guard. They glance up at the GUARD TOWER, which is dark except for the outline of a guard. A red ember glows from his cigarette. *

They see EN-JOO and motion to him. With deadly calm EN-JOO stalks the guard then strangles him with a garotte. As the guard struggles for his life, EN-JOO drags him to the ground. LEWIS, REESE and EN-JOO take this opportunity to make their escape. *

LEWIS motions like he's going to follow after REESE and EN-JOO, but has a change of heart and back tracks into the compound. REESE and EN-JOO are stunned by this, but continue to beat a hasty retreat. *

The GATE guard's replacement, listlessly prepares to take up his watch. He calls out for his fellow soldier. No response...

106 EXT. - JUNGLE 106

EN-JOO and REESE hoof it to the crest and bolt into the jungle.

*

107 EXT. - COMPOUND GATE - NIGHT 107

The BURMESE GUARD flicks on a flashlight and scans the empty cages and raises a WHISTLE to his lips.

CUT TO:

108 EXT. - COMPOUND - SARAH'S CAGE 108

RAMBO is about to open the cage when the whistle jolts him upright. SARAH stirs in the cage. Opening her eyes, RAMBO is gone.

109 INT./EXT. - COMPOUND - TINT'S HUT 109

The shrill blast is strong enough to hear over the tape playing in TINT'S hootch. He and his fellow officer rise.

110 EXT. - COMPOUND - TINT'S HUT 110

RAMBO stands in the shadow behind TINT'S hut, as the men charge out the front entrance.

The SOLDIERS emerge weapons drawn. They stand riveted to the voice of TINT who yells for a status report. One SOLDIER rushes forward bellowing that prisoners are missing and a guard is dead.

CUT TO:

111 EXT. - COMPOUND PERIMETER - NIGHT 111

SCHOOL BOY ducks in the shadows. The compound is alive with angry troops.

*

He attempts to angle past the punji stick fence. 70.
He succeeds and barrels up the hill into the
jungle.

112 EXT. - JUNGLE

112

SCHOOL BOY rushes toward the locale where ARTHUR *
remains half hidden. *

As SCHOOL BOY approaches a terrified ARTHUR nearly *
jumps from the concealment. *

Wired, SCHOOL BOY almost mistakenly shoots him. *

ARTHUR
Find anyone?!

SCHOOL BOY *
They're all dead - *

ARTHUR *
- They can't be. *

SCHOOL BOY *
- C'mon, we gotta move! *

ARTHUR
Maybe you're wrong - Where's everyone
else!?

SCHOOL BOY *
They're dead! - Let's go!! *
(he pulls at Arthur)

ARTHUR
(pulls free)
You could be wrong!!

SCHOOL BOY *
(powerfully seizes his shirt) *
I'm not wrong; lets's go! *

ARTHUR struggles violently and they both tumble. SCHOOL *
BOY pins him. *

SCHOOL BOY (CONT'D) *
They're god damn dead! *

ARTHUR again struggles with all his might and SCHOOL BOY *
releases him. *

ARTHUR

(rising)

You could be wrong! You have to be wrong!

SCHOOL BOY realizes it's hopeless and takes off.

*
*
*
*

113 EXT. - COMPOUND

113

DIAZ attempts to make an escape from the back of the compound. A TOWER GUARD'S light nearly catches him in its beam.

Troops are rushing from both sides, but DIAZ escapes detection by diving under the huts.

Forty-five SOLDIERS, armed with weapons and hand-held lights, pour out of the gates.

TWENTY other soldiers pile into the truck.

RAMBO, hidden beneath a hut observes this and calculates his next move.

TINT climbs into an open-top Army vehicle. On the back is a .50 Cal. Machine gun. The vehicle speeds away.

The TRUCK is approaching the gate, RAMBO seizes the exact moment to roll from under the HUT, and duck into the shadows.

Bouncing headlights from the Jeep and army transport truck are seen passing below.

*

114 EXT. - JUNGLE - NIGHT

114

On higher ground, ARTHUR seeks shelter among rotted tree stumps as the troops approach.

115 EXT. - JUNGLE - NIGHT

115

A search party of ten Burmese troops spread out and walk in a parallel line towards ARTHUR.

*

116 EXT. - JUNGLE - NIGHT

116

The two MERCENARIES rush though the jungle...

REESE

This way!

*

117 EXT. - JUNGLE ROAD 117

The TROOP TRUCK continues to drop off TROOPS who chase after the panicked mercenaries. A pair of SEARCH DOGS and their HANDLERS also jump down from the troop truck.

118 EXT. - JUNGLE - STREAM 118

The KAREN WOMEN PRISONERS are running as fast as they can up the shore of the shallow stream. THREE SOLDIERS appear and see them. They aim their weapons.

Suddenly MYINT appears from behind a tree and cuts the unsuspecting SOLDIERS down. Once done he sprints after the women.

*
*
*
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*
*

119 EXT. - JUNGLE - WIDE SHOT 119

ARTHUR fights his tremors while curled beneath rotting logs. The stalking GUARDS quickly move past.

120 EXT. - JUNGLE PATH - NIGHT 120

The two MERCENARIES are ripping through the lower level growth near the rice paddy.

From several hundred yards behind them two RED FLARES burst high in the air turning the area crimson. Enemy shots ring out and TRACERS pierce the night.

The MERCENARIES flee toward the foliage at the other side of the RICE PADDY.

As they continue to flee, EN-JOO falls into a PIT-TRAP that is loaded with deadly PUNJI STICKS. He screams in agony. REESE has to make a life or death decision. He reaches down into the pit where EN-JOO'S legs and feet have been impaled.

*
*
*
*
*
*
*
*
*

EN-JOO

Go - Go - Save yourself!

They sprint off.

*

121 EXT. - COMPOUND - NIGHT 121

A pair of agitated guards continues to comb the area around the empty tiger cages.

As the beam of the GUARD'S flashlight moves past, RAMBO'S fleeting image is seen passing behind him;

CUT TO:

122 EXT. - COMPOUND - UNDER HUT - NIGHT 122

DIAZ is suspended in the support beams beneath a hut. After a Burmese soldier flashes his light underneath the hut, DIAZ drops down and plots his next move.

123 EXT. - COMPOUND - NIGHT 123

A backlit image of a guard moves past TINT'S hut. He flashes his beam into the bamboo cage that has been situated directly beside TINT'S hut. The beam reveals SARAH.

124 EXT. - JUNGLE - NIGHT 124

The marshy bank on the opposite side of the rice paddies appears calm as the rushing TROOPERS prepare to enter. A light FOG obscures the view.

*

Suddenly a GRENADE is tossed at the SOLDIERS. It erupts and two are blasted away.

*

*

Situated on a 90 degree angle, REESE and EN-JOO on his bleeding knees, unleash a tremendous amount of fire power and FOUR TROOPS are killed. TEN SOLDIERS fire back and unleash a tremendous amount of fire power. TRACER FIRE lights up the horrible carnage.

*

*

*

*

*

*

*

In the first two seconds EN-JOO is hit. REESE fires back with his grenade gun.

*

REESE gets hit in the neck, then in the body. Wailing in agony, he fires back.

Bellowing like an enraged beast, EN-JOO tries to rise to one knee, firing wildly until enemy bullets riddle his flesh.

*
*

REESE is dying but, in a valiant effort, rises to one knee, and pulls the pin on a grenade, but it slips from his bloody hand and he collapses on top of the explosive which blows his body several feet in the air.

*
*

CUT TO:

125 EXT. - FUEL DUMP 125

RAMBO slides up to a stack of fifty hundred-gallon drums of gasoline. He opens the tap on several of them, then slips away.

126 INT. - COMPOUND - NIGHT 126 *

LEWIS is seen moving along the inside of the compound.

*

127 EXT. - WEAPONS TENT 127

Creeping through the shadows, RAMBO flips back a canvas and reveals many cases of MUNITIONS, C-4 EXPLOSIVES, AND GRENADES. He quickly slips grenades into his fatigue pockets.

128 EXT. - JUNGLE ROAD - NIGHT 128

The TROOPER CARRIER slows down to pick up the successful soldiers as they prepare to return to the compound.

129 EXT. - COMPOUND 129

RAMBO moves through the compound, slipping silently past SEVERAL GUARDS who have sought shelter from the rain beneath huts overhang.

RAMBO moves past the body of MICHAEL BURNETT tied to a pole in the PIG PEN.

SARAH nearly suffers cardiac arrest when startled by a big hand sliding between the bamboo bars and covering her mouth. *She's pulled so close she can't see who's grabbed her, but feels his warm breath beside her ear.*

*
*
*

RAMBO
(whispering)
...It's alright, Sarah, it's alright.

*

He gently releases her and she finds herself staring bewildered into RAMBO'S *eyes*.

*

RAMBO (CONT'D)
(softly)
I'll get you out, I promise.

*

Opening the CAGE, he cuts the abrasive rope that binds her hands and she slumps against his chest in relief and gratitude.

RAMBO hears footsteps! Knife still in hand, he jumps back and ducks beside the hut just as a soldier turns the corner. The soldier flashes his light.

SARAH is caught in the dimming beam that cuts through the light rain.

Just before the alert soldier moves on, he quickly turns back and notices the CAGE DOOR is AJAR. He prepares to blow his whistle when a THROWING KNIFE slices through the rain and buries itself in his chest. The soldier crumbles and RAMBO quickly drags the body beside the hut.

RAMBO returns to the cage and prepares to remove the shell-shocked woman, when suddenly he is alerted by the sound of the transport truck and TINT'S vehicle traveling past swinging the gate.

RAMBO (CONT'D)
(whispering in her ear)
...You have to stay in there.

SARAH
(low)
*...No. Don't go. Please don't leave me!
Please!*

*
*
*

Confused, she tries to exit. He holds her back.

RAMBO

I won't leave - Promise. *

RAMBO moves away and slides under TINT'S hootch. A second later DIAZ slides under. Startled, RAMBO nearly impales him. DIAZ belly crawls beside him.

Peering out from beneath the porch, they sees SOLDIERS BOOTS tramping through the mud.

RAMBO motions for him to be silent.

As the truck grinds past, we see the bullet-riddled bodies of EN-JOO and REESE. *

RAMBO and DIAZ stare at the gruesome display. RAMBO'S eyes reveal nothing.

DIAZ lowers his head into the moist earth, realizing he's soon a dead man too.

SARAH looks on in horror. Covering her eyes, she slumps to the cage floor. It passes a HUT under which LEWIS is hiding. He closes his eyes, knowing that could be his fate too. *

TINT'S vehicle pulls up next to his hut. He strides to the CAGE holding SARAH.

Ripping open the door he snatches her hair, and slams her head up against the bamboo bars, all the while cursing in BURMESE.

Though only feet away, RAMBO and DIAZ are POWERLESS to act because of the close proximity of the other soldiers.

TINT yanks her from the cage and Sarah is heaved to the wretched mud. She suddenly bolts upright and flails at him. In her weakened state, she is viciously heaved to the ground. *

TINT and places a boot on her throat, as if to say, "Where is your fucking God now?!!"

RAMBO can barely contain himself. HE'S NEVER WANTED TO KILL ANYTHING SO BADLY.

TINT grabs her by a HEMP ROPE around her neck and yanks her upright. *

The splattering rain **creates rivets of mud that trail down her proud features.** Her expression is one of a calm resolve.

*
*

SARAH
...You can kill the outside - only that.

TINT tightens the rope and yells for two soldiers standing nearby to come forward.

TINT
(in Burmese)
Yours - Take her!

The TWO SOLDIERS rush forward and drag SARAH away.

RAMBO and DIAZ belly-crawl under the line of huts until they arrive at the locale where Sarah is being held.

RAMBO
Cover me.

SOLDIER #1 shoves SARAH onto his cot. With a growing sense of menace he pulls off his soaked shirt. The other soldier tightens the rope around her neck. SARAH still fights back.

RAMBO prepares to enter and thoroughly kill them, but a RIFLE SHOT breaks the momentum.

Outside, DIAZ cranes his head around the corner towards the shot.

CUT TO:

131 EXT. - COMPOUND 131

LEWIS watching soldiers run past while he stays hidden.

*

CUT TO:

132 EXT. - COMPOUND - FRONT GATE - NIGHT 132

In the fading rain we see a surreal vision of ARTHUR meekly stepping towards the gathering soldiers.

ARTHUR

(softly)

- I surrender - Can we talk, please? I surrender.

CUT TO:

133 INT./EXT. - HUT

133

Pulling on his shirt, SOLDIER #1 steps onto the front porch, then heads toward the commotion. #2 follows.

OFFICER #2 steps back in and seeing SARAH tied on the bed, decides to take advantage of this moment. He approaches the bed and stares down at SARAH, who's terrified eyes travel from the SOLDIER to something standing behind him. He turns, it's RAMBO.

*
*
*
*
*

Now face to face with the ANGEL OF DEATH, the soldier doesn't have a second to respond before the bridge of his nose is broken and shoved up into his brain.

*
*

RAMBO pulls SARAH to her feet then drags the body out.

*

The body lands near DIAZ who's eyes are riveted on the disturbance at the FRONT GATE.

RAMBO shoves the body under the hut.

CUT TO:

134 EXT. - FRONT GATE - NIGHT

134

Forty soldiers have gathered around ARTHUR, as TINT'S right-hand man, LIEUTENANT AYE muscles through the men and GLARES at ARTHUR who is beaten to the ground by one of the troops. He is yanked to his feet by a pair of soldiers.

LT. AYE

(in Burmese)

WHO ARE YOU, you son of a bitch! Where did you come from!!?

LT. AYE kicks ARTHUR'S legs out from under him. The minister crumbles to the mud.

ARTHUR
 ...Please. I just want to talk!

RAMBO, DIAZ and SARAH slip behind the huts. SARAH hears ARTHUR'S desperate voice.

SARAH
 It's Reverend Marsh.

ARTHUR
 (yells)
 Stop! Please stop! There's been enough killing, I just want them and we'll go. You're not savages, there doesn't need to be anymore killing - Please let me take them to their families!! They deserve that - Everyone's suffered enough!

*
 *

SARAH'S legs nearly buckle at the realization.

SARAH
 They'll kill him -

DIAZ
 - Stupid bastard.

SARAH
 Where are the rest?

RAMBO
 Dead.

RAMBO nods and she slumps against his shoulder.

*

ARTHUR, though terrified, musters up the will to hold his body and mind together.

ARTHUR
 If you're in charge - We can talk this out!! - We can! We're not that different.

TINT parts the crowd and glares into the man's face.

TINT
 (in Burmese)
 Who the fuck is this?

LT. AYE
 (in Burmese)
 Don't know - Just walked in here -

TINT grabs a handful of ARTHUR'S hair and snaps his head back.

TINT
Any more of you out there?! Any more
'Americans'?

TINT gestures towards the surrounding jungle.

TINT (CONT'D)
Tell me or I'll cut you in pieces!!

TINT savagely beats ARTHUR to the ground. *

TINT (CONT'D) *
Anymore with you? Last time I ask!?
(again he gestures toward the
jungle)

ARTHUR
I just want to take them home -

At his limit, TINT barks an order to LT. AYE and ARTHUR is **hoisted to his feet and** shoved roughly towards the rear of the compound. *

ARTHUR (CONT'D)
You don't have to do this! - We'll leave!

RAMBO pulls SARAH away as the troops approach.

ARTHUR (CONT'D)
We just want to leave - We were wrong!
We were -

A punch to the lower back silences the man.

As TROOPS drag ARTHUR to the PIG PENS, the vile hogs unnerving grunts can be heard rising in anticipation. *

RAMBO and DIAZ lead SARAH behind another hootch as ARTHUR is dragged past.

RAMBO roughly grabs her by the shoulders.

RAMBO
...The perimeter's probably mined
beyond the punji sticks, but you two
gotta try to get through it - No
choice.

SARAH
And you?

RAMBO

Don't worry, I'll be alright.

*

They move off.

CUT TO:

135 EXT. - COMPOUND PIG PEN - NIGHT

135

The TROOPS and ARTHUR arrive at the disgusting site. Automatically FOUR TROOPS muscle past the pigs and quickly cut down the dead missionary.

As the corpse crumbles to the muck, ARTHUR is bound to the pole.

Satisfied, TINT barks an order and two troops run to the HUT to retrieve SARAH.

ARTHUR

Please it was a mistake - Please, oh,
God, help me!!...
(he silently prays)

The two troops rush out of the SOLDIER'S HUT yelling that SARAH is missing!

Enraged, TINT yells for LT. AYE to blow ARTHUR'S brains out. LT. AYE places a pistol against ARTHUR'S temple and prepares to pull the trigger.

On LT. AYE. In the blink of an eye we hear a thunderous explosion and the soldier's head is transformed into a cloud of red **mist and fragments**.

*

RAMBO is positioned behind the incredibly destructive machine gun that is bolted on the rear of TINT'S army Jeep.

FIVE other troops are ripped to shreds by the massive bullets as they attempt to retaliate.

TINT runs for his life.

CUT TO:

136 EXT. - COMPOUND - PUNJI STICKS

136

DIAZ tosses a GRENADE into the BAMBOO PUNJI sticks, clearing a passageway.

Once done, he begins to carefully move SARAH through the jagged maze.

*

CUT TO:

137 EXT. - COMPOUND - NIGHT

137

Fleeing for their lives, the TROOPS attempt to seek cover behind any object, but it's to no avail as the lethal .50 Cal. Ordnance rips them apart.

*

CUT TO:

*

138 -

138

LEWIS steps from behind a hut and takes out THREE TROOPERS who were charging towards RAMBO.

*

*

CUT TO:

*

139 -

139

RAMBO takes aim at the FUEL DUMP as the troops flee into that area. The murderous gun ignites the FUEL creating a wide concussive explosion that covers men in a molten blanket of death. A massive river of flame cascades down the hill, igniting the base of the GUARD TOWER. Three other TROOP TRUCKS are igniting the base of the GUARD TOWER. It's DENSE SMOKE creates a very obscure view of RAMBO.

*

*

*

*

CUT TO:

*

140 -

140

RAMBO then turns the weapon at the MUNITIONS TENT. Flaming tracers bore into the stockpile of bombs and grenades, causing them to erupt in a huge fireball. Hundreds of heated bullets fly in every direction.

*

*

*

*

Several TROOPS are killed by the exploding ammo.

*

CUT TO:

*

141 - 141 *

TINT seeks safety beside one of the huts and glares at
RAMBO with undiluted hatred. *

CUT TO: *

142 - 142 *

LEWIS cuts down two more TROOPERS charging towards RAMBO.
Once done he sprints to another location. *

143 EXT. - COMPOUND PERIMETER 143

DIAZ and SARAH are twenty yards into the jungle when the
light from the guard tower illuminates them. They're
milliseconds away from death.

CUT TO:

144 EXT. - COMPOUND - NIGHT 144

RAMBO takes aim at one GUARD TOWER and the upper
portion is reduced to splinters likewise the
GUARD. *

CUT TO:

145 EXT. - COMPOUND PERIMETER 145

DIAZ is leading the way when he suddenly steps on
A MINE and is killed instantly. Panicking, SARAH
rushes back towards RAMBO. *

CUT TO: *

146 - 146 *

As the light from the SECOND GUARD TOWER attempts to
search out RAMBO, LEWIS takes dead aim kills the GUARD
and the light tilts awkwardly skyward. *

CUT TO:

147 EXT. - COMPOUND 147

Two more TROOPS take hits from RAMBO and the AMMO on the
.50 Caliber is exhausted. *

SARAH

He's dead!! - He stepped on a mine! *

CUT TO: *

148 - 148 *

LEWIS spies two TROOPS trying to flank RAMBO'S position
and takes them out. He too is out of ammo and now the
situation is hopeless. Ducking behind a hut, we see the
futility of it all in his eyes. *

CUT TO: *

149 - 149 *

RAMBO attempts to belly crawl back to the whole in the
PUNJI STICKS. *

CUT TO: *

150 - 150 *

Now with the 50 CAL MACHINE GUN empty, the compound has
become eerily quiet. The only sound is the rain and the
yelling back and forth of several TROOPS as they
carefully stalk closer to RAMBO'S position. *

CUT TO: *

151 - 151 *

RAMBO pauses and looks out onto the black surrounding. In
the distance the outlines of soldiers moving cautiously
forward are everywhere. RAMBO realizes there is no
escaping this. He looks at SARAH who looks into his eyes
searching for one glimpse of hope. There is none. *

SARAH

...I'm sorry. *

RAMBO

No. *

RAMBO gently brushes aside the rain that cascades into her eyes, then sighing, prepares to rise. SARAH grabs his hand.

SARAH
What are you doing?

RAMBO
Maybe it'll buy some time. It's alright.
This is my church.

He rises with his hands held empty at his side.

CUT TO:

152

-

152

TROOPS

With the waning flames behind the approaching soldiers, the vision is a true precursor to hell.

CUT TO:

153

-

153

TINT steps into view.

TINT
I want him alive! I want him alive!

CUT TO:

154

-

154

LEWIS watches in dismay. TROOPS pass fairly close to him. A RIFLE laying in the hand of a DEAD SOLDIER is just out of reach.

CUT TO:

155

-

155

SARAH watches as the soldiers close the circle and TINT approaches, murder in his eyes.

Suddenly a RED DOT appears on the soldier's chest
 closest to RAMBO and a millisecond later a
 SNIPER'S bullet savagely rips into his body.

*
 *
 *

The SECOND SOLDIER is also instantly blown away.

CUT TO:

*

156

-

156

*

RAMBO'S eyes flash in the direction of bright tracers, he
 then dives back and grabs SARAH pulling her to the
 ARMORED VEHICLE.

*
 *
 *

CUT TO:

*

157

-

157

*

Two more charging TROOPS are nailed by the SNIPER.
 The thirty-five remaining troops panic and fire
 into the direction of the sniper fire.

*
 *

CUT TO:

*

158

-

158

*

LEWIS sprints to a dead soldier, takes his weapon and
 heads toward RAMBO.

*
 *

CUT TO:

159

EXT. - COMPOUND PERIMETER

159

As we hear random bullets and see tracers chewing
 up real estate around SCHOOL BOY'S position, the
 young sniper appears unfazed. He steadies his
 rifle on the tree branch and continues to smoothly
 fire away creating havoc down below.

*
 *
 *
 *

CUT TO:

160

EXT. - COMPOUND

160

RAMBO puts SARAH into the armored Jeep and fires it up.
 LEWIS runs up to RAMBO who's shocked to see him.

*
 *

LEWIS
Let's get the fuck outta here!!

*
*

RAMBO speeds towards the gate while LEWIS lays cover fire.

*

CUT TO:

*

161

-

161

*

TINT fires his pistol - bullets ricochet off the machine.

CUT TO:

*

162

-

162

*

The SOLDIERS that attempt to shoot the fleeing Americans are targeted by the sniper.

CUT TO:

163

EXT. - COMPOUND PERIMETER

163

On SCHOOL BOY. The young man still remains cool under fire and with a watchmakers precision, nails TROOPS EVEN as they run full stride.

*

*

CUT TO:

164

EXT. - COMPOUND

164

RAMBO, SARAH and LEWIS are BARRELLING towards the main gate as troops at the far end of the camp fires at the Jeep. LEWIS is hit in the shoulder.

*

*

*

CUT TO:

165

EXT. - COMPOUND PERIMETER

165

The scope's CROSS HAIRS settle across on the TROOPER who shot LEWIS. SCHOOL BOY'S finger gently squeezes the trigger.

*

*

CUT TO:

- 166 EXT. - COMPOUND - NIGHT 166
- The TROOPER is blown into permanent slumber by a .419 grain slug that deposits a fist-size hole in his chest. *
- CUT TO: *
- 167 EXT. - COMPOUND 167
- The Jeep's RADIATOR is punctured and an enemy bullet blows out one of the front tires. Still the riddled machine grinds through the debris as LEWIS lays down cover fire. *
- CUT TO: *
- 168 EXT. - COMPOUND 168
- TINT is bellowing orders to the battle-shocked troops.
- 169 EXT. - JUNGLE - GATE VICINITY 169
- RAMBO guides the smoking machine onto the rutted jungle road. The burning compound shrinks in the background.
- SCHOOL BOY jumps out of the growth and is illuminated by the Jeep's headlight. *
- LEWIS holds his bloody shoulder as SCHOOL BOY piles in the smoking Jeep, which speeds off into the darkness. *
- 170 EXT. - COMPOUND 170
- TINT and twenty-five troops pour out of the compound, double-timing it up the road.
- 171 EXT. - JUNGLE ROAD - NEAR DAWN 171
- As the rain lightens up, the JEEP'S ENGINE finally bursts into FIRE. Small flames leak from beneath the boiling hood. RAMBO whips the Jeep to the side and they pile out. *

RAMBO

This way!

- 172 EXT. - JUNGLE CANOPY - PRE-DAWN 172
 The STEAMING FOREST is coming alive with the sounds of nature as the fog begins to lift.
- 173 EXT. - JUNGLE ROAD - DAWN 173
 TINT and his troops approach the SMOULDERING JEEP which has been reduced to a blackened shell. The dogs and the handlers are jogging to the area. TINT orders them to split up, then get on the WALKIE-TALKIE. *
- 174 EXT. - JUNGLE TRAIL - DAWN 174
 RAMBO, SARAH, LEWIS and SCHOOL BOY race through the shaded terrain. *
- 175 EXT. - JUNGLE - EARLY MORNING 175
 Troops have spread out and are searching, following the same trails as RAMBO and company. *
- 176 EXT. - JUNGLE - SWAMP 176
 RAMBO, LEWIS, SCHOOL BOY and SARAH trudge through the muddy area. In the distance they hear TRACKING DOGS barking. *
- 177 EXT. - CAVES - DAWN 177
 They arrive at the CAVES RAMBO passed on the way in. The EIGHT KAREN OCCUPANTS see the bloody and bruised Americans and flee into the forest. *
- LEWIS *
- Now what? *

178 EXT. - JUNGLE ROAD - NOON 178

TINT'S troops continue to search the rugged
jungle. *The TRACKING DOG is picking up the pace.* *

CUT TO:

179 EXT. - CAVES 179

SARAH, LEWIS and SCHOOL BOY are half in a CAVE'S
ENTRANCE. *

RAMBO

(to LEWIS) *

Keep going southeast till ya hit the
river - It's maybe three or four klicks.
If I can I'll meet you down the river. *

(to School Boy) *

I need you to stay back. *

SCHOOL BOY *

I'm here. *

RAMBO almost gently tears the lower portion of SARAH'S
blouse.

RAMBO

We need a diversion, the dogs will be
following your scent - let them follow
me. *

(he ties the strip of blouse
around his ankle)

You should be able to make it in three
hours. *

(to LEWIS) *

How ya doin'?

LEWIS *

(touches his wound) *

Alright. *

LEWIS holds his wounded shoulder. RAMBO grabs his arm. *

RAMBO *

Thanks. *

LEWIS *

Ya owe me. *

RAMBO

(nods)

Stay together no matter what, get her
back, understand?

SARAH

Why can't we all go together? I got you
into this.

RAMBO

No you didn't. You gotta go - see you at
the river.

She hugs him with great tenderness. Though brief, he
savors the moment, a fleeting instant of rare human
contact.

RAMBO (CONT'D)

...Go.

They move off.

SCHOOL BOY

What's the plan?

CUT TO:

180 EXT. - JUNGLE - DAY

180

We see FIVE SOLDIERS following the dog and his
handler.

CUT TO:

181 EXT. - JUNGLE

181

TINT and TEN MEN pause on the WIDE TRAIL as a
TROOP TRUCK arrives and THIRTY more fresh SOLDIERS
pile out. TINT gestures to the COMPANY LEADER to
head towards the river.

182 EXT. - JUNGLE - DAY

182

LEWIS and SARAH move rapidly up the small stream
bed.

183 EXT. - JUNGLE - SCHOOL BOY 183 *

Running through the jungle, he pauses when he
hears the dogs, then speeds away, moving
gracefully through the growth. *

CUT TO: *

184 INT. - CAVES 184 *

RAMBO removes thin FISHING LINE from his side pocket.

CUT TO: *

185 EXT. - SNIPER LOCATION 185 *

SCHOOL BOY drops to one knee, studies an intended target
in the distance. *

CUT TO:

186 EXT. - JUNGLE 186

The DOG HANDLER'S animal's progress is halted as
SARAH'S scent is identified. Emitting a howl of
recognition, the beast takes off in a ninety-
degree angle.

CUT TO: *

187 EXT. - SNIPER'S AREA 187 *

SCHOOL BOY studies the computer read out, then opens the
tripod legs of the rifle and sinks into position. *

188 EXT. - CAVES - DAY 188 *

The clouds are darkening above the forest's double
canopy. A Burmese scouting party led by one
TRACKING DOG approaches the area. *

CUT TO: *

189 EXT. - CAVE - DAY 189 *

RAMBO is seen climbing out of the caves ascending the towering slope as the troops are seen approaching below. *

CUT TO: *

190 INT./EXT. - CAVES 190 *

The howling dog rushes into the caves. The lead soldier hits the hidden fishing line which is connected to three GRENADES at head height. The explosion levels two men, and two others are blown from the cave's opening. *

One BURMESE TROOPER tries to help his COMRADE in the tunnel and is suddenly blown off his feet by a sniper round. The bullet's velocity is so extreme it passes through the SOLDIER and carves out a large hunk of rock directly behind him. *

CUT TO: *

191 EXT. - SNIPER'S AREA - DAY 191 *

SCHOOL BOY coolly swings the sight around and fires. *

CUT TO: *

192 EXT. - CAVES 192 *

A SECOND TROOPER is cut down. The bullet passes through him and severs the trunk of a small tree.

CUT TO:

193 EXT. - JUNGLE - DAY 193 *

SCHOOL BOY lowers the sniper rifle and dashes from sight. *

194 EXT. - JUNGLE - DAY 194 *

We see SARAH and LEWIS rushing towards the river. SARAH is exhausted as LEWIS helps her along. His bleeding's getting worse. *

LEWIS
You wanna live, move it!

*
*

CUT TO:

195 EXT. - JUNGLE - DAY

195

TINT and his group of twenty troopers head in the direction of the explosion. He then pauses and picks up the walkie-talkie.

TINT
...Do you read?! Come in!

CUT TO:

*

196 EXT. - JUNGLE

196

RAMBO runs along the jungle path.

*

*

CUT TO:

197 EXT. - JUNGLE - DAY

197

SCHOOL BOY pours it on as his strength is pushed to the limit climbing up to a very steep ridge.

*

*

CUT TO:

198 EXT. - JUNGLE

198

The TRACKING DOG and a group of TEN SOLDIERS pick up SARAH'S scent and charge off in that direction.

*

199 EXT. - JUNGLE - DAY

199

SARAH and LEWIS reach a steep embankment. LEWIS Checks the compasses and they speed off down a treacherous embankment.

*

*

CUT TO:

200 EXT. - JUNGLE 200

Following tugging TRACKING DOG, the BURMESE TROOPERS continue to close ground on RAMBO.

CUT TO: *

201 EXT. - DEEP JUNGLE - DAY 201 *

Traveling down a WINDING PATH he sprints past the WATERFALL they passed on the way in. *

CUT TO: *

202 EXT. - RIVER - EXTRACTION POINT 202

The LONGBOAT is motoring along the shoreline to the designated extraction point. *

CUT TO: *

203 EXT. - WATERFALL - DAY 203 *

The tracking DOG and TROOPS are hot on RAMBO'S tail. *

CUT TO: *

204 EXT. - SNIPER RIDGE - HIGH VANTAGE POINT 204 *

Pouring sweat, SCHOOL BOY reaches the HIGH GROUND VANTAGE POINT. He looks through the scope. He barely sees the outline of the TALL BOY BOMB 1800 yards away. With his scraped up hands, he commences to punching in information into the small computer. *

205 EXT. - KAREN VILLAGE 205 *

LEWIS and SARAH run along the fringes of the burnt-out village and past the lethally mined rice paddy. *

CUT TO: *

206 EXT. - JUNGLE 206
 RAMBO running from the area near the TALL BOY BOMB. *

CUT TO: *

207 EXT. - SNIPER RIDGE 207 *

SCHOOL BOY swings the scope almost imperceptably to the left. Through the lens we see an EXTREME CLOSE of RAMBO running away from the BOMB. Panning the scope back, he sees the TROOPS and TRACKING DOG arrive at the BOMB. *

CUT TO: *

208 EXT. - JUNGLE - DAY 208

The TRACKING DOG tugs wildly as they are hot on RAMBO'S scent. They suddenly pull up short and frantically circle, then begin HOWLING at a MASSIVE object.

The troopers stare at the decrepid vine-covered unexploded 12,000 POUND TALLBOY BOMB.

The dog paws wildly at an area near the nose of the bomb. A TROOPER reaches into a slight indentation in the earth near the front of the bomb. *

CUT TO: *

209 EXT. - JUNGLE 209 *

RAMBO still running away from the bomb area. *

CUT TO: *

210 EXT. - SNIPER RIDGE - DAY 210 *

Through the scope, SCHOOL BOY studies RAMBO running then back to the BOMB then back to RAMBO...He's too close to detonate it. *

CUT TO: *

211 EXT. - BOMB AREA - DAY 211 *

A TROOPER holds up the PIECE of SARAH'S BLOUSE that was tied to RAMBO'S ankle. He yells at his fellow TROOPERS and angrily throws the CLOTH to the ground. *

CUT TO: *

212 EXT. - JUNGLE - DAY 212 *

Panting, RAMBO pulls up and stares hard at the ridge line. *

RAMBO
(to himself)
...Shoot! *

He runs off. *

CUT TO: *

213 EXT. - SNIPER RIDGE - DAY 213 *

SCHOOL BOY studies RAMBO through the scope. *

SCHOOL BOY
Move man, move! C'mon! *

He pans back to the TROOPS who are beginning to move off. *

He pans back to RAMBO. *

SCHOOL BOY (CONT'D)
...A little more, a little more. *

CUT TO: *

214 EXT. - JUNGLE 214 *

RAMBO angrily looks up at the ridge line as he runs. *

CUT TO: *

215 EXT. - SNIPER RIDGE 215 *

SCHOOL BOY watches RAMBO pass to a safe distance away. *

SCHOOL BOY
Acceptable. *

The SCOPE'S CROSS HAIRS center on the BOMB. He fires and the slug hits the metal monster at supersonic speed, ringing out sharply in the silent jungle. Nothing. No explosion. The TROOPERS freeze.

CUT TO:

216 EXT. - BOMB AREA - DAY

216

The TROOPS drop to the ground and begin to fire wildly in the direction they believe the shot emanated from. Another bullet loudly gouges the bomb's corroded metal casing. STILL NO EXPLOSION!

CUT TO:

217 EXT. - SNIPER RIDGE - DAY

217

SCHOOL BOY is now showing signs of anxiety.

SCHOOL BOY

C'mon -

CUT TO:

218 EXT. - BOMB AREA - DAY

218

Another crack of the SNIPER'S RIFLE is heard, and again the loud metallic clang of an armor piercing bullet ripping into the ancient BOMB reverberates around the soldiers. Nothing.

The TROOPS now realize what SCHOOL BOY'S attempting to do and yell to run for their lives.

CUT TO:

219 EXT. - SNIPER RIDGE

219

SCHOOL BOY wipes the sweat from his eyes.

SCHOOL BOY

...Wake the fuck up, Frankenstein!

He fires.

CUT TO:

They see a **towering** plume of smoke **and dust** rising 100. *
a mile inland. They turn and speed off in the *
direction of the blast.

CUT TO:

225 EXT. - RIVER 225

The LONGBOAT is waiting. They've also heard the explosion. The pair of SNAKE CATCHERS exchange nervous glances.

226 EXT. - JUNGLE - DAY 226

LEWIS and **SARAH** close in on the river's edge... *
LEWIS is bleeding badly. **SARAH** attempts to help *
pull him along. He pushes her hand aside and *
swells with indignation. *

LEWIS *
(fading) *
...I help you. C'mon! *

He pulls her along. *

CUT TO:

227 EXT. - JUNGLE 227

The BURMESE TROOPS with TINT are shortening the distance.

CUT TO:

228 EXT. - JUNGLE 228

RAMBO is rushing through the jungle toward the river's edge, **TOTALLY EXHAUSTED**, he momentarily *
drops to one knee. He wearily **rises and** continues. *

CUT TO: *

229 EXT. - JUNGLE - WIDE SHOT 229 *

SCHOOL BOY cradles his weapon as he rushes to the river. *

230 EXT. - RIVER 230

On board the LONGBOAT, the SNAKE CATCHERS see SARAH and LEWIS approaching in the distance.

CUT TO:

231 EXT. - JUNGLE (NEAR RIVER) 231

LEWIS and SARAH are a hundred-and-fifty yards away from the LONGBOAT when suddenly the crack of a rifle is heard. The branches ten feet to the right of LEWIS break off! They jump behind a tree.

LEWIS
(exhausted)
Go - Go - Go!

More rifle shots are heard as the bullets begin whipping past them. LEWIS roughly shoves her.

LEWIS (CONT'D)
(explodes)
Go!!

SARAH gently touches his arm, then runs off.

LEWIS (CONT'D)
Stay low God damn it!

Turning, he raises the RIFLE to his bloody shoulder and lays down cover fire.

CUT TO:

232 EXT. - JUNGLE (NEAR RIVER) 232

TINT and his company of thirty troops appear. They fire at the fleeing woman - Only the DENSE GROWTH saves her. LEWIS continues to lay down COVER FIRE as best he can and TINT'S TROOPS are momentarily stopped.

CUT TO:

239 EXT. - RIVER - EXTRACTION POINT 239
 TINT orders his men to battle harder! They do.
 CUT TO: *

240 EXT. - RIVER 240 *
 The SNAKE CATCHERS help the exhausted SARAH on board. She collapses onto the deck.
 Several bullets hit the side of the LONGBOAT. The SNAKE CATCHERS panic, and shove the boat into gear. They begin to pull out.
 SARAH
 Where're you going!? You can't leave without them!
 CUT TO: *

241 EXT. - JUNGLE (RIVER AREA) 241 *
 SCHOOL BOY joins the ranks of the Karen and using his superior weapon, begins picking off BURMESE TROOPERS.
 CUT TO: *

242 EXT. - JUNGLE 242 *
 We see the Burmese hit by SCHOOL BOY'S AMMO again. The BULLETS pass through them and carve chunks out of the surrounding trees.
 CUT TO: *

243 EXT. - JUNGLE (RIVER AREA) 243 *
 In full out warrior mode, RAMBO charges up behind the nearest BURMESE SOLDIER and impales him with his KNIFE.
 In all the noisy confusion, no other soldier notices RAMBO'S presence. He moves swiftly to the next soldier, then the next.
 CUT TO: *

244 EXT. - LONGBOAT 244 *

SARAH rushes to the SNAKE CATCHER at the helm.

SARAH
We can't leave! Wait for him! Wait! *

She tries to take the RUDDER HANDLE away from the SNAKE CATCHER. *

SARAH (CONT'D) *

We have to leave together! We're leaving together! *

He pushes her to the floor where she lays exhausted. *

CUT TO: *

245 EXT. - JUNGLE (RIVER AREA) 245 *

LEWIS' gun is empty. *

LEWIS *

...Run you son of a bitch. *

Casting it aside, he summons his last remaining strength and unsteadily tries to reach the departing boat. *

CUT TO: *

246 EXT. - JUNGLE (RIVER AREA) 246 *

TINT sees this and aims at LEWIS' back. *

CUT TO: *

A deadly AUTO BURST shreds LEWIS' back with hot lead. *

SARAH screams at the sight of LEWIS crumbling. He locks eyes with her and dies. *

CUT TO: *

247 EXT. - JUNGLE (RIVER AREA) 247 *

RAMBO, having witnessed this, charges TINT with reckless abandon. TINT whips around and a split second before he can pull the trigger, RAMBO'S bloodied KNIFE slashes through his neck. RAMBO'S momentum sends him crashing to the ground. Exhausted, he raises his eye only to see TINT'S headless body slowly crumbling to the earth.

CUT TO: *

248 EXT. - RIVER 248 *

A BURMESE NAVY BOAT suddenly appears around the bend and opens fire on the LONGBOAT. The top of the LONGBOAT is shredded into SPLINTERS by the PATROL BOAT'S front-mounted MACHINE GUN.

The SNAKE CATCHERS are instantly killed.

Rapid gunfire continues to shred the wood inches above SARAH'S head.

The BURMESE GUN BOAT now turns and OPEN FIRES on the REBELS. The boat also fires a huge stream of fire from it's mounted FLAME THROWER. (Often used to clear away undergrowth where the enemy may hide.)

CUT TO: *

249 EXT. - JUNGLE 249 *

RAMBO rises and feels his heart sink assuming SARAH has been killed. He snatches up a DEAD SOLDIER'S RIFLE and aims before he can pull the trigger the loud crack of a rifle shot coming from the opposite direction is heard.

CUT TO: *

250 EXT. - RIVER 250 *

A BURMESE SAILOR is blown off the boat.

CUT TO: *

251 EXT. - RIVER 251 *

Coming into view is an 80 FT MILITARY BOAT painted in black. On deck are SIX SPECIAL FORCES TROOPS. The large craft let's loose with it's BIG GUNS and the BURMESE VESSEL is blown completely out of the water. *

A moment later, BUMGARDENER steps into view and nods to the SPECIAL FORCES MEN for a job well done. *

CUT TO: *

252 EXT. - JUNGLE 252 *

RAMBO stares hard at the figure of BUMGARDENER. *

CUT TO: *

253 EXT. - JUNGLE 253 *

SCHOOL BOY steps into view as the KAREN REBELS now chase the dispirited BURMESE TROOPS deeper into the jungle. *

CUT TO: *

254 EXT. - RIVER - EXTRACTION POINT 254

BUMGARDENER *

We're here to officially escort you and whoever you're with, back into Thai waters - Whoever is with you must come with us now!

SARAH rises and jumps over the side and wades towards RAMBO. He approaches her. *

CUT TO: *

255 EXT. - RIVER 255 *

BUMGARDENER motions to the TEAM LEADER. *

BUMGARDENER *

Enough bullshit - Get close and pick 'em up. *

The vessel swings to shore. *

CUT TO: *

256

-

256

SCHOOL BOY lowers his weapon. He bends over LEWIS' body. *

LEWIS is on his last breath. *

LEWIS *

She make it? *

SCHOOL BOY *

You got her here. *

LEWIS *

...Was I a good man? *

LEWIS exhales his last breath and dies. *

CUT TO: *

257

EXT. - RIVER

257

SARAH and RAMBO meet half way and with tears of joy and *

exhaustion she embraces the battered warrior. RAMBO'S *

arms remain immobile and SARAH looks into his eyes *

questioningly. He finally enfolds her in his arms. *

The scene dissolves to the exterior main airport. *

CUT TO: *

258

EXT. - MAIN AIRPORT

258

Large crowds rush to and fro along the massive corridors. *

RAMBO stands at the BOARDING GATE with SARAH. He stares *

hard at her, as if trying to find words to express *

himself. *

SARAH *

...What are you thinkin'? *

RAMBO *

It's nothin' - *

SARAH *

...I don't have to leave. *

RAMBO

(sighs)

...You do - you have a good life waitin'
for you.

He hands her the COBRA PEARL.

SARAH

...Thank you - Will I ever see you again?

RAMBO

Anything's possible.

SARAH

(hugs him)

...I'll miss you.

RAMBO hugs her back and she starts off towards the
BOARDING GATE. RAMBO'S pensive expression follows until
she takes one final glance and passes from view.

RAMBO turns and crosses to BUMGARDENER and SCHOOL BOY
waiting across the corridor.

BUMGARDENER

Ya alright? - I mean, you're not getting
emotional now?

RAMBO stiffens and SCHOOL BOY smiles.

SCHOOL BOY

I'm gettin' out of the way.

The camera begins to crane up.

BUMGARDENER

No, John's got a solid sense of humor -
anyone can see that.

RAMBO'S stern expression breaks into a reluctant smile.

The men move off and blend into the CROWD as the camera
continues to climb.

BUMGARDENER (CONT'D)

I have a few things to kick around with
you.

The camera continues to crane up as RAMBO, SCHOOL BOY and
BUMGARDENER melt into the TRAVELERS.

BUMGARDENER (CONT'D)

Are you both hungry?

RAMBO

A little.

BUMGARDENER

Good. Let's go to that place where the
food doesn't look back at you....

*
*
*
*
*