"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

2

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.

A85

3

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

4

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.

A85

5

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:

A85
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 and 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

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
I know.
Startled, Kirby whirs 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.

**A85**

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**REVISED - "COM.MANDO" - 4/22/85 9**
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
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

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

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.

A85

13
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.

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

**15**

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.
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.

A85

17

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.

A85

18

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.
BENNELL
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.

A85

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29

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

A85
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:

A85

22

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.

A85

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.

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

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

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?

â€¢

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)

€€¢
Are you going to kill me or something?
Cont.
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.

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.

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.

l1çü1 Cont.
She opens her door, Matrix slides next to her 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.
(pleading, desperate)
Please help me, you're my only 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.

(whispered, desperate)
DON'T YOU UNDERSTAND!! THEY'LL KILL HER!! HELP ME!!

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

Okay, okay. Matrix lets her arm go and she rubs it gingerly.

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.
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.

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.

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

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.

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.

Biggs, you there?
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.

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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.

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.

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
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:

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 agains the railing, the briefcase bursting open.
THOUSANDS OF BILLS COME RUSHING OUT OF THE BRIEFCASE AND BEGIN DRIFTING DOWNWARD.

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.

THE LATIN DROPS OVER THE THIRD FLOOR RAILING, FALLING RIGHT THROUGH THE DRIFTING BILLS AND CRASHES TO THE FLOOR.

MATRIX TRIES TO FORCE OPEN THE BROKEN PHONE BOOTH DOOR TO GET AT SULLY, BUT THE BLOODED 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 AIDS 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.
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 SHOOTS 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.

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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!!

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

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

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.

Gravity is very important in your life right now.
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.

Uhhhh...

I have to warn you, Sully...

This is my weak arm.

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.l
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:

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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.
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.

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.

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.
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.

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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.

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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

REVIEWED - "COMMANDO" - 4/24/85 41-C

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
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 rumpled 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.
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.

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.
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**


**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

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.

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 then 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!
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.
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.

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.

Cindy is studying the photos of the aircraft.

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.

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.

Matrix uses the compass to draw a second circle.
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**

---

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

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

The watch reads 02:23:02 and counting.

Matrix LOOKS HOPELESSLY at his watch.

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.

Daryl glances over at Fred.

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.

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

Daryl looks over at Fred.

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**

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**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.

**58**

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

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.
Can't.

A85
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 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.
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 becarle 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:rz:
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 flying 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 crumace. A nasty looking cut is starting to bleed.

MATRIX
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 bandage dressing 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 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.
QUICK DUNION NOTE: These gates are at 5500 Palos Verde Drive, Matrix quickly studies the gates.
Cont.. 

EXT. ESTATE -- DAY ??S

In the rear _rkina area near the k?tc^>en, N;--m-: ix goes u; sone y ouutsice sâ€žec then climbs onto the -c.. 

The Rose Garden is a long re 4a_ncl*e with runerou,:s self-containe , multi-eha_ e_ th_c}c hEdoes i-. the dIe o'f the garden. Arius is behind a hedge at one end or the garden and Matrix is behind a hedge abo,: t sixty _ f eet away at the other end of the garden. There is al sc a labyrinth of hedges between, the two men.

MATF:IX 3 9
Matrix watches the bullets BLAST throâ€¢:ch the heCce near him. He crawls to the side, the. rises up an:: FIRES the automatic handgun at the he,:ce where he saw Arius. BOOM BOOM BOOM BOOM!
ARIL'S 330
Arius watches the bullets BLAST through the hedge near him. He starts crawling to the size and then crawls, following the hedge, toward 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 thrower, that Matrix killed in the Rose Garden earlier, then Matrix crawls around him.

Arius peers over the top of a hedge.

ARIL'S F.O.V. 3-
he sees what looks like movement in a hedge.
AR IS S
Arms rises, FIRES his submachine gun at the movement, then quickly lowers himself to the ground.
He hears some m lines.

MATRIX
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 patio 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 PRESSSED 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.
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 scenes 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.
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.
Bennett's boat is about FORTY YARDS ahead of the seaplane.

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

The seaplane is SKIMMING and SKIPPING over the water.

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.

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

The seaplane closes to about FIFTEEN YARDS from the boat.

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!

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 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.

Matrix lowers his gun.

Cindy PUSHES the throttle even FASTER.

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

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!

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

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.
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

90

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.

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

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!
EXT. BEACH - DAY 398

Bennetts 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

AAHHHH!
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.
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
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.
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.

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

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.

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.

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.

What about your identities... Don't you need two more?

No...
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