

COMMANDO

Written by
Richard Tuggle

FINAL
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"COMMANDO"

BLACK SCREEN. One word explodes towards us with cold brutality: COMMANDO. It FADES... leaves us in darkness. And we HEAR a growing ROAR... a frightening RUMBLE.

FADE IN

EXT. SUBURBAN CUL-DE-SAC - DAY 1

TIGHT ON the churning compactor of a garbage truck. The CAMERA PULLS BACK and we SEE the truck, battered and olive-grey. A bored garbage man with a kerchief over his mouth hangs on the back of the truck as it moves along the street.

INT. BEDROOM - CLOSE ON THE BED - DAY 2

As LAWSON awakes with a start. He's late 30's, a little worn. He shakes his WIFE.

LAWSON

What's that?

WIFE

(BARELY AWAKE)

Unnn...sounds like...

(STIFLING YAWN)

.the garbage men.

LAWSON

On Tuesday?

WIFE

(YAWNING)

Maybe they changed the
schedule...

Lawson listens to the noise as it APPROACHES, finally
throws his feet into his bedroom slippers.

LAWSON

Shit.

INT. LAWSON'S HOUSE - PANTRY 3

He runs into the pantry, dragging several ungainly
plastic trash bags.

A85

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EXT. LAWSON'S HOUSE - DAY 4

The truck SOUND is CLOSER now. We can SEE it at the
end of the long driveway.
Lawson flings the green plastic bags into two battered
and half-full metal cans, starts running down the
driveway.

LAWSON

(SHOUTING)

Wait a minute, wait a minute!

END OF DRIVEWAY - DAY 5

The truck stops at the bottom of the driveway. Lawson
stumbles his way towards it, smiles.

LAWSON

I was afraid you'd miss me --

REVERSE ANGLE 6

COOKE -- The man behind the truck -- pulls an Ingram
submachine gun INTO VIEW. At the same moment, the cab

of the garbage truck is kicked open and DIAZ, the driver, leans out, similarly armed.

COOKE

Don't worry-we won't.
And they cut Lawson down, the bullets raking across his body and the cans.

LONG SHOT 7

Lawson falls back, spread-eagled. The garbage cans, pierced and leaking, roll TOWARD THE CAMERA, blocking our view just as Cooke moves close to administer a coup de grace.

CUT TO:

INT. AUTOMOBILE DEALERSHIP - DAY 8

FORRESTAL grins INTO THE CAMERA.

FORRESTAL

You ain't seen nothin' yet.
Cont.

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8 Cont.
CAMERA ADJUSTS TO SHOW us that Forrestal is just now closing the trunk of a big new Cadillac. He's showing it to Diaz, who nods and makes noncommittal NOISES as Forrestal continues the hype.

FORRESTAL

(as trunk closes)
Hear that sound? American workmanship. You think the Japanese invented that? Bullshit We did...sure, we lost it for a while-but we got 'it back.
Diaz gets into the car.

FORRESTAL

Sure, get in...comfy, right? I

know what you're gonna say...
it's cloth. But take it from
me-you don't want leather, it's
hot, it cracks, it's trouble.
And look at the head room.. .you're
not gonna have a problem...
Diaz starts the engine.

FORRESTAL

Go ahead, start it up. Hear that?
That's power-that's performance
.that's -- Jesus Christ --
Forrestal has said this last because Diaz has thrown
the car into reverse, knocking down a big display.

FORRESTAL

Hey!

ANOTHER ANGLE 9

Diaz slams the car into forward, hits the accelerator
and ROARS across the display room floor.
The car SLAMS into Forrestal, flinging his body across
the hood. The car continues on, CRASHES through the
outside window and disappears down the street.

CUT TO:

A85

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10

EXT. FISHING BOAT - NIGHT

Dangling working lights illuminate the night. The
tuna fleet is in.

11

DOCK - CLOSE ON BENNETT

mid-thirties, well muscled, BENNETT helps another
worker wrestle a net of fish into a hold, then he
wipes his brow and shouts over the noise.

BENNETT

That's all for me, Les.

Les nods. Bennett steps off the boat, crosses over another boat and steps onto his boat.

12

BENNETT'S BOAT

Bennett starts his boat, revs the throttle, then pulls away from the other boats. The wind whips his hair as he cruises out into the night.

13

FULL SHOT

The boat moves away from us, then WHOOM, the boat EXPLODES into a fireball, sending debris high into the air.

EXT. DOCK AREA - NIGHT 14

A man comes out of the shadows on the dock and watches the explosion, the fiery lights splashing onto his face. It's Cooke - the "garbage man."

SMASH CUT TO:

15

EXT. MOUNTAINS - DAY

MAIN TITLES BEGIN...and along with them we HEAR MUSIC. The CAMERA SKIMS OVER snow-capped peaks, pine trees twinkling dew in the morning light. Then we SEE it: An 80's version of a log cabin...with crisp, clean lines...energy efficient and snug.

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ANOTHER ANGLE 16

as a giant FIGURE descends from the mountains behind

the house balancing a giant log on his right shoulder and carrying a chain saw in his left hand. This is COLONEL JOHN ALEXANDER MATRIX. He's in his mid-thirties ...a man of raw power and vitality...and something else: Joy. Joy, and a sense of calm. Matrix reaches a shed behind the cabin. He puts down the log and chain saw, then picks up firewood and begins to SPLIT it with awesome single swipes of an axe.

INTERCUT:

LOW ANGLE - HOUSE 17

as a shadow comes stealthily alongside the house and begins to slowly and cautiously advance on Matrix.

INTERCUT:

MATRIX AND APPROACHING PERSON 18

Matrix doesn't turn or otherwise seem to see the other person...but he reacts to little things:

EXT. HOUSE - SERIES OF SHOTS AND SOUNDS - DAY 19-

23

A. A TWIG

cracks.

B. A SQUIRREL

scampers away, startled.

C. SOME PEBBLES

roll away.

D. A GATE

responds with a faint creak while:

E. THE AXEHEAD

reflects a dull, indistinct figure approaching Matrix from behind.

None of the above escapes matrix's eye...and then, at the last possible second, he WHIRLS and confronts:

6

NEW ANGLE 24 s

Matrix sweeps up the intruder-his eleven-year-old daughter, JENNY. She laughs as he tickles her.

JENNY

Dad... Dad... put me down.

She tickles him back on his neck and ribs...he laughs, puts her down.

MATRIX

I surrender, I surrender.

He raises his hands, open, trusting. Instantly she attacks again, then runs like hell as he pursues her,

MUSIC CONTINUES.

EXT. ROADSIDE ICE CREAM STAND - DAY 25

Matrix's Blazer is parked here. Father and daughter sit across from each other-she has a cone, he has a dish. He uses his spoon to steal some of her flavor and jimmies...he gets away with this twice before she pokes him on the nose with the cone. He wipes ice cream from his face.

EXT. CABIN STREAM AREA - DAY 26

Matrix and Jenny are trout fishing in a beautiful stream. A deer tentatively approaches and matrix and Jenny take food from a knapsack and hold it out for the deer. The deer comes closer, takes the food from them, then licks their hands.

DISSOLVE TO:

MATRIX 26-A

shows Jenny karate moves. She tries a move on him and he pretends she's knocked him over.

DISSOLVE TO:

MATRIX 26-B

gives Jenny a piggyback ride over the bridge that crosses the stream, as they head back to the cabin.

CUT TO:

A85

INT. CABIN - DAY 27

Matrix goes to open the refrigerator in his cabin a stops. Taped to the door is a cutout of a heart: Jenny is peeking at Matrix from around the corner of the kitchen. He sees her, he smiles, and they meet and hug.

MUSIC AND TITLES END.

INT. HOUSE DINING ROOM - LATER - DAY 28

Matrix sits at the table as Jenny serves lunch. The view through the expansive picture window is breathtaking. Matrix leafs through some of Jenny's rock'n'roll magazines.

MATRIX

When I was a boy and rock and roll came to East Germany, the communists said it was subversive...

(SLIGHT SMILE)

.They were right...

(BITES INTO

SANDWICH JENNY

BROUGHT HIM)

.What's in this?

JENNY

You don't want to know.
Suddenly Matrix gets an odd look on his face ...he stands, cocks his head.

JENNY

What's wrong?
He shushes her, puts his hand up to block the sun as he peers through the picture window. Now Jenny -- and the audience -- can SEE what matrix's keen senses have already heard-an approaching aircraft.

MATRIX'S P.O.V. - HELICOPTER 29

with U.S. Army markings, coming towards the house...
then veering off for a landing.

TWO SHOT 30

JENNY

You said you wouldn't go away
again. You said you were through --

MATRIX

I'm not going anywhere.
Cont.

A85

8

30 Cont.

JENNY

Promise?

MATRIX

Promise.

THE COPTER 31

It lands. Three men get out.
GENERAL FRANKLIN KIRBY is in the lead. He's in his early
50's, fit, energetic -- and, as we can SEE -- the pilot
of the craft. He's wearing rugged Army Class "C's."
The two young soldiers with him are HARRIS and JACKSON.
They wear BDU's and carry carbines. At a look from
Kirby they fan out, and watch the cabin.

KIRBY 32

Kirby approaches the cabin.

KIRBY

(CALLING OUT)

John, come on out. It's Kirby.

MATRIX

(o.s.)
I know.
Startled, Kirby whirls to see Matrix standing behind him.

KIRBY

Silent and smooth...just like
always.
He smiles and he and Matrix come together and shake hands.

MATRIX

I better be. You taught me.
He affectionately squeezes Kirby's shoulder.
Jenny comes out of the cabin toward the two men.

KIRBY

I need to talk to your dad, Jenny.

JENNY

No way, Jose.
Matrix gives her a sharp look and Jenny grudgingly goes
back inside. Kirby and Matrix begin to walk as clouds
billow high above the mountaintops around them.
Cont.

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32 Cont.

KIRBY

Someone's killing your men.

MATRIX

(STARTLED)

You gave them new identities...

KIRBY

There must have been a leak.
Lawson, Forrestal... Bennett
have all been hit.

MATRIX

Who's doing it? X

KIRBY

You've made enemies all over the X world, John. It could be the Syrians, the South Africans, the Russians-or a terrorist group.

(PAUSING)

They're gonna find you.

Matrix looks toward the cabin. Jenny is watching him through a window. Matrix turns back to Kirby and they begin walking back to the cabin.

MATRIX

We were going to make a normal X life here...

KIRBY

You will...I promise. I'm going X into the city to coordinate with the Federal people. In the meantime, Jackson and Harris will stay with you.
Matrix looks the two soldiers over.

MATRIX

They any good?

KIRBY

Real good...

(PAUSING)

But not as good as you were.

OUT 33-

36

CUT TO:

A65

MATRIX - LATER 37

watches the chopper lift off and fly away. Jenny, subdued, comes out of the cabin.

JENNY

Is it bad?

MATRIX

I'm not leaving you... if that's what you mean.

JENNY

Then it can't be bad.
She smiles.

An intense look comes over Matrix's face, then -- In a BLUR, he sweeps up Jenny in his arms just before machine gun fire BLASTS the cabin. The VOLLEY OF FIRING SHATTERS the windows and RIPS OPEN Harris' chest, his blood SPLATTERING against the cabin. .Matrix, still clutching Jenny, DIVES through the door into the cabin and HITS the floor. Jackson CATCHES a round in the shoulder, SPINS to the ground, then crawls through the door after Matrix. The three of them lie on the cabin floor as the FIRING CONTINUES to BLAST AWAY at Harris' body, the rounds SMACKING into the side of the cabin. Then the firing stops. Silence.

MATRIX

(WHISPERING)

How bad you hit?

JACKSON

(WHISPERING)

I'll make it.

MATRIX

(WHISPERING)

I've got to get my rifle from the shed. Keep an eye out, they'll be coming. You're downwind, the air currents might tip them off.
Cont.

A85

11

37 Cont.

JACKSON

(WHISPERING)

Downwind??
(looks at Matrix
like he's crazy)
You think I'll smell them coming?

MATRIX

I did.
Matrix and Jenny move low to the floor toward her bedroom.

MATRIX

(WHISPERING)

Stay out of sight, I'll be
right back.
Jenny goes into her bedroom and Matrix goes out the
backdoor.

EXT. CABIN - DAY 38

He races to the shed, unlocks it, goes inside to a
high-tech cabinet and opens it.
Inside is an H&K assault rifle, two big banana clips of
ammunition and a Baretta JS pistol. Matrix pulls
the weapons out and readies them.

CUT TO:

INT. CABIN - DAY 39

Jackson peers out the window, sees nothing, then edges
back to the floor. Two hands WHIP a garotte around his
neck and CHOKE the struggling Jackson to death.

JENNY 40

hears a THUMP and sticks her head out from under her
bed to look, but sees nothing. Suddenly, footsteps
approach her bedroom door. She pulls her head back
under the bed just as two boots enter her bedroom.
A knife is attached to one of the boots.

CUT TO:

EXT. CABIN - DAY 41

Matrix puts the pistol in his waistband and SLAMS home a clip in the rifle. He RACES out of the shed, RUSHES to the cabin and OPENS the backdoor. Jackson, garotte still around his neck, falls lifelessly through the door STRAIGHT INTO THE CAMERA. Matrix ducks as Jackson GLANCES off him and CRUMPLES to the ground.

A85

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INT. CABIN - DAY 42

Matrix, H&K rifle held ready, silently enters, then moves carefully through the cabin. He peers into the den and sees Diaz, one of the men who killed Matrix's men, sitting in a chair, looking at Jenny's

Q11

Matrix steps forward and points his rifle directly at Diaz.

MATRIX

Where is she?

Diaz smiles and puts his feet up on a table.

DIAZ

Mellow out, man. We can't talk business with you waving guns in people's faces.

Matrix puts the rifle against Diaz's forehead and COCKS the trigger. The smile vanishes from Diaz's face.

DIAZ

She's safe, Major. Whether she stays that way is up to you. My people got some business with you...

Matrix hears a NOISE outside, glances out the window and sees two vehicles RACING away from the house.

DIAZ

.and if you want your kid
back, you gotta cooperate.
Right?

MATRIX

Wrong.
Matrix levels the H&K and BLASTS Diaz in the chest.
Diaz and the chair are JERKED violently backward.

ABRUPT CUT TO:

EXT. CABIN - DAY 43

Matrix JUMPS out of the cabin and RACES to the BLAZER,
its hood up. He checks the engine.
Torn wires stick up, the distributor cap is disconnected
and broken.
Cont.

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43 Cont.
He looks down the mountain and sees the vehicles winding
along the mountain roads.
Matrix slams the Blazer's hood...gets inside...puts his
weapons on the seat...then releases the brake. Then,
one hand on the wheel, the other on the door frame, he
begins to push the car.
He steers it not towards the dirt road, but towards the
shoulder where a steep incline leads downward. Since
the Blazer is pointed the wrong way, Matrix is pushing
it uphill-the effort is incredible... the veins on his
neck stand out...with a SCREAM, he puts everything he's
got into it... and finally it begins to roll downwards.
Matrix leaps in. Snaps on the driver's shoulder belt...
reaches over and wraps the passenger belt around his
body as well.
The Blazer rolls over the edge.

BLAZER - SEVERAL SHOTS 44

as it bounces wildly down the 45 degree slope.

INT. BLAZER 45

Matrix fights to control the wheel. A low-hanging branch SMASHES the windshield.

DARK VEHICLE 46

It takes another curve. CAMERA PANS UP, and we SEE the Blazer, coming closer and closer by this direct route.

THE BLAZER 47

It barrels down the mountainside, out of control, smashing through trees, bounding off rocks, dropping like a stone.

INT. BLAZER 48

Matrix is taking a terrible beating. But he's almost down to the road...ahead of the black vehicle!

WIDE ANGLE - WINDING ROAD 49

The two vehicles narrowly miss each other-the dark car almost spins out.

THE BLAZER 50

It careens past the other car, slams into a huge boulder -- flips -- ROLLS OVER AND OVER.

A8 5

14

THE OTHER VEHICLE 51

o.s. of this mishap, rushing down the road.

THE WRECKED BLAZER 52

The wrecked Blazer is BURNING, then suddenly EXPLODES. The CAMERA HOLDS ON this, what looks like Matrix's funeral pyre.

Then we SEE movement and SEE a bloodied and injured Matrix crawling away from the intense fire. He stops and looks back at the destroyed Blazer.

WIDER ANGLE 53

A large group of armed soldiers start to surround Matrix.
He stands up, cut, bleeding. The lead man approaches to frisk him.

MATRIX 54

Matrix ELBOWS him in the stomach, DRIVES his fist into the man's Adam's apple, PULLS HIM DOWN, CRACKS the man's vertebrae, grabs the dead man's rifle and SLAMS the butt against the face on the man closing on him. The man's jaw SHATTERS.
But three more men are immediately on Matrix and they wrestle him to the ground. He forces his way up again, the three men still all over him.
Matrix's eyes suddenly WIDEN as he looks at two boots with an attached knife, then up at the man standing in them.
It's Bennett, the man we saw die!

MATRIX

(STUNNED)

I thought you were --
Bennett reaches up with a bulky pistol and points it at Matrix.

BENNETT

Dead...
He FIRES at point-blank range.
Matrix is BLASTED backward to the ground.

CUT TO:

A85

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55

INT. PORT TERMINAL TRANSPORT BUILDING - DAY

Bennett and GENERAL ERNESTO ARIUS (in guerrilla fatigues) walk through a large warehouse filled with tanks, jeeps and soldiers carrying bazookas, machine guns, mortars, etc. It looks like a small army.

CUT TO:

56

SPECIAL EFFECT

An intense white light SHIMMERS at the CAMERA, almost as if the light were floating on water. It is so BRIGHT it hurts our eyes.

CUT TO:

57

INT. SMALL ROOM IN PORT TERMINAL TRANSPORT BUILDING -

DAY

Matrix's motionless body is lying on a slab of a table. His eyes slowly open as he looks at the same BRIGHT LIGHT. That light in on the ceiling of the small room he is lying in.

Matrix groggily shakes his head, sits up a little and sees Bennett holding up the bulky gun.

BENNETT

Tranquilizers.
General Arius approaches Matrix.

ARIUS

Remember me, Major?

MATRIX

I remember the people you
tortured and killed.

ARIUS

You don't understand a country
like Val Verde, Major. It
needs a president with an iron
hand. It needs my hand again.

MATRIX

Why tell me?

ARIUS

Because you're going to return
to Val Verde and kill the president
you helped to overthrow me.
Cont.

A85

16

57 Cont.

BENNETT

Why don't you have Bennett
do it -- he was there with me.

ARIUS

But President Velasquez trusts
you; after all, he made you a

(IRONIC SMILE)

'Hero of the Revolution...'

(SMILE VANISHES)

While Captain Bennett, left,
shall we say, under a cloud...

MATRIX

(glances at Bennett)
He enjoyed the killing a
little too much.

BENNETT

You trained me, Major.

ARIUS

(TO MATRIX)

You can get close to Velasquez,
you will kill him...We've gone
to alot of trouble to find you.
We faked Bennett's death so
Kirby would get nervous and lead
us to you. And now that I have
you, you'll do what I tell you.

MATRIX

And if I don't?
Arius looks at Matrix for a beat, then Arius nods to
Bennett.
Bennett opens a sliding door to a closet and matrix sees
Jenny.

She is gagged and tied tightly to a chair. She is shaking from fear and her eyes are wet with tears. Matrix LUNGES up from the table, but his hands and feet are chained to the table and he is STOPPED. Bennett wheels Jenny out of the closet over to Arius. Arius begins to finger her hair.

ARIUS

So pretty-There are many things I'm going to teach her. Cont.

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57 Cont.1
Matrix FIGHTS at the chains like a crazy man, but he can't move. Arius fingers the shirt collar around her neck.

ARIUS

You kill Velasquez, Major, and you'll get her back. You try anything else...

(PAUSING)

.and I'll send her to you in pieces.

CUT TO:

EXT. MATRIX'S CABIN - DAY 58

General Kirby stands in front of the cabin looking at the bodies of Jackson, Harris and Diaz. Soldiers are searching around and inside the cabin. One of the Soldiers approaches Kirby.

KIRBY

Any sign of Matrix?

SOLDIER

No Sir, just those bodies...

(PAUSES)

.You think there's more?

KIRBY

If he's still alive, I'd expect a lot more.

CUT TO:

EXT. LAX TERMINAL - DAY 59

A long, silver limo pulls up to an LAX terminal and parks.

INT. LIMO - DAY 60

Cooke is at the wheel. Matrix (in a tropical suit) and Bennett are in the rear seat, SULLY and HENRIQUES on foldout seats facing them.

BENNETT

(TO MATRIX)

Sully will make sure you get on the plane and Henriques will stay with you to make sure you get off. If I don't get a call from either one of them, she's dead.
Cont.

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60 Cont.

He motions and Henriques opens the car door and brings Matrix out with him. Sully follows them.

EXT. LIMO - DAY 61

Matrix looks back at Bennett through the open door.

MATRIX

I'll be back, Bennett...
For you.

BENNETT

I'll be ready.
They eye each other, then Sully shuts the door and
Matrix watches the limo drive off.
Henriques and Sully flank Matrix and they enter the
terminal.

INT. TERMINAL - DAY 62

The three of them pass through the terminal. Matrix
looks toward two police officers that are right next to
them, but he remains silent.
Henriques, Matrix and Sully walk through the X-ray booths
as the security guard watches, then they continue on.

CUT TO:

BOARDING GATE 63

They approach the boarding gate. Sully hands Henriques
and Matrix their tickets, then Sully stuffs a \$10.00 bill
in Matrix's breast pocket.

SULLY

Have some beers in Val Verde,
Matrix, it'll give everyone more
time with your daughter.
Matrix looks down at the bill, then up at Sully.

MATRIX

You're a nice guy, Sully,
I like you...

(PAUSING)

.That's why I'll kill you
last.
Cont.

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63 Cont.
Henriques takes Matrix's arm and moves him toward the

gate.

HENRIQUES

Open your mouth again and I'll
nail it shut.

Matrix looks up at a wall clock. It reads 6:55. He X.
and Henriques board the plane as Sully watches from
the boarding area.

INT. PLANE - DAY 64

Henriques and Matrix enter the plane. A STEWARDESS
smiles at them and examines their tickets.

STEWARDESS

First class, seats seven A and B.

They are the last passengers to be seated. They walk
down the aisle, Matrix takes the window seat and
Henriques the aisle seat.

A NOISE attracts Matrix's attention and he watches the
door to the entrance tunnel CLOSE. The Stewardesses
prepare for the takeoff as the plane's engines begin
to RUMBLE.

Matrix edgily looks around the plane.
The Stewardess approaches him.

STEWARDESS

You must fasten your seat belt,
Sir.

Matrix looks out the window and sees Sully looking right
back at him through the waiting room window.

Matrix turns to the Stewardess.

MATRIX

Could I have a blanket and
pillow?

STEWARDESS

Sure.

She takes them down from the upper compartment and hands
them to Matrix.

Cont.

A85

64 Cont.

The plane is beginning to move.

Matrix begins to arrange the blanket and pillow. As soon as the Stewardess moves off, Matrix DELIVERS an incredibly SUDDEN BLOW to Henriques' temple. WHAP! Henriques' eyes roll back in his head, blood trickles out of his mouth, his body goes limp and he falls against Matrix.

It's happened so quickly none of the other passengers have noticed it.

Matrix throws the blanket over Henriques' body, looks around, then quickly FORCES Henriques' neck down toward his chest.

CRACK.

Matrix stands and opens the overhead luggage rack. He picks up the blanket covered body and puts it in the overhead rack. The 2ND STEWARDESS comes by.

2ND STEWARDESS

Sir, can I help you with that?

MATRIX

It's no problem.

He smiles at her and she smiles back. He closes the luggage compartment door and turns to the Stewardess.

MATRIX

How long is this flight?

2ND STEWARDESS

We land in Val Verde in exactly eleven hours..

She moves down the aisle. Matrix looks down at his digital watch and presses a button.

INSERT - WATCH 65

11:00:00 appears on the watchface. Instantly, it starts counting down: 10:59:59, 10:59:58...

MATRIX 66

Matrix starts down the aisle.
Cont.

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66 Cont.

2ND STEWARDESS

Sir, during takeoff you must --

MATRIX

(COVERING MOUTH)

I'm airsick...

He pushes by her.

INT. DC-10 GALLEY - DAY 67

Matrix moves to the service elevator, squeezes in, hits the controls and starts to descend.

BELOW DECK 67-A

the elevator stops in the service area of the big plane. Matrix gets out of the elevator and looks out a port. The place is moving faster!

He turns and moves to a door marked CARGO HOLD. It's locked.

He PULLS, the door starts to bend, then the lock suddenly SNAPS. He opens the door and crawls inside.

CUT TO:

PASSENGER AREA 68

The passengers sit unaware of anything unusual.

LUGGAGE COMPARTMENT 69

A CLOSE-UP of the latch on the luggage compartment holding Henriques' body shows the latch imperceptively

CLICK OPEN.

CUT TO:

70

EXT. THE PLANE - DAY

The plane leaves the terminal area and turns toward the runway.

CUT TO:

INT. TERMINAL 71

Sully watches plane approach the runway.

CUT TO:

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INT. PILOT'S CABIN/CONTROL TOWER 72

INTERCUT the pilot talking with the control tower to clear the plane for takeoff.

CUT TO:

EXT. PLANE - DAY 73

The plane begins to roll down the runway.

CUT TO:

INT. CARGO BAY - DAY 74

Matrix crawls through the crowded hold. Without looking, he starts to push a box out of the way and --

DOG CAGE 75

A doberman Pinscher SNARLS and FLASHES HIS TEETH right INTO the CAMERA. Matrix jerks his hand away from the dog cage just as the Pinscher's teeth push between the bars.

CUT TO:

EXT. PLANE - DAY 76

The plane starts to taxi down the runway.

CUT TO:

INT. PLANE - DAY 77

The luggage compartment holding Henriques' body edges open and a small corner of the blanket comes out. The passengers sit unaware.

CUT TO:

INT. CARGO BAY - DAY 78

Matrix has reached the area immediately above the plane's landing gear. The NOISE is deafening. He digs his hands under the lip of the gear retract equipment and LIFTS with all his might. Nothing moves for a beat, he continues to STRAIN MIGHTILY and the cowling starts to move! With a final grunt, he lifts it up and pushes it out of the way. The ground rushes beneath the airplane. Matrix swings his feet into the hole.

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EXT. PLANE - DAY 79

The plane takes off and ROARS into the sky, clearing the marshes at the end of the runway.

INT. PLANE - DAY 80

Matrix drops through the hole toward the moving ground!

EXT. PLANE - DAY 81

He DROPS DOWN out of the plane twenty-five feet above the ground and SPLASHES into the shallow water with terrific impact. The plane zooms overhead. Matrix lies still, bobbing in the water.

CUT TO:

INT. TERMINAL - DAY 82

(J4.

Sully is on the phone.

SULLY

It just took off.

OUT 83

CUT TO:

83-A

EXT. RUNWAY - DAY

Matrix comes out of the water and looks at his watch.

84

INSERT - WATCH

10:52:52 left.

85

MATRIX

He looks at the terminal in the distance and begins running toward it.

CUT TO:

86

EXT. WAR BOAT - DAY

A uniformed LATINO pilots a speeding war boat in the Pacific. Bennett, standing on the rear deck, watches Arius hang up the microphone on the two-way radio and then Arius disappears below deck.

A85

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24

BELOW DECK 87

Jenny is huddled in a darkened cabin below. She wipes the tears from her eyes.
The door opens, some light comes in and Arius enters the cabin. He moves toward Jenny and looks at her for a long beat.

ARIUS

Your father has just left for Val Verde; he should be back with you soon. Does that make you happy?

JENNY

Yes...
Arius sits down right next to her. He runs his fingers along her shoulder.

ARIUS

Is there anything else that would make you happy?

JENNY

Yes...

(PAUSING)

Watching my Dad kick your balls down your throat.

CUT TO:

EXT. TERMINAL - DAY 88

Matrix jumps into the back of a fire truck that drives by the rear of the terminal.

CUT TO:

INT. LAX - DAY 89

Sully, walking through the terminal, stops as he sees a girl, CINDY, talking on a pay phone. She's a gorgeous stewardess in her late twenties.

CINDY

(INTO PHONE)

Hi, Lance, it's me!

(PAUSE)

Cindy. Very funny ...yes, that
Cindy. They just cancelled my 7:40 X

to Vancouver...
Cont.

A85

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X

89. Cont
Sully takes off his dark glasses, eats her up with his eyes and adjusts his tie.

â€¢

CINDY

(INTO PHONE)

I thought since I'm laid over we could... no, laid over, Lance. Samantha? Who's that? Lance? Lance?
She slams down the phone and does a slow burn. Then she turns, picks up her flight bag, starts to head off and finds her path suddenly blocked by Sully.

SULLY

Sounds like you need a date.

CINDY

Fuck off, shithead...
She pushes by him. Sully watches her go, smiles and then begins to follow her.

CUT TO:

INT. TERMINAL - DAY 90

â€¢ Matrix, wearing a ground crewman's jacket, is now inside the terminal. He looks desperately for Sully. Passengers mill ahead of Matrix, behind him and to the side, but there is no Sully. Matrix races through the crowded terminal, looks up. and suddenly stops. There Sully is!
Sully is following Cindy along a downstairs walkway.

Matrix slows down, then begins to track Sully as Sully follows the girl.

INT. AIRPORT GARAGE - DAY 91

Cindy enters the parking garage and approaches the passenger side of her ragtop Sunbeam Alpine convertible. She unlocks and opens the door, leaving the keys in the lock, then she LOWERS the top. The LOWERING of the top REVEALS Sully facing her on the other side of the car.

SULLY

(SMILING)

You know what I could give you?

À€¢

Cont.

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X

91 Cont..

CINDY

Yeah, herpes.
Sully's smile disappears. He looks at her, takes his sunglasses out of his coat pocket, nuts them back on, then turns and walks off.
Cindy watches him to make sure he leaves. All of a SUDDEN, a giant arm encircles her waist from behind.

MATRIX

(WHISPERS)

Don't move.
She looks down at the giant arm, unable to see Matrix squatting behind her.

CINDY

I'm not moving.

MATRIX

I'm not going to hurt you.

CINDY

That's what they all say.

MATRIX

â€¢ Step to the side.

CINDY

I have to move to do that.
Matrix removes his arm from her waist.

MATRIX

Do it.
Knees shaking, Cindy steps aside.
Matrix leans into the car, grabs the passenger seat,
YANKS it out and places it on the ground at Cindy's
feet.
Cindy, mouth gaping open, looks at the passenger seat
now at her feet.

I'LLTR IX

Get in.
Cindy automatically starts to get in the car.
Cont.

0

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X

91 CONTRL

MATRIX

You forgot your keys.

â€¢

He puts her car keys in her hand.
She crawls across where the passenger seat had been
and sits in the driver's seat. Matrix sits on the floor
where the passenger seat had been and closes the
passenger door.

MATRIX

Just do what I tell you and
I'll let you go.

CINDY

I've got to give Karate, junitsu,
judo, and kung-fu lessons to my
students at seven-thirty.

MATRIX

You're not gonna make it.
She starts the car.
Sully drives by them in his Porsche Targa.

MATRIX

Follow him.

CINDY

I knew you were going to say that.
She pops the clutch too fast, the tires SQUEAL and
Matrix is SLAMMED back against the car floor.

CUT TO:

EXT. AIRPORT GARAGE - DAY 92

Sully drives out of the airport garage and enters the
flow of traffic. After a beat, the Sunbeam LURCHES
out of the garage and begins to follow Sully.

INT. SUNBEAM - DAY 93

In the Sunbeam, Matrix checks his watch. It reads
10:32:00. Cindy concentrates on following Sully's
Porsche up ahead.

CINDY

Don't get offended by this question,
but...

(PAUSES)

À€¢

Are you going to kill me or something?
Cont.

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X

93 Cont.

MATRIX

No.

CINDY

Good.

CUT TO:

INT. PORSCHE - DAY 94

Sully drives his Porsche at medium speed along Century Blvd. He goes through as it starts to turn red.

INT. SUNBEAM - DAY 94-A

Cindy eases her foot from the accelerator as she prepares to stop for the light.

CLOSE SHOT 94-B

Matrix puts his foot on top of hers and PUSHES DOWN on the accelerator.

EXT. SUNBEAM - DAY 94-C

The Sunbeam RUNS through the red light.

Æ

CUT TO:

EXT. FREEWAY - SULLY - DUSK 95

As dusk approaches, Sully drives along the freeway, occasionally glancing into his rearview mirror.

EXT. FREEWAY - MATRIX - DUSK 95-A

Cindy and Matrix continue in the Sunbeam, keeping a distance between themselves and Sully.

CUT TO:

INT. SUNBEAM - DUSK 96

Cindy is still at the wheel. Outside the car, dusk is

approaching.

CINDY

Can I ask you what this is all about?

MATRIX

Somebody wants to kill my daughter

and me.

Cont.

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X

96 Cont.

CINDY

I don't know your daughter, but
I've known you for only ten minutes
and I want to kill you, too.

EXT. GALLERIA - DUSK 97

As dusk approaches, Sully drives his Porsche into the Galleria. Cindy pulls her Sunbeam in two cars behind him.

INT. GALLERIA PARKING GARAGE - NIGHT 98

Sully parks his car, gets out carrying a briefcase, goes to the glass elevator, stares at TWO PRETTY VALLEY GIRLS, takes his dark glasses off and joins them in the elevator.

MATRIX AND CINDY 99

Matrix and Cindy are sitting in her car watching Sully. As soon as the elevator disappears, Matrix grabs Cindy's keys from the ignition and takes her arm.

MATRIX

Out.
Cont.

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99 Cont.

She opens her door, Matrix slides next to her, and they and they exit from her car. He moves her quickly toward the elevator.

CINDY

If you're in a hurry, don't
let me hold you up...
The elevator returns and they get in.

INT. GALLERIA - NIGHT 100

The Galleria interiors runs around the perimeter of a three-story open vaulted area. In addition to the glass elevator, several tiered steps and banks of escalators run up and down the levels. Lots of decorative banners in hot colors decorate the open area. The top level is particularly active... restaurants, bars, video parlor, movie theatre. It's the hub of valley nightlife, lots of shoppers and kids just hanging out. Matrix and Cindy exit from the elevator onto the top level next to the wide-open vaulted space. Matrix immediately searches with his eyes for Sully. She takes a quick step to get away, but Matrix immediately GRABS her arm and PULLS her back toward him so they are now nose to nose. He motions to the other side of the top level and we SEE Sully walking.

MATRIX X

(whispered, anxious)
My daughter's been kidnapped and
he's my only chance of finding
her! If he sees me or I lose him,
they'll kill her. I need you to
follow him; if I get too close,
he'll run.
Cindy looks back at Matrix in shock.

MATRIX

(pleading, desperate)

Please help me, you're my only X
chance! She's got less than
ten hours left.

Cindy doesn't know what to say. Matrix, still holding
her arm, SHAKES her in desperation.
Cont.

A85

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100 Cont.

MATRIX

(whispered, desperate)

DON'T YOU UNDERSTAND!! THEY'LL X

KILL HER!! HELP ME!!

Cindy looks at Matrix, glances toward Sully, then
looks back at Matrix.

CINDY

Okay, okay. X

X

Matrix lets her arm go and she rubs it gingerly.

CINDY

Take it easy, all right.
She continues to look at the pleading Matrix, then
she turns and hesitantly begins walking toward Sully.
Sully walks by a video game parlor, ogles some girls,
checks his watch, then heads for the bar on this level.

A85

30

100 Cont.

Cindy walks around the open space, following Sully. She glances back tentatively at Matrix, then she keeps going.

Matrix moves in the other direction around the open space, all the while watching Sully and Cindy.

BAR 101

New Wave music PLAYS as valley gals and sharp dudes dance and mingle about. Sully can dig this scene -- he puts his dark glasses back on. He sits at a table, puts the briefcase next to his leg and orders a drink.

A LATIN MAN wearing a leisure suit, looking completely out of place in a joint like this, enters the bar, and stares at a girl with purple hair.

He continues into the bar, catches Sully's eye and sits down at the table with him. He reaches under the table and slides the briefcase away from Sully until its next to himself, then hands Sully, still under the table, a bunch of passports.

OPEN SPACE 102

Cindy approaches the bar, hesitates, then looks back at Matrix. Across the open space, he nods, urging her forward. She hesitantly moves forward.

103

BAR

Cindy enters the bar, then sees a young security guard, CATES, coming out of the men's room. She moves around a corner so Matrix can't see her and she stops the guard.

CINDY

There's a huge guy across the way
who either honestly needs my help
or he's an escaped mental fruitcake.
Take a look...

Cates moves into the doorway, casually glances at Matrix watching the bar, then Cates moves out of Matrix's view. He removes the walkie-talkie from his belt and speaks into it.

CATES

Biggs, you there?

104

SECOND LEVEL

Another security guard, BIGGS, a muscular black kid, is flirting with some valley girls and ignoring the constant BEEPING of his walkie-talkie.
Cont.

A85

31

104 Cont.

BIGGS

.This ain't no Mexican shit,
I'm talkin' Maui wowie.
Tired of the BEEPING, he picks up his walkie-talkie.

BIGGS

(IRRITATED)

What it is, zitface...

INTERCUT:

105

WITH CATES

CATES

There's a guy up here who may be
a wacko. I don't think I can
handle him alone.

BIGGS

Cool down, puke breath, I'll be
right there.
(smiling to girls)
Wanna see me kick some ass?

CUT TO:

MATRIX 106

Matrix is getting anxious. He looks at his watch.

9:28:00.

BAR 107

Sully is in conversation with the Latin man, unaware of what's going on outside. Cindy sneaks a look outside and sees Biggs and his two valley girls approaching Matrix.

OPEN SPACE 108

Biggs confidently walks along the top level, the girls following. He STOPS abruptly as he sees Matrix, his eyes bulge and he retreats into an alcove and pulls out his walkie-talkie.

BIGGS

Attention all units! Emergency on the theater level! Suspect is six-foot-two, brown hair...

(PAUSE)

.and is one gigantic motherfucker?!

BAR 109

Cates and Cindy are still out of Matrix's view. Cont.

32

109 Cont.

CATES

You'd better stay here, Miss. He exits from the bar and moves toward Matrix. Cindy waits, biting her lip, wondering if she's done the wrong thing. Sully, still talking to the Latin, looks up and finally notices Cindy. He moves through the dancers toward her.

110

MATRIX

Matrix anxiously glances at his watch, then looks up toward the bar. Cindy comes out into the doorway where he can see her. She glances behind him, then helplessly looks right at him.

Matrix, noticing her glance behind him, turns around.
Five security guards are now approaching him.

111

BAR

Sully moves toward Cindy. at the doorway. Just as he is about to say something to her, he hears a commotion and glances outside.

112

MATRIX

Matrix turns from the guards to point at Cindy in the bar and he suddenly sees Sully approaching her.

113

BAR

Sully looks out toward the commotion and suddenly sees Matrix. And Matrix is pointing right at him!

SULLY

Jesus Christ...

114

TOP LEVEL

Sully runs, bumping off of Cindy, and races out onto the top level.

Matrix, seeing him run, turns back to the guards advancing on him and SMASHES the lead guard (Biggs) right in the face.

Biggs is BLASTED backward into the other guards, KNOCKING two of them down.

Matrix sees Sully running and then looks where's he's headed.

A phone booth.

CUT TO:

A85

115

ABRUPT DREAM IMAGE - NIGHT

Jenny looks up as Bennett stands in front of her. He raises a gun and points it at her face.

CUT TO:

116

INT. GALLERIA - NIGHT

Matrix SCREAMS.

MATRIX

NO!!!

He jumps over the railing, LEAPS across an open chasm, DROPS eight feet toward a stairway, then RUSHES upward. Sully gets in the phone booth and quickly drops in a quarter. In the b.g., Matrix is RACING right toward the booth!

Sully tries to dial as fast as he can. His face starts to CONTORT as he sees Matrix getting CLOSER and CLOSER. Sully's face is wet with sweat.

Sully pulls out his gun and FIRES through the windowpane at the steadily looming Matrix. He misses. He won't get another chance.

Matrix PICKS UP THE ENTIRE PHONE BOOTH, RIPS it from the wall and SMASHES it against the railing.

People all over the Galleria begin to SCREAM.

The Latin man dashes out of the bar with his gun drawn.

Two real Los Angeles POLICE OFFICERS, racing up the escalator with their guns drawn, see the Latin.

Cindy drops to the ground as the Officers aim at him.

OFFICER

Freeze!!

The Latin SHOOTS away at the Officers, BLASTING one in the chest and KNOCKING him rolling and tumbling backwards down the escalator.

The other Officer FIRES AWAY at the Latin, hitting him twice. The Latin SLAMS against the railing, the briefcase bursting open.

A85

34

SHOOTING UP 117

Thousands of bills come rushing out of the briefcase and begin drifting downward.

LATIN 118

The Latin, blood oozing out his stomach and eyes drifting in his head, reaches over the railing to grasp futilely at the money. He reaches too far.

SHOOTING UP 119

The Latin drops over the third floor railing, falling right through the drifting bills and CRASHES to the floor.

MATRIX AND SULLY 120

Matrix tries to force open the broken phone booth door to get at Sully, but the bloodied Sully crawls out the other way through a broken window pane, hangs from the railing and drops to the stairwell below.

People continue to SCREAM and hug the floor.

Sully turns around and BLASTS a shot at Matrix above. It misses.

He RACES down the stairwell, stepping on the huddled bodies.

A security guard RUSHES him and Sully BLASTS him dead. Matrix, running along the third level, sees Sully jump off the stairwell and get into a glass elevator. It starts to descend.

Matrix looks desperately around, looks at one of the giant decorative banners spanning the ceiling, jumps onto the railing and tears loose the banner's end.

The LAPD cop kneels and aims his gun at Matrix and prepared to fire.

Cindy is running right at the cop.

CINDY

Don't! d!

Matrix JUMPS, hanging onto the banner.

Cindy KNOCKS the cop's aim away. The gun FIRES, missing Matrix.

Cont.

A8 5

35

120 Cont.

I

Matrix swings down to the lower level and CRASHES RIGHT THROUGH THE GLASS into the elevator with Sully. The cop comes up from the ground and looks at Cindy. She looks back at him uncertainly. He starts to bring the gun toward her and she moves quickly to a door marked "Stairwell" and disappears.

INT. ELEVATOR - NIGHT 121

Matrix and Sully are both lying bloodied and dazed in the elevator. It descends silently, the two men lying in the broken glass.

INT. GALLERIA PARKING GARAGE - NIGHT 122

The elevator reaches the parking garage and the doors open. Sully crawls out and dazedly begins to trot toward his car. Seconds behind him, Matrix stumbles and chases him.

CUT TO:

EXT. GALLERIA - NIGHT 123

Cindy races out of a door and comes out onto Sepulveda. A cop down the block points at her. She looks around desperately trying to figure out what to do.

CUT TO:

INT. GALLERIA PARKING GARAGE - NIGHT 124

Sully, in his Corvette, burns rubber, CRASHES through the wooden parking arm and heads out onto Sepulveda. Matrix, in Cindy's Sunbeam, is right on Sully's heels.

EXT. GALLERIA PARKING LOT - NIGHT 125

Sully SHOTS WILDLY out onto Sepulveda, BLASTING his horn as he swerves into the wrong lane. Cindy watches him zoom by. She looks down the block. Now the cop is RUNNING toward her.

Matrix RIPS out onto Sepulveda. Cindy races out onto the street, her hands held up to stop him.

CINDY

WAIT!!!

Cont.

A85

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125 Cont.

Matrix hits the brakes, almost hitting her as the car SKIDS out of control to the side. She runs toward it. Matrix puts the car back in gear, floors it and Cindy dives into the car as it starts to RACE by.

EXT. SEPULVEDA - NIGHT 126

Matrix SPEEDS down Sepulveda chasing Sully.

INT. SUNBEAM - NIGHT 127

Cindy, on her stomach, moves herself into a sitting position. She's now sitting on the floor where Matrix ripped out the seat.

CINDY X

(ANGRY)

Who in the hell are you??
Matrix doesn't answer.

CINDY

(ANGRY) X

You steal my car, rip the seat out, then kidnap me. You make me miss my hair appointment. You beg me to help you and your daughter, which I very kindly do. You get me into a shoot-out where people are getting killed and blood is spurting out all over the place...

EXT. COLDWATER - NIGHT 128

Sully comes SPEEDING up Coldwater Canyon. The traffic is lighter now and Matrix pushes the Sunbeam's engine to the limit to catch him.

INT. SUNBEAM - NIGHT 129

CINDY X

I watch you rip a phone booth from the wall and swing from the ceiling like Tarzan...I stop the cops from killing you and then they start chasing me!!
Matrix looks at the Corvette, changes gears and SPEEDS the Sunbeam faster.

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EXT. MULHOLLAND - NIGHT 129-A

Sully pulls onto Mulholland, then looks in the mirror. Matrix's headlights are getting closer. Sully FLOORS the Corvette, SLIDING around the curves along Mulholland. Matrix keeps pace.

INT. SUNBEAM - NIGHT 130

CINDY X

Will you tell me what the hell's going on?

MATRIX X

No...
Sully's Corvette disappears around a curve, Matrix cuts the corner TIGHTLY and SUDDENLY a large truck

COMES RIGHT AT THEM!

CINDY

Look out!!

A85

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130 Cont.

Matrix swerves the Sunbeam at the last moment, just grazes by the truck, and keeps going. Cindy has slid down in her seat and covered her face with her hands. She now opens her fingers, peeks through, then lowers her hands. She looks at Matrix.

CINDY

How'd you ever get a driver's license?

MATRIX

I didn't...

EXT. MULHOLLAND - NIGHT 131

He REVS the engine, bringing the car right up behind Sully, and RAMS it against the back of Sully's Corvette. BAM!

They swerve around another curve. Matrix brings the car up close again. Sully half glances back and fires a wild shot.

BLAM!

The windshield on the Sunbeam SPLINTERS. Matrix floors the car and completely SMASHES it into the back of Sully's car. WHAM! Sully's car SKIDS off the road, FLIPS a couple times, then CRASHES into the inside face of the cliff. Matrix and Cindy SKID off the road and CRASH into the X inside face of the cliff.

INT. SUNBEAM - NIGHT 131-A X

Matrix looks over at Cindy who's reeling from the effects of the crash.

MATRIX

You okay?

CINDY

I think I'm dead.

MATRIX'S P.O.V. 131-B X

Matrix sees Sully trying to get out of his car.

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EXT. MULHOLLAND - NIGHT 131-C X

Gun in hand, Sully crawls dazedly out of the destroyed car. Matrix approaches, kicks the gun out of Sully's hand and picks the gun up. Matrix empties Sully's pockets and finds his wallet and a motel key. He picks Sully up, an ankle in each hand, so that he's holding Sully upside down. He begins walking with him.

MATRIX

Where is she, Sully?

SULLY

Fuck you...

Matrix is approaching the Sunbeam as Cindy is getting out. He swings Sully by the heels and BEATS Sully's head against the fender, leaving another dent in the already beat-up car.

CINDY

That's my car, Matrix!!

Matrix continues to carry Sully upside down.

MATRIX

I can't hear you, Sully.

SULLY

FUCK YOU!!

MATRIX

Loyalty is touching, Sully, but
it's not important in your life
right now...

VERY WIDE ANGLE 132

We SEE Matrix walk right up to the edge of a steep
drop along Mulholland Drive. He has walked out of
Cindy's sight. X

ÆŒ MATRIX

But take gravity...
He extends his arms and DANGLES Sully upside-down
over the sharp drop. The Los Angeles Basin is
spread out below, 180 degrees of twinkling lights.

MATRIX

Gravity is very important in
your life right now.
Cont.

A8 5

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132 Cont.

Sully tries to thrash about as the blood rushing to
his face starts to redden it.
Matrix lets go with his right arm. Sully's head
drops a foot, Matrix's left arm drops a little, then
adjusts to the new weight.

SULLY

Uhhhh...

MATRIX

I have to warn you, Sully...

(TAPPING IT)

This is my weak arm.

SULLY

(DEFIANT)

You can't kill me, Matrix. You X

need me to find your daughter.

MATRIX

Where is she?

He SHAKES Sully, moving him like a fish on a line.

SULLY

I don't know, but Cooke knows. I could take you where I'm supposed to meet him.

MATRIX

But you won't.

SULLY

Why not?

Matrix uses his right hand to take something from his pocket and he dangles it in front of Sully. It's Sully's motel key.

MATRIX

Because I already know where. Fear starts to show in Sully's face for the first time as he STARES at the key. He tried to grab at the key, X but Matrix pulls it out of his reach.

MATRIX

Remember when I promised to kill you last, Sully?
Cont.

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132 Cont.1

Hope flickers in Sully's eyes.

SULLY

Yes, Matrix...

MATRIX

I lied.

He drops a SCREAMING Sully and Sully CRASHES to the rocks below.

MATRIX AND CINDY 132-A

Cindy is looking at her sunbeam, which is smashed to shit, as Matrix approaches.

CINDY

Now you don't have a car...
Matrix looks at Sully's car, which is lying on its side. He PUSHES INCREDIBLY HARD against it and it SLAMS to the ground right side up.

MATRIX

Now I do...

INT. SULLY'S CAR - NIGHT 132-B X

They get into Sully's beat-up car and Matrix starts the engine and puts the car in gear to drive away.

CINDY

Wait a minute...
Matrix looks at her.

CINDY

What'd you do with Sully?

MATRIX

I...let him go.
He FLOORS the accelerator, LEAVES RUBBER and BLASTS out of there.

CUT TO:

A85

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EXT. ARIUS'S ISLAND - NIGHT 133

Waves crash against a rocky shore. Arius' boat settles next to a dock and several Latinos (in guerrilla fatigues) secure the boat's lines. Arius, Bennett and Jenny exit from the boat and walk quickly down the dock.

134

EXT. ESTATE - NIGHT

a large estate.
A guard patrols the perimeter wall of
He sees figures approaching and turns on a bright
searchlight, outlining Arius, Bennett and Jenny as
they approach the estate.

135

INT. ESTATE - NIGHT

A second guard admits them into an expensively furnished
mansion, Bennett goes into a side room to join several
soldiers.
Arius and Jenny walk down a marble passageway, passing
several lavishly decorated rooms.
Arius stops her in front of a door and unlocks the door.

136

ROOM

They enter a room that has been stripped of all
furnishings, the windows boarded over.
Arius LOCKS the door again, then looks up and down at
Jenny. She takes a few hesitant steps backward.
He gazes at her, then steps out into the hallway and
CLOSES the door.
Suddenly, the lights in the room go out, plunging
Jenny into darkness.
Jenny moves against a wall, slides to a sitting position
on the floor and begins to shiver from the cold.

CUT TO:

136-A X

EXT. SULLY'S CAR - NIGHT

Matrix is driving Sully's car, Cindy sitting next to
him, through the streets of Los Angeles. They are
moving RAPIDLY.

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INT. CAR - NIGHT 136-B X

MATRIX

I'm sorry I got you involved
in this.

CINDY

Then why won't you tell me
what it's about.
Matrix reaches into his pocket, pulls out his wallet,
opens it and hands it to Cindy.

MATRIX

It's about her.
Cindy looks at a photo tucked into a wallet, clear
plastic photo insert.

INSERT - PHOTO 136-C X

It's a color photo of Jenny.

TWO SHOT 136-D X

CINDY

Is she the one that was
kidnapped?
Matrix nods.

MATRIX

Some people are using her
to force me to do a job.
If I don't get to her soon,
they'll kill her.

CINDY

Did you do the job?

MATRIX

No. I knew they'd kill
her even if I did it. The
only chance she has is if
I get to her before they
know what I'm doing.
Cindy looks at the photo.

CINDY

Is her mother --
Cont.

A85

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136-D Cont.

MATRIX

She died when Jenny was born.
I was in Laos when it happened,
so I came home intending to
raise her.

(PAUSING)

But on her third birthday I
was in Lebanon. When she went
to grade school, I was in Angola.
When she had the measles, I was
in Pakistan. And now she's
been kidnapped because of me.

CINDY

Why were you always travelling?

MATRIX

I was on special assignment.

CINDY

You mean like in the Army or
something?

MATRIX

Or something.

CINDY

What did you do?

MATRIX

Things you don't want to
know about. Things I
sometimes wish I didn't
know about.
He looks over at Cindy, then looks away.

MATRIX

That part of my life is over
with. All that matters
to me now is Jenny.

EXT. MOTEL PARKING LOT - NIGHT 137 X

Matrix drives the car into a parking lot in front of
a motel and parks.

INT. CAR - NIGHT 138 X

Matrix looks out the window toward the motel.
Then Matrix looks down at his watch.

A85

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INSERT - WATCH 139 X

05:00 remains. It changes to 04:59:59 as we WATCH.

EXT. CAR - NIGHT 139-A X

Matrix gets out of the car, closes the door and starts
to move across the parking lot. He stops as he notices
Cindy getting out of the car, too.

MATRIX

What're you doing?

CINDY

Helping you get her back.
She closes the door and joins him. He looks at her for
a beat, then they move toward the motel.

EXT. MOTEL ROOM - NIGHT 140 X

They quietly and cautiously approach one of the motel
rooms. The drapes are closed.
Cindy stays a few feet back as Matrix, gun drawn,
slowly EASES Sully's motel key into the door lock, then
QUICKLY OPENS the door.

INT. MOTEL ROOM - NIGHT 141

Matrix, gun out in front, BURSTS into the room.
No one's there.
Cindy nervously peeks her head into the room, sees it's
okay, joins Matrix inside, closes the door and locks
the chain. They look around the room.
Sully's suitcase is spilled open on one of the beds.
Beer cans and fast food containers lay open and
the bureau drawers are ajar.
Matrix goes to the suitcase and searches through it.
Cindy checks out the bureau drawers.
Matrix finds nothing in the suitcase. He looks under
the bed, then moves to the closet and looks inside.
It's empty.
There is a SUDDEN LOUD KNOCKING at the front door.
Matrix and Cindy IMMEDIATELY LOOK AT EACH OTHER AND

FREEZE.

Cont.

A85

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141 Cont.

Then Matrix quietly moves to her.

MATRIX

(whispers, urgent)

It's Cooke. Let him in...

Matrix moves into the bathroom and turns on the shower.

Cindy tears the covers off the bed, musses up her
hair and unbuttons her blouse to show some cleavage.

Matrix and Cindy edge up to the door and Matrix flattens
himself against the wall close to the door.

Cont.

A85

42

141 Cont.

He nods to Cindy and she opens the door a crack so the chain is still locking the door. Cooke, standing, outside, looks through the crack at her.

COOKE

(ALERT)

Where's Sully?

CINDY

He's in the shower.
Cooke listens a beat to the running shower.

R

COOKE

Who're you?
Cindy looks him up and down, then slouches toward the crack so her breasts push at her blouse. She smiles.

CINDY

Room service...
Cooke looks back through the door at her. Matrix, at the inside edge of the door, is holding his gun, ready to fire. Matrix can only see Cindy.

COOKE

Open the door.
Cindy unlocks the chain and opens the door.

COOKE

Move out of the way.
Cindy moves away from the door. Matrix tenses, ready to attack. Cooke looks into the room at the ruffled bed, suitcase and fast food containers.
The shower SOUNDS continue to echo from the bathroom. Cooke cautiously enters the doorway. WHAM!
Matrix SLAMS the gun against the brawny Cooke's head. Cooke crashes back against the wall, but doesn't go down. He grabs Matrix's gun hand by the wrist and the two of them STRUGGLE for the gun.
BLAM! BLAM! The gun FIRES into the ceiling as they wrestle around the room. They BREAK a table and CRASH into a chest of drawers.
Cont.

43

141 Cont.I

I

Cindy moves to help Matrix. BLAM! The gun FIRES again, SHATTERING the lamp near Cindy, making her duck for cover.

Cooke slowly FORCES the gun toward Matrix's face. The barrel gets CLOSER... CLOSER... then almost points right at Matrix.

With a sudden SURGE of power, Matrix lifts Cooke off the ground, pushes him toward the wall and the two of them CRASH RIGHT THROUGH THE DOOR into the adjoining room.

142

ADJOINING ROOM

A twenty-year-old couple in bed look up in shock as Matrix and Cooke bounce off their bed and SLAM against the wall.

BLAM! The gun FIRES, SHATTERING the mirror above the young couple and they SCRAMBLE to safety on the floor on the other side of the bed.

Matrix and Cooke come off the wall and SLAM onto the floor, the gun coming out of Matrix's hand. Cooke picks it up before Matrix can reach it.

Cooke points the gun right at Matrix's face, pulls back the trigger, then smiles.

COOKE

Fuck you, asshole.

He pulls the trigger. CLICK. No more bullets in the bun. The blood drains from Cooke's face.

Matrix looks at him.

MATRIX

Fuck you, asshole...

He BLASTS Cooke in the jaw and Cooke goes backward through the broken door and falls to the floor.

143

ORIGINAL ROOM

Matrix races back through the broken door, starts toward Cooke, then stops cold. Cooke has fallen on the broken, sharp table leg and the leg goes into his back and comes out of his chest.

Cont.

A85

44

143 Cont.

Matrix bends down to the barely alive Cooke.

MATRIX

Where is she, Cooke?

Cooke looks blankly back at him.

MATRIX

Cooke... Cooke!!

Cooke's eyes go cold and still. He's dead. Cindy approaches and swallows as she looks down at his body, the stake coming out of his chest.

Matrix starts emptying Cooke's pockets. There's a wallet containing only cash. Matrix tosses it to the floor. He brings out a lighter and a package of cigarettes, examines the lighter, then tosses both objects to the floor.

He pulls out two keys on a key chain. They're car keys. Matrix leaps to his feet.

MATRIX

Come on!

EXT. MOTEL PARKING LOT - NIGHT 144

Matrix and Cindy exit from the room and go out to the parking lot. Matrix looks at the six cars parked there, then he breaks a key off the chain and hands it to Cindy.

MATRIX

(URGENT)

Try the trunks.

They split up. Matrix tries the car door key into a Pontiac. It won't open. Cindy goes to the trunk of a Honda. It won't open. Matrix races to a Ford. The door won't open. Cindy races to a Cadillac. She opens the trunk! Matrix races over to her and looks into the trunk. It's empty. He uses the door key and opens the Cadillac's door.

INT. CADILLAC - NIGHT 145

Matrix looks desperately around the inside of the Cadillac. Nothing. He opens the glove compartment and looks inside. Nothing.
Cont.

A85

45

145 Cont.
He starts to come out of the car, then suddenly stops. He sees the edge of a piece of paper protruding from the pocket along the inside of the car door. He pulls the paper out and looks at it.

INSERT - PAPER 146

It's an invoice from "Coastal Fuel, 110 Hermosa St., Long Beach, California, 90802" to "Patria Enterprises, 50 Redonda St., San Pedro, California, 90733."

EXT. CADILLAC - NIGHT 147

Matrix comes out of the car with the invoice and Cindy looks at it.

MATRIX

Make any sense to you?

CINDY

Coastal is a fuel depot that supplies planes.

MATRIX

For who -- the airlines?

CINDY

No, usually smaller, private aircraft.

MATRIX

You sure?

CINDY

I'm getting my pilot's license. Coastal is where my instructor gets his fuel.

MATRIX

There's a lot of warehouses around Redondo Street. Arius must be keeping a plane there. Matrix closes the car door and pockets the invoice.

MATRIX

Let's go.

CUT TO:

A85

46

148

INT. WAREHOUSE - NIGHT

Thirty guerilla soldiers are working in the same warehouse that Arius and Bennett had walked through earlier. Trucks, tanks, jeeps, bazookas, machine guns, mortars, etc. are spread around the darkened room.

149

EXT. WAREHOUSE - NIGHT

Matrix removes a ground level, wire mesh grille from the warehouse's outside wall, then he crawls through and Cindy replaces the grille.

INT. WAREHOUSE - NIGHT 150

Matrix crawls along the warehouse floor in the darkened room. He goes under a jeep, then pauses to survey the room.

151

MATRIX'S P.O.V.

The soldiers move weapons, metal containers and wooden crates from the trucks to the jeeps. A soldier's feet walk right in front of Matrix, the soldier unloads a crate onto the jeep above Matrix, then the feet move away.

152

MATRIX

Matrix crawls away from the jeeps, moves low through the shadows, goes into a corridor and sees a door ajar.

153

MATRIX'S P.O.V.

A soldier, Vega, is looking at some charts on a table.

154

CORRIDOR

Matrix pushes open the door slightly to see into the rest of the room. As the door moves, it CREAKS on its hinge.

155

ROOM

Vega looks up from the charts and sees the door is open more than it was. He pauses, then starts walking toward the door.

156

CORRIDOR

Matrix starts to move away from the door, then stops. He hears FOOTSTEPS and CONVERSATION approaching the other end of the corridor. He's trapped!

A85

47

ROOM 157

Vega is two feet away from the inside of the door.

CORRIDOR 158

Matrix desperately grabs the door handle and pushes the door forward.

ROOM 159

Matrix SLAMS his fist into Vega's stomach, then quickly MOVES into the room, puts a choke hold around Vega with his left arm, then carefully closes the door with his right.

As soon as the door closes, the FOOTSTEPS and CONVERSATION pass right by the door outside in the corridor.

Matrix pulls Vega toward the back of the room, SMASHES his Adam's apple, opens a closet,,drops the dead Vega inside, then closes the door.

He moves to the door leading outside the warehouse, opens it and Cindy enters. They begin to whisper.

MATRIX

I saw all the equipment,
but there's no plane.

CINDY

What about your daughter?
Matrix shakes his head.

MATRIX

Arius and Bennett aren't
here. She's wherever
they are.

Matrix looks at Cindy in desperation for a beat, then they begin to look around the room.

The room is designed as the aircraft control room. There are aerial charts on the tables and the walls. There are photos of several military planes and a civilian amphibious plane. There are copies of weather reports situated around the room and there is a VHF radio.

A85

48

160

COORDINATES

Matrix notes a set of military map coordinates penciled onto the side of a chart. They read, 8734-5245; 8142-5938; 7565-5474. A "Scale line" is drawn under the coordinates.

161

MATRIX

He studies the coordinates, then picks up a drafting compass and pen. He puts three dots, which corresponds to the three sets of coordinates onto a coasted chart of Southern California.

162

CINDY

Cindy is studying the photos of the aircraft.

163

CHART

Matrix sets the width of the legs of the drafting compass, then puts the point of one of the compass legs onto one of the three dots and draws a circle.

164

MATRIX AND CINDY

FOOTSTEPS and CONVERSATION approach the door. Matrix stops drawing and freezes. Cindy looks toward the door. The FOOTSTEPS reach the door, then continue right by it.

165

MATRIX

Matrix uses the compass to draw a second circle.

166

CHART

CLOSEUP of the pen as it finishes a third circle, the three circles now intersecting right over a small island 200 miles west of Los Angeles.

167

MATRIX AND CINDY

Matrix looks at the island, then shows the chart to Cindy.

MATRIX

Something's going on out there.

Cindy looks at the chart, then back at the photos of the aircraft on the wall.

Cont.

A85

49

167 Cont.

CINDY

One of these plane's an amphibian. Maybe they're using it to fly there.

Matrix comes over and looks at the photo of the amphibian.

CINDY

Let me see that invoice.

Matrix takes it out of his pocket, shows it to her and she studies it.

INSERT - INVOICE 168

She sees, "250 gallons of Type 4 aircraft fuel."

TWO SHOT 169

Matrix and Cindy glance at each other as FOOTSTEPS go by outside.

They continue to whisper.

CINDY

Type four fuel is amphibian
and two hundred fifty gallons
is what it would take to
fly that plane to the island
and back.

MATRIX

But it's not here. I
saw everything they've
got.

Cindy glances at the invoice, then looks up at
Matrix.

CINDY

It was refueled at pump station
thirty-two, Pacific Pier.
That's San Pedro.

MATRIX

How long's it take to fly
out to the island?
Cont.

A85

50

169 Cont.

CINDY

About two hours.
Matrix looks at his watch.

INSERT - WATCH 170

The watch reads 02:56:15 and counting down.

CORRIDOR 171

Two soldiers, ROBERTO and Juan, come down the corridor
They pass the room Matrix is in, then Roberto stops.

ROBERTO

Momento...
He comes back right toward Matrix's door.
He turns the door handle.

ROOM 172

He goes into the room!
Matrix and Cindy are flat against the wall, hiding
behind the door, inches from Roberto.

ROBERTO

Vega?
He looks around for a beat, then turns and leaves the
room, closing the door.

CUT TO:

EXT. WAREHOUSE - NIGHT 173

Matrix (carrying the chart) and Cindy move away from
the warehouse and approach Sully's car.

CINDY

Are we going to the plane?

MATRIX

Not yet.
She looks bewilderedly at him.

CINDY

Where are we going?

MATRIX

Shopping.

CUT TO:

A85

51

EXT. CAR - NIGHT 174

Matrix and Cindy are in Sully's car SPEEDING along a
street.

INT. CAR - NIGHT 175

Matrix is driving, his face HARD. Cindy glances over

at him.

CUT TO:

EXT. GUNS AND SURVIVAL EQUIPMENT STORE - NIGHT 176

Matrix and Cindy slowly drive by the front of a "Guns and Survival Equipment" store. It is heavily barricaded with a thick steel grille.

They pass some street construction equipment (steamroller, caterpillar, forklift, flashing warning signs, etc.), and drive to the rear of the store. There's a heavy concrete wall with no windows.

CINDY

How do you get in?

Matrix JERKS the car into reverse and RACES the car backwards around another building until the car is o. s.

CUT TO:

INT. GUNS AND SURVIVAL EQUIPMENT STORE - NIGHT 177

The camera is in the store shooting out through the steel grille. We hear a RUMBLING NOISE and then we SEE IT.

Matrix is atop a steamroller that is ROLLING right AT

THE CAMERA.

The steamroller CRASHES into the front of the store and the GLASS SHATTERS INWARD and the steel grille BUCKLES AND CRACKS APART under the roller. Matrix jumps off the steamroller as the alarm starts to

CLANG.

He takes a shopping cart (like in Safeway) and starts working the aisles.

Cont.

A85

52

177 Cont.

Along the first aisle, he grabs a snorkel, mask and flippers and tosses them into the cart, then grabs a deflated and compressed rubber raft and paddle and tosses them in, too.

He takes the cart and SHOVES it down the aisle, the cart coming to a rolling crash among the debris at the front of the store. Cindy takes the cart and quickly rolls it out of the store.

Matrix moves to the next aisle, takes another shopping cart and moves down the aisle. He grabs O.D. fatigue pants, an assault-extraction survival vest, a camouflage sweater, black survival boots, and combat knives.

He gives the cart a shove and it rolls crazily down the aisle into the debris. Cindy quickly rolls the cart outside.

Matrix moves to the counter and starts feverishly moving his hands along the underside looking for something.

MATRIX

Come on, come on...

He suddenly feels the hidden button and presses it. Behind him, a wall containing innocuous sporting equipment slides to the side, revealing a hidden room. Matrix pushes a cart into the room. The store alarm continues to CLANG.

HIDDEN ROOM 178

This room is loaded with every kind of illegal weapon imaginable.

It's an AWESOME sight.

Matrix grabs an Israeli Desert Eagle (Monster 44 automatic handgun), a 9mm. submachine gun, a 12 gauge assault shotgun with folding stock, a Steyr 223 assault rifle, a LAW rocket launcher, grenades, dynamite and fuse, bandoliers with ammo and loads everything into the cart.

A85

He wheels the cart out of the hidden room, moves down the aisle with it, then carefully pushes it so it rolls by itself the rest of the way to Cindy.

MATRIX

Get the car.
Cindy catches the cart, glances inside and her

EYES BULGE.

She wheels the cart away.

HIDDEN ROOM 180

Matrix reenters the hidden room, sees if he's missing anything, is satisfied and leaves the room.

STORE 181

Matrix passes by the counter and SUDDENLY A COP comes out from behind the aisle with his shotgun pointed right at Matrix's head. He COCKS the trigger.

COP

FREEZE!!

Matrix quickly looks toward the other direction to flee. A SECOND COP is at the end of the other aisle with his shotgun also pointed at Matrix's head. He COCKS the trigger.
Trapped!

CUT TO:

EXT.PADDY WAGON - NIGHT 182

The police paddy wagon drives through the night.

INT.PADDY WAGON - NIGHT 183

Matrix is standing in the back of the paddy wagon, his face up against the small, wire mesh "window" that leads to the front seat where the two cops that arrested him, DARYL and FRED, are sitting.

MATRIX

(URGENT)

If you'll call Kirby, he'll tell you!!

A8S

54

COPS 184

Daryl looks over at Fred and rolls his eyes. Fred, who's driving, smiles.

BACK OF WAGON 185

Matrix gives up, leans exhaustedly against the paddy wagon wall, and looks at his watch.

INSERT - WATCH 186

The watch reads 02:23:02 and counting.

MATRIX 187

Matrix LOOKS HOPELESSLY at his watch.

EXT. STREET - NIGHT 188

The paddy wagon pulls up to a red light. To the side, Cindy ENTERS THE FRAME and drives the car up next to the wagon.

The two cops glance over at her. Cindy smiles and winks at them.

INT. WAGON - NIGHT 189

Daryl glances over at Fred.

DARYL

Hooker, not bad...

The light turns green and Fred drives the wagon through the light.

The wagon pulls ahead and Daryl looks into the outside, right rearview mirror.

EXT. STREET - MEDIUM SHOT OF CINDY - NIGHT 190

Her car remains stationary at the light. She is standing next to the car waving to Daryl.

INT. WAGON - NIGHT 191

Daryl looks over at Fred.

DARYL

I think she wants to give us

something.
Daryl looks back toward the rearview mirror.

A85

55

EXT. STREET - NIGHT 192

A CLOSE SHOT of Cindy SHOWS her now with the LAW rocket launcher on her shoulder pointed at the paddy wagon.
She pulls the trigger. BOOM!!
A rocket SHOOTS out of the rear of the launcher and COMPLETELY DESTROYS a bus stop kiosk.

CINDY

Uh-oh...

INT. WAGON - NIGHT 193

Daryl is staring incredulously into the rearview mirror.

MATRIX 194

Matrix, listening to the continuing explosion, reacts.

EXT. STREET - NIGHT 195

Cindy now has the launcher pointed correctly, and fires at the back tires of the wagon. BOOM!!
The road underneath the back of the wagon EXPLODES and the back of the wagon is KNOCKED UPWARDS and the wagon CRASHES to its side and SKIDS along the road.
The wagon slows and stops, the smoke clears and we SEE a giant hole along the back and bottom of the wagon.
Matrix dazedly exits from the wagon, Cindy SCREECHES up in the car, Matrix dives in the back and she RACES AWAY.

INT. WAGON - NIGHT 196

Daryl and Fred, dazed but unhurt are trying to get out of the wagon.

INT. CAR - NIGHT 197

Cindy and Matrix are speeding off into the night.

MATRIX

Where'd you learn to do that?

CINDY

High' School.

CUT TO:

A65

56

EXT. ARIUS' ESTATE - NIGHT 198

Two heavily armed GUARDS patrol the perimeter wall of Arius' estate.

INT. ARIUS' ESTATE - NIGHT 199

Arius and Bennett are in the living room surrounded by ten guerrillas. They are looking at a map of Val Verde.

INSERT - MAP 199-A

The border of the country has arrows drawn at different areas showing where the guerrillas will enter the country.

FAVORING ARIUS AND BENNETT 200

ARIUS

How soon does Matrix arrive in Val Verde?
Bennett glances at his watch.

BENNETT

Just over two hours.

ARIUS

Let me know as soon as he lands.

(PAUSING)

You think he's going to
give us any problems?

BENNETT

He'll do anything we tell
him as long as he thinks
he'll get his daughter back.

ARIUS

'I wonder if he knows
he's never going to get
her back.
Arius and Bennett look at each other.

ROOM 201

Jenny moves to the door of her darkened room and tries
the door handle.
Cont.

A85

57

201 Cont.
It's tightly locked.
She moves to a window and pulls at the boards over it.
They don't move.
She sits back down on the floor and begins to shiver.

CUT TO:

202

EXT. CAR - NIGHT

Cindy and Matrix are in the car driving near the water
in San Pedro.

203

INT. CAR - NIGHT

Cindy is at the wheel, Matrix in the passenger seat.

Cindy approaches a red light.

MATRIX

Don't stop.

She drives through the light, takes a sharp left and begins driving on a street along the water.

204

THEIR P.O.V.

A police car, light FLASHING, turns onto the street up ahead, and begins RACING directly toward them.

205

MATRIX AND CINDY

Cindy glances at Matrix; he's watching the police car. The police car gets CLOSER and CLOSER to them as they continue to watch, then the police SPEED right past them, and FADE AWAY behind them.

Cindy exhales her breath and glances at Matrix. He watches as the police disappear, then he turns and stares straight ahead.

CUT TO:

EXT. PIER - NIGHT 206

TIGHT ON an old, beat-up Grauman Goose seaplane, then we PULL BACK TO REVEAL Cindy and Matrix parked near it.
Cont.

A85

58

206 Cont.

They are at a deserted pier in San Pedro. Matrix looks at a lighted shack nearby.

L'

CUT TO:

INT. SHACK - NIGHT 207

A guerrilla GUARD is in the small shack reading an aircraft manual.
His feet are on the edge of the desk and he casually pushes his chair to tilt backwards.
Matrix silently enters the shack and looks around.
The guard's back is to Matrix.

GUARD AND MATRIX 208

The guard is TILTING his chair back and forth; Matrix is standing right behind him.
The guard tilts his chair backward, Matrix circles his forearm around the man's neck and SLAMS him backward OUT OF FRAME to the floor.
With his left hand, Matrix takes a ring of keys off of the wall.

CUT TO:

EXT. GRAUMAN GOOSE - NIGHT 209

Cindy, the inflatable raft at her feet, is waiting at the plane as Matrix, carrying two duffel bags of equipment, approaches her. She takes the key ring from him, opens the door of the plane and Matrix begins to load the duffel bags inside.

INT. GRAUMAN GOOSE - NIGHT 210

Cindy sits in the pilot's seat and stares at the controls as Matrix gets in the passenger seat.

MATRIX

What's wrong?

CINDY

This isn't a plane... it's a canoe with wings.

MATRIX

Start paddling.
Cant.

A85

59

210 Cont.

She plays with some controls and an engine starts to TURN OVER. She tries the other engine. It COUGHS and dies.

She tries the engine again. It starts to turn over, then COUGHS and dies again.

MATRIX

Come on, you piece of shit!

He SLAMS his hand onto the control panel.

EXT. PLANE - NIGHT 211

The engine STARTS UP!

INT COCKPIT - NIGHT 212

MATRIX

Works every time...

Cindy REVS the engines and starts to move the plane.

EXT. DOCK AREA - NIGHT 213

A second guerrilla GUARD is RACING his jeep toward the plane. He FIRES with a pistol.

EXT. PLANE - NIGHT 214

BLAM! BLAM! Bullets BLAST holes into the side of the plane.

INT. COCKPIT - NIGHT - 215

BLAM! BLAM! Bullets SMASH into the cockpit near Matrix and Cindy.

Matrix lifts his submachine gun and FIRES it. BOOM

BOOM BOOM BOOM BOOM BOOM!

EXT. DOCK AREA - NIGHT 216

The guard gets 4 bullets BLASTING into his chest, the jeep goes out of control and the jeep and guard go off the dock and CRASH into the water.

A8 5

INT. COCKPIT - PLANE 217

Cindy is RACING the amphibian across the water. They get CLOSER... CLOSER... CLOSER to a group of boats moored in the water. Just before they CRASH into them, Cindy pulls the seaplane up.

EXT. PLANE - NIGHT 218

The pontoons on the seaplane just clear the masts on the boats!

INT. COCKPIT - NIGHT 218-A

Matrix, looking shaken for the first time, glances over at Cindy.

MATRIX

You know what you're doing?

CINDY

Sort of...

Matrix swallows a little, bit, then turns to look out the window. They're on their way!

CUT TO:

EXT. GUNS AND SURVIVAL EQUIPMENT STORE - NIGHT 219

Police cars with flashing lights surround the front of the Guns and Survival Equipment Store. Police officers look at the steamroller and the smashed front of the store.

General Kirby moves away from the police and approaches a NONCOM DRIVER waiting by a government sedan.

DRIVER

Matrix?
Kirby nods.

KIRBY

Call the Federal Building. Have them monitor every police, aviation

and marine channel in the area.

DRIVER

What are you expecting?

KIRBY

World War III.

CUT TO:

A85

T I

INT. GPI, : ",AN GOOSE - NIGHT I:.

Cindy and Matrix are in the cockpit, the light frog, the control panel softly spilling onto their faces. The SOUND is the DRONE of the engines.

MATRIX

Why'd you decide to get a pilot's license?

CINDY

My father was an Air Force pilot. That's why I became a stewardess. But after a while, I got tired of serving food' and drinks. I wanted to fly the plane myself.

(PAUSING)

I guess what I've really wanted all along was to be just like h:r:..
She looks at Ma- !x.
SUDDENLY the rad,c CRACKLE'--.

RADIO VOICE

Attention, unidentified aircraft.
CUT Tr-,:

INT. COAST GUAFo-1 CUTTER - NIGHT 222

A RADAR INTERCEPT OFFICER (with headset and lip mke)

is looking over the shoulder of a radar OPERATOR at a radar scanner.

INTERCEPT OFFICER

This is the Coast Guard Cutter
' Mcrgenthal . ' You are f lyinc_ over
the San Miguel Naval Gunnery Range.
This is a restricted area.

CUT TO:

CINDY

They shoot the shit out of
this area all the time. The
flights out of LAX avoid it
like the plague.

MATRIX

Can you get under the radar?

CINDY

Not marine radar, but if we
get close enough to the water,
the high seas effect might
camouflage us.

MATRIX

Try it...
Cindy dives the seaplane downward.

Cindy continues to pilot the seaplane just above the
water. She reaches down to the back of her knee, feels
it and grimaces.
Matrix leans over, moves her hand and looks at what
caused her to crimace. A nasty looking cut is starting
to bleed.

T':ATRIX

When'd you get that?
He reaches into one of his duffel bags and pulls out
bandages and gauze.

CINDY

The car crash.
Matrix Wipes her cut and puts the banda:7e dressinc over

MATRIX

That reminds me of what I'm
buying you as soon as we get
back.

CINDY

What?
She expertly wraps the gauze around her leg and ties it.

MATRIX

A new car.

CINDY

With a cassette deck?

MATRIX

With a cassette deck...
She smiles.

Cindy , watching the fireballs and smoke in the
distance, picks up her radio mike.

CINDY

(URGENT)

Coast Guard, this is whiskey,
Xray, four, four, eight. Emergency
priority message for
General Frederick Kirby...
COMMANDO!-! say again: COMMANDO!
Code red at 38 degrees nine minutes
north; 119 degrees 4 minutes west.
Cindy lowers the mike and hits the the throttle, moving
the seaplane along the coast closer to the bathe

CUT TO

EXT. GRASSY PLATEAU - DAY 288

Three GUERRILLAS jump into a jeep to get to the

ACTION

MATRIX 289

Matrix, lying hidden nearby, pulls a pin on a
grenade and begins to count

JEEP 290

The Guerrillas start to pull away in the jeep as
Matrix's grenade suddenly lands in the back of the
jeep. Boom! the jeep EXPLODES

TRANSPORT TRUCK 291

Twelve Guerrillas climb into the back of a transport truck and the truck quickly gets underway.

MATRIX AND TRUCK 292

matrix runs in front of a pair of large gates that lead to the estate.

QWDUCTION NOTE: These gates are at 5500 Palos Verde Drive), Matrix quickly studies the gates.

Cont..

E

EXT. ESTATE -- DAY ?-S

In the rear parking area near the kitchen, Matrix goes outside then climbs onto the roof.

The Rose Garden is a long rectangle with numerous self-contained, multi-level hedges. The edge of the garden.

Arius is behind a hedge at one end of the garden and Matrix is behind a hedge about sixty feet away at the other end of the garden. There is also a labyrinth of hedges between, the two men.

MATF:IX 3 9

Matrix watches the bullets BLAST through the ceiling near him. He crawls to the side, then rises up and FIRES the automatic handgun at the hedge where he saw Arius. BOOM BOOM BOOM BOOM!

ARIL'S 330

Arius watches the bullets BLAST throuc the hedge near him. He starts crawling to the size and then crawls, following the hedge, towar6 Matrix. He and Matrix are like cat and mouse.

MATRIX 331

Matrix is crawling, following a hedge, toward Arius. He cares up to the dear: Guerrilla with the flame thr; wer, that Matrix k.:iled in the Rose Garden earlier, then Matrix crawls around him.

Arius peers over the to of a hedge.

ARILS' F.O.V. 3-

he sees what looks l iue movement in a hedge.
AR I is S
Arms rises, FIRES his submachine gun at the movement, then quickly lowers himself to the g. rc
He hears somerr: m lines.

M A TRIX

Chhhh...
They are dying sounds.
Arius cautiously rises, gun pointed at the hedge
he shot at.

The hits Arius and he SCREAMS . He runs
A LAVE some light bushes, umps to the pat_c
below, then falls down about eight feet away from a
fountain and pool Of water.
He crawls slowly toward the water, stretches his
hand out, then. BURNS to death, his outstretched hand
only six inches away from the fountain.

85

INT. ESTATE - DAY 341

With the automatic handgun in his hand, Matrix enters the estate.

GARDEN ROOM 342

He moves silently through the garden room, looking at the dead bodies lying around the courtyard and front hall.

DINING ROOM 343

He cautiously edges along the dining room.

KITCHEN 344

He enters the kitchen, then STOPS COLD. He looks at what's facing him.
Bennett, holding Jenny, has the switchblade PRESSED AGAINST her throat.
Matrix points his handgun right at Bennett.
Bennett pulls Jenny close against his chest and face, shielding himself.

BENNETT

(MANIACAL)

GO AHEAD, MATRIX, SHOOT!!

Matrix hesitates, then lowers his gun. Jenny STRUGGLES in Bennett's grip.

JENNY

(SCREAMS)

DAD!!

BENNETT

(crazed, to Matrix)

GET OUT OF HERE!!

Matrix doesn't move. Bennett grabs Jenny's hair and pulls her head back, exposing her throat even more. He PRESSES the tip of the sharp stiletto against her Adam's apple.

BENNETT

(TO MATRIX)

GET OUT OR I'LL CUT HER FUCKING

THROAT!!

Matrix hesitates a short beat, then he moves back toward the dining room.

A65

DINING ROOM 345

Matrix comes back into the dining room, leans against a wall, then puts his hand down to his wound. The red spotch is larger and wetter than before.

EXT. ESTATE FRONT PARKING AREA - DAY 346

Bennett, with Jenny draped over his neck and shoulders like a towel, RACES out of the front of the estate toward a jeep parked in the front parking area. (NOTE: The rear parking area could also be used.)

INT. DINING ROOM - DAY 347

Matrix hears SOUNDS of a jeep starting outside and he RACES into the front hall.

EXT. ESTATE FRONT PARKING AREA - DAY 348

Matrix RACES outside into the front parking area and sees Bennett driving Jenny away in the jeep. Matrix RACES into the parking area after them.

CUT TO:

(PRODUCTION NOTE: The secens from here on are to be shot in Palos Verdes.)

EXT. GRASSY PLATEAU - DAY 349

Matrix RACES through the gates he blew up earlier, passes the shell of the blown up transport truck, leaves the road and RUNS over grassy knolls and sand dunes.

JEEP 350

Up ahead in the distance, Bennett RACES the jeep toward the dock.

CLOSE ON MATRIX 351

Matrix's wound is bleeding badly and he begins to STRUGGLE to RUN for the first time.

MATRIX'S P.O.V. 352

Bennett, now dragging Jenny along, has left the jeep and is running along the dock. They stop at Arius' war boat, Bennett cuts the moorings with his knife, then he FORCES Jenny into the boat.

87

DOCK 353

Matrix nears the dock as Bennett tries to start the engines.

The engines start to kick over, then stop.

Matrix RACES onto the foot of the dock.

Bennett desperately tries the engines again. They start!

Matrix RACES toward the end of the dock.

WAR BOAT 354

Bennett edges the war boat away from the dock, then

BLASTS the engines and RACES the boat away...

DOCK 355

.just as Matrix reaches the end of the dock.

MATRIX'S P.O.V. 356

Matrix watches the boat RACE away with Jenny.

CLOSE ON MATRIX 357

Matrix has lost her. Bennett's got her...

WIDER FAVORING MATRIX 358

Suddenly, he hears a NOISE and he looks to the side.

SEAPLANE 359

Cindy is RACING her seaplane toward the dock!

DOCK 360

Cindy slows the seaplane as she passes the dock and

Matrix grabs onto a ladder.

SEAPLANE 361

with Matrix hanging onto the ladder, Cindy BLASTS the throttle and RACES after Bennett's boat.

MATRIX 362

As the seaplane starts to GO FASTER, Matrix holds onto the ladder and looks at Bennett's boat up ahead.

A85

MATRIX'S P.O.V. 363

Bennett's boat is about FORTY YARDS ahead of the seaplane.

INT. SEAPLANE - DAY 364

Cindy PUSHES the throttle FASTER. She watches as the seaplane starts to slowly overtake the boat.

EXT. SEAPLANE - DAY 365

The seaplane is SKIMMING and SKIPPING over the water.

MATRIX 366

The wind and spray SLAP against Matrix as he watches the seaplane closing the gap on the boat. He climbs from the ladder onto the wing of the plane, the propellers only about five feet away from him. He CRAWLS along the wing of the plane, the wind WHIPPING at him.

INT. SEAPLANE - DAY 367

Cindy glances out toward Matrix on the wing, then she GRIPS the controls FIRMLY to try to lessen the plane's bouncing.

EXT. OCEAN - DAY 368

The seaplane closes to about FIFTEEN YARDS from the boat.

EXT. BENNETT'S BOAT - DAY 369

Bennett looks behind him and sees the seaplane COMING

AFTER HIM.

Trying to steer with one hand, Bennett turns toward the seaplane as the boat bounces and FIRES WILDLY at Matrix on the wing. SLAM? BLAM!

EXT. SEAPLANE - DAY 370

The bullets WHISTLE by Matrix. He continues crawling along the wing until he reaches the very end. He pulls his gun from his holster and aims it toward the boat.

MATRIX'S P.O.V. 371

Matrix tries to aim the gun through the sight, but the bouncing of the seaplane, the bouncing of the boat, and Jenny's nearness to Bennett makes a shot too risky.

A85

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MATRIX 372

Matrix lowers his gun.

INT. SEAPLANE - DAY 373

Cindy PUSHES the throttle even FASTER.

EXT. OCEAN - DAY 374

The seaplane starts to PULL EVEN with Bennett's boat.

EXT. BENNETT'S BOAT - DAY 375

Bennett looks to the side and sees Cindy in the cockpit almost even with him. Starting to panic, he FIRES WILDLY as he tries to steer the bouncing boat. BLAM!

BLAM! BLAM'.

EXT. SEAPLANE -- DAY 376

A bullet BLASTS into the seaplane body and a second bullet BLASTS into just underneath the cockpit side window.

INT. SEAPLANE - DAY 377

The third bullet SHATTERS the cockpit window and EXPLODES into the cockpit near Cindy's head. Cindy doesn't flinch a bit, and edges the seaplane ahead of the boat.

EXT. BOAT -- DAY 378

Cindy has positioned the seaplane so that the wing Matrix is on is directly over the boat. Bennett sees the underside of the wing above and FIRES into the bottom of it, hoping to hit Matrix. SLAM! SLAM!

EXT. WING - DAY 379

Bullet holes RIP through the wing inches from Matrix's head.

EXT. BOAT - DAY 380

Matrix DIVES off the wing right into the boat directly on top of Bennett!!
They CRASH into Jenny and HIT the floor of the boat.

A85

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380 Cont.

Matrix grabs Bennett's gun hand and they wrestle for the gun. BLAM!

A shot BLASTS into the fuel tank at the stern of the boat.

WHOOM! There's a small EXPLOSION and the rear of the boat erupts in FLAMES.

Jenny DIVES toward the front of the boat for cover. The steering wheel, unattended, shifts WILDLY back and forth.

EXT. OCEAN - DAY 381

The boat is bouncing CRAZILY toward a deserted rocky beach.

INSERT - SIGN 382

A large sign on the beach reads "DANGER - U.S. COAST

GUARD GUNNERY RANGE."

EXT. OCEAN - DAY 383

Cindy, in the seaplane, watches as both the seaplane and burning boat SPEED RIGHT TOWARD the increasingly

LOOMING beach up ahead.
At the last minute, Cindy SWERVES the seaplane to the right, away from the beach.

EXT. BOAT - DAY 384

The burning boat continues to RACE DIRECTLY AT THE

RAPIDLY APPROACHING ROCKY BEACH!

Matrix SAVAGELY TWISTS Bennett's wrist hand that holds the gun.

BENNETT

AAAHHH ! 1

He drops the gun on the floor of the boat.
The boat is JUST ABOUT TO HIT THE BEACH!
Matrix SMASHES Bennett's face with his fist, KNOCKING him down onto the floor near Jenny.
Cont.

A85

91

,384 Cont.
The BURNING BOAT narrowly misses the rocks and SLAMS

INTO THE BEACH!

Bennett and Jenny are THROWN across the floor and SLAM into the inside wall of the boat.

EXT. BEACH - DAY 385

Matrix, standing,,is THROWN OUT of the boat, FLIES through the air and SLAMS into a spongy patch of sand.

CUT TO:

EXT. U.S. COAST GUARD PATROL SHIP - DAY 386

A CAPTAIN on the bridge of a Coast Guard patrol ship looks toward the ship's large guns.

CAPTAIN

Commence target practice...
The guns begin to fire their salvos.

CUT TO:

EXT. BEACH - DAY 387

Matrix groggily gathers himself on the sand. He hears the SOUNDS of incoming rounds and BOOM! BOOM! BOOM! BOOM! Artillery shells EXPLODE on the beach.

EXT. BOAT - DAY 388

Bennett grabs Jenny and hustles her out of the boat, hiding behind the front outside hull of the boat.

EXT. BEACH - DAY 389

Matrix runs to the opposite side of the boat, and crouches down on the sand, then draws his automatic handgun from its holster.
BOOM! BOOM! Some more artillery shells EXPLODE, kicking up sand not too far away.
Bennett, his knife against Jenny, is on one side of the boat. Matrix, holding his gun, is on the other side of the boat.
Cont.

A85

92

389 Cont.

MATRIX

(SHOUTING)

This doesn't involve her,
Bennett. It's just between
you...and me.
An artillery shell EXPLODES near Bennett and Jenny.

CLOSEUP - BENNETT 390

A CLOSEUP of Bennett shows him REACTING disorientedly to the SOUND, SMOKE AND FLASH of the explosion.

ABRUPT CUT TO:

QUICK FLASHBACK 391

Bennett and Matrix have their faces pressed to the dirt as a mortar shell EXPLODES near their heads. Bennett gets up, wildly looks around, then maniacally FIRES his submachine gun, KILLING three young children running scared across a Val Verde field. Matrix rises and SMASHES his rifle butt into Bennett's face.

CUT BACK TO:

EXT. BEACH - DAY 392

Bennett's crazed mind returns to the present.

MATRIX

Let her go, Bennett and I'll
give you a chance to twist
that knife into me.
The stern of the boat continues to burn as Bennett
considers what Matrix said.

MATRIX

Just what I thought, Bennett,
you're still a yellow
chicken-shit.
Bennett's eyes fill with hate. More shells EXPLODE
nearby.

BENNETT

(SCREAMS)

Throw the gun away, Matrix!!
Cont.

A8 5

93

392 Cont.
Matrix tosses the gun away down the beach. Bennett
violently pushes Jenny into the wet sand along the

edge of the water.

MATRIX 393

Matrix takes his knife out of his wrist sheath and meets Bennett on the sand in front of the boat.

MATRIX AND BENNETT 394

Matrix and Bennett begin to circle each other.

BENNETT

You're dead...
He feints the knife toward Matrix.

BENNETT

.and so is she.

JENNY 395

Jenny watches the fight in horror.

MATRIX AND BENNETT 396

Bennett jabs with his knife and SLASHES Matrix, causing a bloody cut.

Bennett jabs again. This time Matrix parries the jab, and SLASHES Bennett, causing a bloody cut on him. They circle each other again, FEINTING jabs at each other.

BOOM! BOOM! Two more shells EXPLODE and kick up sand nearby.

CUT TO:

INT. KIRBY'S COPTER - DAY (TRAVELING) 397

A lieutenant pilots a copter as General Kirby, sitting next to him, speaks into a radio mike. They are flying along the coast of the island, another Army helicopter behind them. They HEAR the SOUNDS of the explosions.

KIRBY

(INTO MIKE)

Stop that shelling NOW!

A85

EXT. BEACH - DAY 398

Bennets STABS at Matrix and Matrix grabs his wrist. With his free hand, Matrix STABS at Bennett and Bennett grabs Matrix's wrist. They are locked hand in hand, staring death into each other's eyes.

JENNY 399

Jenny, watching the fight, notices Matrix's gun on the beach near her and hesitates to pick it up.

MATRIX AND BENNETT 400

Suddenly Matrix falls backward to the ground, pulling Bennett with him and FLIPS Bennett over him HARD to the sand. Matrix jumps up quickly to finish Bennett. Bennett quickly THROWS SAND in matrix's eyes. Matrix, blinded, stumbles badly. Bennett immediately grabs Matrix's knife hand around the wrist, then SINKS his own knife into Matrix's side.

MATRIX**AAAH!!**

Matrix's eyes go glassy, then he drops his knife. Bennett lets Matrix's wrist go, looks at Matrix's glassy eyes for a beat, then he pulls his knife out of Matrix's side. Matrix STAGGERS for a beat, then STUMBLES a few steps and drops to one knee against the front outside hull of the boat. Bennett slowly approaches Matrix from behind, casually feeling the blade of his knife. He looks at Matrix's wide, unprotected back and Bennett smiles. Bennett pulls the knife back with his arm, preparing to plunge it into Matrix's back.

CLOSE ON MATRIX 401

Out of Bennett's sight, Matrix slips the knife out of his boot and GRIPS the knife.

MATRIX AND BENNETT 402

BENNETT

Fuck you, asshole...

He PLUNGES the knife down toward Matrix's back.

Matrix moves LIKE LIGHTNING to the side. The knife misses him and GETS STUCK in the hull of the boat. Matrix turns toward Bennett.

MATRIX

(shaking his head)

No...

Bennett tries desperately to get his knife unstuck from the boat hull, but he can't. Fear FLOODS his eyes. Matrix moves close to Bennett.

MATRIX

Fuck YOU, asshole...

He DRIVES his knife into Bennett's throat so hard the knife goes through Bennett's neck and comes out the other side.

Still holding the knife, Matrix then DRIVES the knife into the hull of the boat.

The knife STICKS into the hull, holding Bennett's neck there like a thumbtack holds a note on a bulletin board. BOOM? Suddenly there is another, larger EXPLOSION in the fiery back of the boat and the whole boat EXPLODES into FLAMES, leaving Bennett lost in the fireball.

MATRIX AND JENNY 403

Matrix limps away from the flames, Jenny rushes into his arms and he holds her close. She's crying. She shows him she was holding his gun.

JENNY

I wanted to shoot...but I couldn't, I just couldn't.

Matrix looks at her.

Cont.

403 Cont.

MATRIX

You know something? I'm glad you couldn't.

He takes the gun from her and tosses it past the burning boat into the ocean.

MATRIX'S P.O.V. 404

He sees two Army helicopters approaching from the air and Cindy bringing her seaplane to the beach.

EXT. BEACH 405

Matrix lies down, his head in Jenny's lap, and tries to still his bleeding.

The two copters land. Kirby gets out of one and two medical corpsmen with a stretcher get out of the other.

The corpsmen bring the stretcher to Matrix and gently ease him onto it. They start to carry him as Jenny walks alongside.

KIRBY

I just saw what's left of Arius' estate... You're the best I've ever known, John... I've saved a place for you if you want to join up with me again.

Matrix notices as Cindy joins Jenny standing next to him. Matrix looks at the two of them, then up at Kirby.

MATRIX

This was the last one...

The corpsmen carry Matrix into the copter and Jenny joins him inside.

Kirby and Cindy watch him from outside the chopper.

KIRBY

What about your identities...

Don't you need two more?

MATRIX

No...

Cont.

A85

97

405 Cont.

ICIRB Y

(CONFUSED)

Why not?
Matrix looks at Cindy.

MATRIX

Two might not be enough...
The chopper wings have started and the chopper is
preparing to liftoff.
Matrix and Cindy are looking at each other.
The chopper starts to liftoff.
Cindy suddenly RUNS to the chopper and JUMPS in the door
as it lifts off.
Matrix puts his arm around her, then he looks back
toward Kirby.
Matrix holds up three fingers and smiles.

EXT. OCEAN - DAY 406

Kirby waves good-bye as the chopper rises high above
the beach and flies out over the ocean.

FADE OUT

THE END