

FIRST BLOOD: VENDETTA

Written by

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Based on the characters by David Morrell.

In his fifth action packed installment,
Rambo finally goes home, only to find his father isn't the only
one glad to see him back, but for different reasons of course.

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FADE IN:

To a piano accompaniment of "IT'S A LONG ROAD".

EXT. ROUTE 66 - DAY

In b.g. a distant figure simmering and wavering in the heat haze of the day.

In the f.g. is a ROAD SIGN

'Route 66'

CREDIT SEQUENCE - EARLY MORNING

A LONELY FIGURE walks the old highway alone, with the occasional car WHIZZING past him.

He is wearing an old 70s style army jacket and a large backpack is slung over his shoulder. His hair is long and unkempt.

His name is JOHN RAMBO!

Rambo hears a CAR pull up behind him and turns.

CU. ON CAR DOOR

to see that it's a police car for Navajo county.

It is slowly accompanying Rambo as he is walking by the side of the road.

Rambo is getting nervous.

PAUSE CREDITS

The window goes down and a head pokes out. The head belongs to a deputy called WEAVER.

WEAVER

Hey Buddy. Wanna ride?

RAMBO

(hesitant)

Eh... It's OK officer. Just passing through.

WEAVER

Holbrook is still about 10 miles up ahead. Let me do my good deed for the day and take you to town.

RAMBO
Thank you officer, but I could do
with the exercise. Like I said, I'm
just passing through.

WEAVER
(puzzled)
Oh well... Just trying to give you
a break. Have a nice day sir!

The police car drives off ahead. Rambo looks ahead. He has a
feeling of deja vu.

CREDITS ROLL AGAIN

EXT. HOLBROOK - LATER

John Rambo is walking towards a road sign.

CU. ROAD SIGN

'Welcome to Holbrook'

Rambo walks through an underpass where the two main highways
intersected.

After coming out the other side, he sees workmen doing road
maintenance. There are traffic cones and barriers up all
along this part of road.

Rambo looks to his left after coming out the other side of
the underpass, and sees a couple of the workmen digging a
TRENCH in the dirt.

There is a LARGE TARP all rolled up by where the workmen are
digging. Rambo walks on.

SERIES OF SHOTS

Rambo walks down Navajo Boulevard.

SHOTS of different parts of town as Rambo walks on.

Large replica DINOSAURS in almost every yard.

Now on West Hopi drive we see the Wigwam Motel and all it's
CLASSIC VINTAGE CARS.

After passing by a few diners, Rambo finds one that is almost
empty.

Rambo peers through the glass and decides this place would be as good as any.

PAUSE CREDITS

I/E. DINER - DAY

The diner has that fifties retro look, except for the flat screen in the top corner perched high on the wall. There is a DAYTIME SOAP playing low in the background that nobody is paying any attention to.

The interior is made up of plenty of polished chrome and bright plastic, a LARGE MIRROR behind the counter and bar stools guarding the length of the long counter.

There are adjoining booths all along the length of the wall opposite the main counter.

RAMBO POV

sees an empty booth at the far end against both the side and back wall of the establishment.

He walks over and takes off his pack and shoves it under the table against the wall. He sits on the outer seat with his back to the wall, facing the rest of the diner and the entrance.

It's Rambo's natural instinct to be on his guard at all times; it's drilled into him to be cautious.

He picks up the menu and browses the small selection; decides what he wants and puts the menu back in it's stand.

A YOUNG WAITRESS approaches.

WAITRESS

Are you ready to order sir?

RAMBO

Yeah... I'll just have the eggs on a bagel with a large coffee please.

WAITRESS

(scribbling down order)

Is that all?

RAMBO

Yeah!

The waitress makes her way back to the counter and SHOUTS Rambo's order to the kitchen staff.

RAMBO POV

sees a MAN sitting at the bar with his back to him; he has a large green jacket on, which is strange for the middle of July in Arizona.

His hand is constantly touching his left side under his arm.

The only other customers are 2 OLD WOMEN sitting at the first booth from the entrance. They are deep in conversation.

WIDE SHOT

of the counter with the man with his back to the camera, but the camera ANGLES ON the mirror's reflection of the man's face looking back at Rambo behind him.

INT. DINER - LATER

After finishing his meal, Rambo gets up and leaves some money on the table. He grabs his backpack from under the table and turns to leave.

As he swings the pack over his shoulder he glances at the MIRROR behind the bar.

CLOSE UP ON MAN'S REFLECTION

The man's eyes narrow.

REVERSE BACK TO RAMBO

as he looks suspiciously back.

Walking past the man, Rambo can see that the guy is carrying a CONCEALED WEAPON.

His hand has been constantly making quick almost unconscious adjustments to his side ever since Rambo entered the diner. The man is wearing a shoulder holster.

The man is also reeking of alcohol and with about 3 days of stubble on his face.

RAMBO'S POV

as he looks down to the man's left inside wrist to see part of a faded black TATTOO.

He instantly recognizes the bottom part of the sword's handle with one of the 3 lightening strikes through it:

"Special Forces Airborne".

Rambo walks towards the exit.

One of the two old ladies looks up and gives Rambo a dirty glare and WHISPERS something to her friend.

Rambo exits the diner and continues his journey out of town.

CREDITS BEGIN TO ROLL AGAIN

EXT. DIRT ROAD - DAY

After walking for many miles, he comes to a small trail branching off to the right off the dirt road.

He pauses a moment, then looks at the mailbox nailed to a wooden post planted in the hardened earth.

CU. ON MAILBOX

"RAMBO"

CU. ON RAMBO'S FACE

RAMBO
(nervously)
Home sweet home!

CREDITS END

He breathes a long breath in and exhales slowly. Stares down the lane to the farm house in the distance and slowly proceeds on.

In the b.g. Rambo is walking away from the CAMERA down a dirt road, but in the f.g. a red pick-up truck pulls into frame.

The FIGURE in the truck is watching Rambo intensely as he walks away down the narrow dirt path. When Rambo is out of sight, the figure turns back to the wheel, revealing he is the same man from the diner.

He drives off.

CUT TO:

INT. FARM HOUSE - MOMENTS LATER

POV OF THE DIRTY WINDOW

of the farm house, as Rambo walks into FRAME.

Rambo stops in the middle of the yard in front of the house. He looks around and stares at the house, but doesn't move.

EXT. FARM HOUSE - CONTINUOUS

RAMBO'S POV

as he looks over to the barn and sees that the doors are padlocked shut.

INT. FARM HOUSE - CONTINUOUS

POV OF THE WINDOW

Suddenly, a DARK FIGURE moves in the f.g. in front of the dirty glass.

The SHADOWY SILHOUETTE has what looks like a SHOTGUN in his hand.

He then moves away.

EXT. FARM HOUSE - SAME TIME

Rambo is standing in front of the house. He notices movement through one of the windows, but he doesn't move.

VOICE (O.S.)
(angrily)
Get the hell off my land!

RAMBO
I'm looking for Rowtag Rambo.

VOICE (O.S.)
Didn't you hear me the first
time... Get the fuck off my land or
I'm gonna fill you with holes!

RAMBO
Does Rowtag Rambo live here?

VOICE (O.S.)

I'm gonna give you 5 seconds to
turn around and go back from where
you came! 1...2...3...4...

RAMBO

Hey! My name is John Rambo. I was
told that Rowtag Rambo still lives
here. All I want to know is what
happened to my father!

There is a few seconds of silence from the cottage and then
the sound of the door being unlatched from within.

Door opens to reveal an ELDERLY MAN of Navajo descent with a
shotgun in his hand. He stands there and looks back at Rambo.

ELDERLY MAN

(Shocked)

John? Is that really you?

RAMBO

(happiness)

Dad!

RAMBO moves closer instinctively to the front of the porch
and stares at the old man. His old man!

RAMBO (CONT'D)

(Relief)

Dad! I can't believe it's you.

Rambo breaks down in tears. His father Rowtag staggers back
in shock and almost falls over, but with his lightning
reflexes Rambo moves in to put both of his arms around his
father to save him from falling.

They both look at each other in disbelief.

ROWTAG

(tearful)

I thought you were dead son.

(beat)

Where have you been? Why did you
leave it so long to come back home?

RAMBO

It's been a long journey but it's
over now!

CUT TO:

INT. LIVING ROOM - MOMENTS LATER

The cottage is dark and unkempt. Dust is everywhere. The walls are covered with old photos of young soldiers in uniforms from the past.

There is a picture of a young Navajo man in American military uniform during the 2nd World War. Maybe a reference to the Navajo Code Talkers in WW2.

There is also a picture of Rambo's old Special Forces squad. There are military honors and awards filling cabinets and shelves and college football trophies on the fireplace and a scaled down model of a motorcycle - a 1972 Harley Davidson XR750.

There are also pictures of Native American Indians from almost a century ago on the walls and in picture frames on tables and shelves. Silver Conchos litter the living area. On the floor are several rugs of Navajo design with dragonflies and Teec Nos Pos patterns.

The two men are seated opposite each other, both looking down to the floor not really knowing where to begin. They both have so many questions!

ROWTAG

So tell me your story?

RAMBO

(solemn)

I don't know where to begin!

ROWTAG

Well try, because we have a lot of catching up to do son... and I ain't got forever!

(beat)

How about when you left us and never returned - that is until today!

RAMBO

I'm sorry dad... I mean...it was too soon for me to just flick a switch and become normal again after everything I've had been through. I had to leave. I didn't want to hurt you or mom. I wasn't able to control myself most of the time. If I had stayed, something would have happened. I knew it was for the best if I just left.

ROWTAG

There was a woman that came by here a few months past. She told me you were living out in Thailand or something. Helping people out.

RAMBO

Been living in Thailand a lot of years.

ROWTAG

(shaking his head in frustration)

You've been away for a lifetime and just like that, you show up at my door... now.

(tearful)

A ghost! For more than thirty years you've been dead to me, that was until that woman showed up and told me all about you.

RAMBO

I know me turning up like this is a shock for you dad. But after years of living in solitude, I just felt that I had to see you at least one last time. I realized it wasn't just about me anymore, but it was about being part of a family again. The more I looked at it...

(tearful)

The more I realized I was being selfish. You had a right to know too! I thought that I had left it too late! I was worried that you'd be gone.

ROWTAG

No! I'm still here!

(laughs)

Although, some hoped I was long gone by now.

Rambo gets up and walks to the wall.

RAMBO POV

CU. on a picture of his old unit.

Pictures of his Mom and Dad.

Then he stares at the old pictures of Navajo Indians hunting and riding horses.

Rambo smiles.

RAMBO

I remember the day when you took me out hunting for the first time back in Bowie. You had me take that test, 'the Arizona Hunter Education Course' or something.

ROWTAG

Yeah, you didn't need a license back then because you were a lot younger than 14, but you could only hunt small game.

RAMBO

I got a squirrel and you got an Elk that day.

ROWTAG

That was a big day! You drew your first blood, and shot your first with a bow and arrow just like your ancestors did before you. That day you became a man!

RAMBO

(laughing)

I've moved a little up the food chain since then.

ROWTAG

You can't climb too high too soon son. You need to learn the craft each step of the way. Starting off small and working your way up; but these tests prepare you for the real world.

Rambo smiles.

The thought of his father still doing and saying the fatherly thing after so much time apart.

RAMBO

The things you've taught me have saved my life on many occasions. Sometimes the most simple of things are the best in difficult situations.

ROWTAG

Training you to stay out in the wild for days, living off the land and hunting to stay alive.

RAMBO

(laughing)

Yeah, I think my record at the time was 3 days before I needed to get back home for some real food.

ROWTAG

Hotdogs and brownies isn't what I would call real food.

RAMBO

I meant something I was more familiar with at the time. I did have a sweet tooth when I was younger.

ROWTAG

You sure did son! Those were good days. I don't remember much these days but I still recall those days so clearly as if they were yesterday.

RAMBO

(turning serious)

For most of my life though I've been playing that same game, but it wasn't just a game anymore, it was real, and I became good at it too. Too good!

ROWTAG

(chuckling)

Well, If you had sucked at it, maybe you would have come back much sooner than you did.

RAMBO

(looking away)

Being locked up in Vietnam had really changed me back then. The human body is capable of taking so much punishment, but it's the mind that is the weakest part. I became accustomed to turning my mind off and just becoming an empty shell. I had no emotions, no feeling or guilt, because that was a weakness the enemy would exploit.

(MORE)

RAMBO (CONT'D)

In the end, I just played along until I saw an opportunity arise to escape... and I took it!

ROWTAG

(defiant)

You were a POW for 6 months in that hellhole before you escaped. It was a miracle that you got out!

RAMBO

(tearful)

I never really got out of that nightmare dad! Unfortunately, that's something that will always be with me!

Rambo picks up the old army photo of his old special forces squad and looks intensely at all the dead faces.

CU. ON PICTURE OF RAMBO'S SQUAD

RAMBO (CONT'D)

That's why I had to leave.

STAY ON Rambo until we...

CUT TO:

EXT. TRAINING CAMP - DAY

A UH-60 helicopter is in the sky making it's way back to base.

It touches down in a field with men dressed in Special Forces black jumping out.

There is a lot of activity with men drilling, training and field stripping weapons.

This looks like a routine army base with barracks and firing ranges: Mess hall, Gym, latrines, courtyard, small airstrip to the side of camp.

ANGLE ON

a two level building that is the camp's main administration offices.

INT. OFFICE - DAY

ERIC GALT is in his early forties with prematurely thinning red hair. He is about 5 foot 10 and of stocky muscular build. He is a retired special forces veteran who has become something of an entrepreneur when he started his own private contract security firm, STILLWATER SECURITY CONTRACTORS(SSC).

Now he has a multi million dollar business with plenty of under the table contract work for the government to fill his pockets. Especially taking care of the illegal immigration problems that Arizona has been plagued with.

Life has been good for Mr. Galt, but it's about to get a lot better.

The PHONE RINGS:

GALT
Yeah, Galt here!

INT. BAR - CONTINUOUS

DINER MAN with the green jacket is sitting at the bar with a beer beside him. He is on his cell. He still has his green jacket on but it's now open to reveal his weapon under his arm, a BERRETA PX4.

DINER MAN
It's Webster.

INTERCUT WITH:

GALT AND WEBSTER

GALT
What do you want Webster?

WEBSTER
How's your day going so far?

GALT
(irritated)
Cut the bullshit, Webster. Want do you want?

WEBSTER
I have some information for you that I know you'll appreciate.

GALT
Finally... my no good sister is
divorcing you at long last. I told
her you were a bum!

WEBSTER
(hurt)
Hey, I have feelings Galt... but
no, that ain't the news.

GALT
Look Webster, if you don't stop
wasting my precious time, I'm gonna
send Coburn around to slap some
sense into you.

WEBSTER
(triumphant)
John Rambo!

GALT
(silence)
...

WEBSTER
Has that got your attention?

CLOSE UP ON GALT:

Galt's expression suddenly changes.

CLOSE UP ON GALT'S EYES

They're wide and thoughtful.

CUT TO:

EXT. FARM HOUSE - EVENING

The farm is peaceful as light slowly fades.

INT. LIVING ROOM - EVENING

Rambo walks over to a picture of his mother on a table and he
picks it up.

CU. PICTURE

Of a beautiful lady in her thirties.

RAMBO

(sadness)

I heard about Mom! Sam Trautman
told me the news a while back.

(beat)

Sam's gone too!

ROWTAG

Yes! Cancer is taking everyone
these days. She passed on too
young! Sam Trautman was the only
man I felt I could really trust,
when it came to the military. He
seemed to really care about you son

Rowtag moves uncomfortably in his chair.

Envious maybe, because Colonel Samuel Trautman ended up being
more of a father figure than he did, or maybe the fact he has
a secret himself.

Rambo suddenly recognizes the box on the table beside his
mother's picture.

He flips the lid.

CU. ON BOX

It's full of medals.

FATHER (O.S.)

Sam came over with those just
before he died.

REVERSE BACK TO ROWTAG

FATHER (CONT'D)

He told me you tried to flush them
down the toilet when you were
locked up after that incident up in
Oregon. He said I should be proud
of you! I was!

RAMBO

is taken aback with the discovery of his old medal
collection.

He picks out the 'CONGRESSIONAL MEDAL OF HONOR' and holds it
gently between his fingers.

ROWTAG (O.S.)
Because you tried to flush them all
down the toilet at once they got
jammed up in the pipe.

Rambo turns to his father.

ROWTAG (CONT'D)
I'm not sure how many medals you
had but I'm pretty sure they're all
there. You didn't even tell me you
had won any!

RAMBO
I didn't feel like I deserved them.
It got to the stage that I was
ashamed to show them to anybody.
They had only brought me bad
memories! Nobody cared anyway!

ROWTAG
I care son! When Sam Trautman give
me that box and I opened it, I
couldn't believe my eyes. My own
son a war hero! There isn't a day
goes by that I don't go through
that box of medals and think of
you.
(beat)
I was so proud of you, but I could
never tell you... not until today.

RAMBO
(disapprovingly)
They're weren't any heros in that
war. Just survivors who came back
without the respect they deserved.
I lost close friends almost
everyday. In the end you lose the
very essence that makes you a human
being. I was just a machine with no
emotions!

ROWTAG
That's all in the past now. I'm
glad you came back son...
(smiling)
...even if you did leave it a
little late.

Rowtag gets up slowly and looks to be in severe pain, but still manages to walk over to Rambo. Rowtag puts his arms around his son.

ROWTAG (CONT'D)
 Don't worry, there is plenty of
 time for this later. You must be
 tired. Why don't you rest!

His father gets up and leads Rambo to another room.

INT. BEDROOM - CONTINUOUS

Rambo walks into a spacious bedroom. There is an old tube TV on the dresser. The walls are covered with some of Rambo's old movie posters of films he loved when he was just a kid. The Searchers with John Wayne. The Wild One with Marlon Brando, and Kubrick's Paths of Glory.

More pictures of him as a child dotted around the room. The blankets on the bed are the same old blankets he used as a child. It's like his old bedroom had been magically transferred from Bowie to here.

RAMBO
 (surprised)
 WOW! Did you do all this for me?
 Talk about making me feel at home!

ROWTAG
 Well son, we don't get much
 visitors around here anymore.
 (beat)
 I kinda' had renewed hope that you
 might turn up eventually after your
 friend came by.

RAMBO
 I had wanted to come back for Mom's
 funeral but...
 (looking down)
 Well... they wouldn't let me!

ROWTAG
 I know you were in prison son. I
 heard all about that thing in
 Oregon. Read all about it in the
 papers at the time! Sam told me
 what really happened though. How
 that hick sheriff's dep't provoked
 you!

RAMBO
 (shaking his head)
 No! I went looking for it! I
 could've walked away but I didn't.
 I was still young and angry!
 (MORE)

RAMBO (CONT'D)

I had just found out that Delmore was dead. I was the last of my squad.

Rambo sits down on the side of his bed and looks his father in the eye.

RAMBO (CONT'D)

(breaking down)

Dad... I can't tell you everything because I'm scared you wouldn't be able to love me again! I have done so many things in my life that I should be ashamed of, but because of what I have become... I'm not ashamed!

ROWTAG

(defiant)

You are my son! We are cut from the same stone! If anybody can understand the decisions you've made, then it's your own father.

Rowtag sits with his son and puts an arm around him to console him. They sit in silence for a few moments.

Rowtag then moves to the closet and opens the door. The closet is full of cardboard boxes and old clothes hanging on the rod.

ROWTAG (CONT'D)

As you can see, all your stuff is still here. I don't know if you still need any of it, but when you have time you can go through it. I was always too lazy to throw anything away, and I thought maybe I could use some of it some day but I never did.

RAMBO'S POV

looking at all the boxes in the closet. Then looks at his old clothes along the railing. Triggering thoughts of the happier moments from his past. Things he had almost forgotten about until this moment.

CU. ON REPLICA COLT 45 PEACEMAKER

he used to play with as a young boy. Maybe the seeds were sowed from those moments playing Cowboys and Indians.

He always wanted to be a soldier!

STAY ON TOY GUN UNTIL...

MATCH CUT TO:

INT. MD-530F HELICOPTER - AIRBORNE - DAY

...M4 ASSAULT RIFLE.

From the CU. of the toy gun to the real thing, held firmly by someone who resembles Special Forces.

In his tight grasp is an M4 assault rifle. This particular M4 has 3 selective firing options: semi-automatic; three round bursts; and a modified third option of fully automatic.

As if that isn't enough, the M4 is also modified with an M203-A1 grenade launcher fitted to the assault rifle's barrel.

This is hard-core!

EXT. BLUE SKY - DAY

The helicopter is a MD-530F that is modified into a gunship.

It is fitted with 2 XM214 rotary barrel machine guns on either side. Each is individually remote operated and installed on it's own moveable chassis, so both pilot and passenger could control a XM214 each and in different directions.

The helicopter flies low over the canopy of the forest skimming the tips off the trees below.

I/E. MD-530F HELICOPTER - AIRBORNE - SAME TIME

WIDE ANGLE

to reveal 2 men in the helicopter. The pilot BURNS and another MAN in the passenger seat also in special forces black and a SAS style balaclava/ski mask over his face.

All we can see is his eyes.

BURNS
ETA in 30 seconds!

PASSENGER
About fucking time!

The helicopter heads towards its target, a training compound with targets set up on the roofs and the side of walls of its buildings and structures located within the compound.

It is a mock army base of sorts. There are mannequins in nondescript uniforms holding wooden guns painted black.

EXT. COMPOUND - MOMENTS LATER

In the f.g. is one of the compound's buildings and in the b.g. rises the dark silhouette of the MD-530F against the white sky.

You hear the SOUND of the XM214 ROTARY MACHINE GUNS for a split second first before you see the destruction in the f.g.

The 2 XM214 GUNS tear the building apart with its .223 Caliber bullets. Capable of up to 4,000 rpm with its 6 barrels, the once solid wood structure is turned into SPLINTERS in seconds. Total destruction!

The MD-530F hovers in the middle of the compound and unleashes a TORRENT of BULLETS while spinning around.

SERIES OF QUICK CUTS:

1. Mannequins are EXPLODING apart into debris.
2. Buildings are SHATTERING all over the place.
3. Stray BULLETS KICKING up the earth causing dirt to cloud up into the atmosphere.
4. Windows are SMASHED to white dust.
5. Shots of the helicopter spinning around unleashing hell in different directions.
6. More destruction and carnage.

INT. MD-530F HELICOPTER - AIRBORNE - CONTINUOUS

CU. ON THE MASKED MAN

controlling the machine guns from the passenger seat of the helicopter.

His eyes are wide.

PASSENGER
(screaming)
Fucking yeah! Turn us back around,
I want to obliterate the barracks
now.

BURNS
Copy Sir!

EXT. COMPOUND - CONTINUOUS

WIDE ON HELICOPTER AND COMPOUND

Burns spins the helicopter around until it is facing the last two buildings left standing.

The passenger unleashes another SWARM OF STEEL at one of the 2 buildings. With the target fixed he keeps his finger down on the trigger as hard as it goes and SCREAMS.

INT. MD-530F HELICOPTER - AIRBORNE - CONTINUOUS

PASSENGER
(exuberant)
This is the ultimate adrenalin
rush! Now we're fucking talking!

EXT. COMPOUND - CONTINUOUS

WIDE SHOT OF BUILDING DISINTEGRATING

The building is almost levelled to the ground after only a couple of seconds. There is only one building left standing.

REVERSE TO PASSENGER IN HELICOPTER

PASSENGER
Eat shit and die!

Suddenly both GUNS come to a abrupt stop.

INT. MD-530F HELICOPTER - AIRBORNE - CONTINUOUS

PASSENGER
(surprised)
What the fuck!

BURNS
Out of ammo Sir.

PASSENGER
Shit! I still have one more
building to destroy.

BURNS
Sorry Sir.

PASSENGER
Sorry my ass! Bring this piece of
shit parallel to the last building.

EXT. COMPOUND - CONTINUOUS

Burns spins the helicopter around 90 degrees until the MD-530F is parallel to the last building standing.

The passenger COCKS the barrel of his GRENADE LAUNCHER on his M4 and fires at the target.

BOOM!

Half the building is taken out.

PASSENGER (O.S.)
(disappointed)
Shit!

Reloads another grenade and COCKS the barrel. FIRES another shot at the remaining standing two walls left in the compound.

BOOM!

Everything is gone! Levelled completely!

INT. MD-530F HELICOPTER - AIRBORNE - CONTINUOUS

The passenger nods with satisfaction.

PASSENGER
(satisfied)
How's that for stress relief Burns?

BURNS
Extremely satisfying Sir!

PASSENGER
Let's go back to base.

Burns is just away to bank right when the masked passenger's hand grabs the pilot's arm.

PASSENGER (CONT'D)
Wait... I missed one!

EXT. COMPOUND - CONTINUOUS

There is one SOLITARY FIGURE still standing in the courtyard of destruction.

One missed mannequin.

I/E. MD-530 - CONTINUOUS

CU. ON PASSENGER

lifting up his M4 while hanging out of the door of the helicopter.

A thin smile on his lips.

PASSENGER
(to Burns)
I got him. Easy. Easy

EXT. COMPOUND - CONTINUOUS

CU. ON MANNEQUIN

to reveal some sort of sick effigy of a young JOHN RAMBO.

The mannequin has an M-60 in it's makeshift grasp.

INT. MD-530

The Passenger pulls off his ski mask.

It's Eric Galt!

His matted red hair sticking to his head. He has a devilish grin as he brings up the scope of the M4 to his eye and PUMMELS the head of the last mannequin into oblivion.

GALT
 (whispers to himself)
 I got you soldier boy!

CUT TO:

EXT. RAMBO FARM HOUSE - NIGHT

The farm house is quiet and dark, except for the orange glow from one of the windows. There is a slight breeze in the air and the WIND CHIMES hanging on the front porch CHINGLE soft and slow. Everything is peaceful!

I/E. RAMBO'S BEDROOM - CONTINUOUS

Rambo is sleeping on his old bed. Oblivious to the door of his bedroom opening slightly to reveal his father standing there watching him. His father smiles and a tear falls slowly down his cheek.

CU. ON RAMBO ASLEEP

ANGLE ON

Rambo's eyes, as they are flickering wildly in REM sleep.

FLASHBACK TO:

INT. RAMBO'S HUT, THAILAND - SEVERAL MONTHS EARLIER

Rambo is having a heated conversation with SARAH MILLER.

RAMBO
 Why did you come back here?

SARAH
 I thought about what you said and about your father. I felt he deserves to know that your still alive.

RAMBO
 It's none of your business Sarah!
 (beat)
 Did you talk to him?

SARAH
 Yes, I went to see him and we spoke. It's not an easy place to find.

(MORE)

SARAH (CONT'D)

He moved from Bowie many years ago. Went up north to Holbrook. Has an old farm house outside of town. The local sheriff took me there.

RAMBO

But why Sarah?

SARAH

I wanted to do it for your father. I wanted to let him know that he had a son he could be proud of.

RAMBO

Proud...

(laughing)

If I had any sense at all, I wouldn't have let you idiots go up river to Burma.

SARAH

That was our decision. I regret what happened. We were foolish!

RAMBO

(shaking his head)

I can't believe you went all that way to track down my father.

SARAH

Well, you know me! I'm always trying to help somebody in some way or another. I just wanted to speak to your father and let him know your safe. I saw the relief in his eyes Rambo.

RAMBO

I know where this is going Sarah, but I can't go back. Not after all this time. I'm too ashamed to go back now.

SARAH

Rambo... your father is dying. He hasn't got long and if you don't go back now, you'll lose that chance.

RAMBO

How do you know this? If there is one thing I do know about my father it's that if he is dying he wouldn't shout it out for the whole world to hear. He's a very private and proud man.

SARAH

He didn't need to tell me, I just know. It looks like advanced Pancreatic Cancer. His eyes and skin are yellow from Jaundice, with constant muscle spasms and chills, his breathing is heavy and labored, and he also has type 2 diabetes. I saw the medication he was taking. He is painfully thin with no strength, and he is all by himself living in total solitude. He really needs you Rambo!

RAMBO

That could mean anything. It doesn't mean it's Cancer! For Chrissake Sarah, he's an old man!

SARAH

No... I'm not 100%. But in my line of work over the years, I have seen these symptoms over and over. Rambo, don't be selfish! Please do it for your father, if not for yourself! You didn't see his face light up when I told him how you helped us in Burma. He was in tears.

RAMBO

I hope you didn't tell him everything? He'll think I'm some kind of monster!

SARAH

He still loves you Rambo! Just go back! Please go home!

DISSOLVE TO:

I/E. RAMBO'S BEDROOM - PRESENT DAY

Rowtag moves into the bedroom slowly and turns off the lamp by the side of the bed. Rambo doesn't move.

He is fast asleep. Probably the only time in 30 or so years that Rambo has felt safe enough to let his guard truly down and rest peacefully.

Rowtag moves out of the room and closes the door silently. All is dark and peaceful.

CUT TO:

INT. ROWTAG'S BEDROOM - THE NEXT DAY

Rowtag is in bed and is awoken by a loud CHOMPING sound outside.

He gets up slowly a little dazed and confused, maybe forgetting briefly that his son is back home again.

CU. CLOCK

'6:30 am'

Rowtag peeks out of the curtains to see what is causing the noise outside.

POV OF WINDOW

as we see Rambo outside CHOPPING WOOD with an AXE.

There is a large pile of kinder that's already been cut.

Rambo is wearing a sleeveless T-shirt, exposing his toned muscular torso. His arms are pumped with protruding veins visible, as he clenches the handle of the axe tighter and tighter.

EXT. RAMBO COTTAGE - MORNING

Rambo's body clock is trained for early morning starts. He is refreshed after a good nights sleep. He feels strong, but still has an urge to keep his body in good physical condition albeit his advanced years.

SERIES OF CUTS OF RAMBO CUTTING WOOD

Rambo's instincts tell him that someone is coming up behind him. He can tell the person is slow and his stride is short by the sound of his FOOTSTEPS. He can also hear HEAVY BREATHING.

Rambo doesn't turn around but keeps on CUTTING the wood.

RAMBO
 (without turning)
 You're up early dad!

WIDE SHOT of Rambo cutting wood in the f.g. In the b.g. Rowtag is walking slowly towards him.

ROWTAG
 I was wondering what all the racket was!

RAMBO
 (apologetically, turning towards his father)
 Sorry, but I'm a early riser.
 (beat)
 I haven't done this for years! Kind of reminds me of back in prison when they had me breaking rocks in the quarry. I'm gonna be real sore tomorrow dad.

ROWTAG
 (laughing)
 Now you know how I feel every morning!

Rowtag watches as Rambo SLICES through the wood logs like they are made out of butter.

ROWTAG (CONT'D)
 Well, if you have so much energy son, I can come up with a few jobs that need done around this place.

RAMBO
 Sure!

ROWTAG
 The barn could do with fixing up, if you don't mind son!

Rambo stops CUTTING and leaves the axe in the stump. He looks around at his father and then at the barn.

CU. ON THE PADLOCK ON THE BARN'S DOOR

RAMBO
 (curious)
 I notice that the barn is the only place you keep locked-up around here!

ROWTAG
I have a good reason for that.

RAMBO
(curious)
Well... are you going to share it
with me?

ROWTAG
Why don't I just show you!
(beckoning Rambo to follow
him with a hand gesture)

EXT. BARN - CONTINUOUS

Rowtag turns towards the old barn and Rambo follows after his father.

Rowtag opens the padlock and removes the chain holding both the doors closed.

ROWTAG
Well... Would you like to give me a
hand opening these big heavy doors?

RAMBO
Sure.

I/E. BARN - CONTINUOUS

Rambo moves in fast before his father could help and pushes in both the doors open simultaneously.

The interior of the barn is dark, but after a moment for his eyes to adjust he sees it.

RAMBO
(surprised)
WOW!

ROWTAG
I thought that would be you're
response.

Sitting in the middle of the barn is a 1972 Harley Davidson XR750 in sublime condition. The paint is black with a fire motif covering the main chassis.

ROWTAG (CONT'D)
The best American dirt road racing
bike there was and probably still
is in my opinion!

RAMBO
This is still in mint condition!
(turning to Rowtag)
Were you scared to ride it?

ROWTAG
(exaggerating an insult)
Hey... I rode the hell out of that
bike in the day! Banged it up
pretty good as well.

Rowtag goes over to the bike and caresses it with his hand,
stroking it gently in a sign of true affection.

ROWTAG (CONT'D)
No, we had great days! But we also
had a few accidents as well. In the
end, I spent more time fixing her
up than actually riding her.

RAMBO
Does she still run?

ROWTAG
Damn right she does! I take her out
for a spin every so often, just to
make sure she's still running fine.
The sheriff in town brings me any
parts I may need from the garage.
Specialized parts that you have to
order. She's my pride and joy and I
like to keep her looking pristine.
Gave her a new paint job not so
long ago. I polish her chrome and
keep her clean every week.

RAMBO
(laughing while looking
around)
It must be the only thing you keep
clean around here!

ROWTAG
Yeah... well... I have to balance
what little energy I have these
days with what's truly important.
After your Mom died, this was the
only woman left in my life! 748 cc
air-cooled v twin engine capable of
up to 115 mph.

RAMBO
(smiling)
Is that all?

ROWTAG

(insulted)

Hey! This bike was good enough for Evil Knievel. Did all of his big jumps with this bike!

RAMBO

Only joking!

(beat)

I do like the paint job though! I guess the fire motif is in reference to your name?

ROWTAG

You didn't forget then?

RAMBO

Hey, what kind of son do you think I am?

(beat)

Wait a minute... Don't answer that one!

(both laughing)

ROWTAG

Well... aren't you itching for a ride?

RAMBO

Dad, this is your pride and joy! You trust me enough to ride your bike?

ROWTAG

(smiling)

What kind of father do you think I am, if I can't let my own son use my bike!

Smiling at his father Rambo gets on the bike.

ROWTAG (CONT'D)

Fire her up.

Rambo turns the key and starts to REV up the engine.

RAMBO

You know... the last time I road a bike was way back in Oregon, just before they locked me up.

Rambo kicks the stand up and looks at his father.

RAMBO (CONT'D)
Need anything in town?

ROWTAG
Just make sure you bring the bike
back in one piece.

RAMBO
I may be a while... so don't wait
up.

Rambo REVS up the engine a few more turns and bursts out of
the barn doing a wheelie.

CU. ON ROWTAG

ROWTAG
(regretfully)
Shit!

EXT. DIRT ROAD - DAY

Rambo is cruising down the road with his long hair flowing
back in the slipstream and a cloud of dust in his trail.

He is smiling.

EXT. ROUTE 66 - DAY

Turning from the dirt road, Rambo connects onto the main 2
lane highway - route 66.

It's ironic that the iconic John Rambo, the all American
Patriot, is cruising down the historic route 66 on a classic
Harley.

The main road goes for a few miles until it get's into the
city of Holbrook.

The city of Holbrook only has a population of just over 5,000
people. It's a very open and spread out city with an airport.

EXT. HOLBROOK - DAY

Rambo turns into the Wigwam motel and looks at all the wigwam
style motel rooms around the car park. He cruises around the
car park, fascinated by all the old classic cars dotted
around the area. After a few moments he turns back onto the
main road and heads further into town.

Cruising down the main street of Holbrook, he passes the diner.

POV OF RAMBO

as he sees the same green jacket guy sitting in his usual spot. Green jacket turns and looks back at Rambo as he passes.

He continues on down the street.

POV OF RAMBO

as he passes Hardwickes Guns'R'us Superstore.

It's a sick parody of the toy store, but for hunters and weekend soldiers.

EXT. ROUTE 66 - DAY

After cruising through the town of Holbrook, Rambo proceeds along route 66 for a 24 mile stretch of road. He speeds up a little to shorten the journey.

EXT. PETRIFIED FOREST ROAD - DAY

Rambo comes to a crossroads and turns right onto the petrified forest road. This is a smaller two lane road with amazing scenery.

The area known as 'The Petrified Forest' was once a lush arable land with trees and vegetation, but was destroyed 200 million years ago from volcanic lava. The remnants of that forest can still be seen from the petrified wood that tourists come to see today.

A SERIES OF SHOTS:

MONTAGE accompanied by an 80s style ROCK BALLAD: Driving past the 800 year old dwellings of Puerco Pueblo, reading the petroglyph's on Newspaper Rock, riding past the wigwam shaped rock pillars of the Tee Pees, looking over the vast canyons of the Painted Desert, driving through the stunningly strange and alien landscape of the Blue Mesa, sitting by the Agate bridge watching the tourists, standing looking over the Crystal forest; a dead forest where the wood has turned to quartz.

He rides down Petrified road until the road comes to an end and joins onto highway 180.

EXT. HIGHWAY 180 - EVENING

It's been a long but satisfying ride for Rambo. Something he has dreamed of doing for many years.

He heads back to Holbrook by taking the 180. It's about 19 miles back into town. Light is fading fast. Rambo turns the throttle and heads home. He speeds off into the distance

WIDE SHOT of Highway 180 with Rambo tearing off into the sunset during magic hour.

MUSIC FADES

FADE TO BLACK.

EXT. DARK BLUE SKY - EVENING

There are two modified Sikorsky UH-60 helicopters flying in the evening sky. Black silhouettes against the blue and orange canopy of dusk. They are code-named FIREBIRD 1 and FIREBIRD 2.

I/E. UH-60 (FIREBIRD 1) - NIGHT

Galt is hanging out of the side of the helicopter and is looking down with his high resolution night vision binoculars. He is scanning the area around the Rambo farm. Suddenly he catches movement from the ground.

POV OF NIGHT VISION SCOPE LOOKING DOWN

ARIEL SHOT

of Rambo on a motorcycle in the distance. He is making his way along the dirt road back to his father's farm.

REVERSE BACK TO GALT

with a big smile on his face as he puts the binoculars down by his side. He has a look of intense thought, then his face lights up. He looks over to one of his men opposite him in the helicopter. His name is COBURN and he is Galt's top right-hand man and advisor.

GALT
(shouting)
Change of plan boys!

COBURN
 (confused)
 What do you mean Sir?

Before Coburn could do anything, Galt get's up and grabs someone to his left.

CU. ON THE PASSENGER

sitting beside Galt to reveal...

... Rowtag Rambo!

He is bound at the wrists with plastic strapping and gagged at the mouth. He appears to be in some discomfort and disheveled.

EXT. DIRT ROAD - CONTINUOUS

We hear the SOUND of HELICOPTERS overhead. Rambo looks up into the sky. But it's too dark and he's too disoriented to locate the source of the sound as he rides the bike.

I/E. UH-60 (FIREBIRD 1) - AIRBORNE - CONTINUOUS

Galt grabs Rowtag and drags him to the open side door of the helicopter. He is holding onto the back of Rowtag's long grey hair as Rowtag balances precariously on the edge.

COBURN
 (stunned)
 Shit! What are you doing Sir? What about the plan?

GALT
 (shouting to pilot and pointing)
 Bring the helicopter over the road and stay a few yards in front of that man on the bike.
 (turning to Coburn, smiling)
 I couldn't have planned this better myself.

Galt checks his position over Rambo with the night vision binoculars.

GALT (CONT'D)
(shouting to pilot)
A little more to the right...
That's it! Keep it steady!

Galt releases his grip on Rowtag's hair and pushes him out of the helicopter to fall to his shocking death.

GALT (CONT'D)
OOPS!

WIDE ARIEL SHOT

of Rowtag falling out of the helicopter.

His SCREAMING fades into the darkness.

EXT. DIRT ROAD - CONTINUOUS

Rambo is stunned when he sees what looks like a body fall from the sky several yards in front of him.

He slams on the brakes hard. He loses control and the bike skids off the road with Rambo following the bike into a ditch by the side of the road.

I/E. UH-60 (FIREBIRD 1) - AIRBORNE - CONTINUOUS

Galt is looking down with his night vision binoculars. Scanning the area until he see's Rambo.

He laughs.

NIGHT VISION SCOPE ARIEL SHOT

of Rambo getting up slowly from out of the ditch and making his way to the body lying there in the middle of the road.

EXT. DIRT ROAD - CONTINUOUS

Rambo is shaken and hurt from the fall. One of his arms is grazed badly up and down from when he instinctively tried to break his fall from the skidding bike. He is covered all over in dirt and is coughing heavily from sucking up a mouthful of dust.

He approaches the misshapen body, which is lying in the middle of the road all bent and broken from the fall.

There is something familiar about the body. He gets closer. He put's his bloody arm out towards the mess of broken bones that was once a human being and turns it's head around.

RAMBO
(TOTAL SHOCK)
NOOOOOOOOOOOOOOOO..!

He SCREAMS!

He is confused and disoriented.

Rambo doesn't know what has just happened. He is staring at the bloody mess that was his father, and he just can't believe it.

It is incomprehensible!

With all the horrors Rambo has seen in his lifetime, this is the biggest of them all!

He falls to the ground and breaks down in tears. He curls himself up in a fetal position beside his dead father.

WIDE SHOT of Rambo in the f.g. lying with his dead father and in the b.g a helicopter hovers down into the frame with a jovial Eric Galt hanging out of the open side door of the UH-60.

REVERSE SHOT

of Rambo from the opposite side as we see the other UH-60 helicopter or Firebird 2 land on the road behind him.

There are several men in black assault gear and armed with M4 machine guns.

They are in attack position.

I/E. UH-60 (FIREBIRD 1) - AIRBORNE - CONTINUOUS

Galt is looking down at the road watching what seems to be two lifeless bodies. The rotor wash from the helicopter's blades is blowing up dust from the road into the air making visibility harder.

Galt grabs a loudspeaker phone and puts it to his lips.

EXT. DIRT ROAD - CONTINUOUS

CLOSE UP ON RAMBO'S FACE WITH HIS EYES CLENCHED SHUT

Rambo has anguish and pain etched into his tormented face.

He hears a VOICE.

GALT (O.S.)
 (via loudspeaker phone)
 Now we're even! You killed my
 father, now I've killed yours!

RAMBO'S EYES COME TO LIFE

GALT (O.S.) (CONT'D)
 (loudspeaker phone)
 But I'm not one for stalemates! So
 I guess I'm just going to have to
 kill you as well!

Rambo's fighting instincts come back to him in an instant.

I/E. UH-60 (FIREBIRD 1) - HOVERING LOW - CONTINUOUS

POV OF GALT

as he tries to take aim at Rambo with the M4, but in a flash
 Rambo rolls off the road into the darkness just as Galt
 fires.

Several of his BULLETS hit the dirt that was occupied by
 Rambo not a second earlier.

GALT
 (disappointed)
 Shit! The bastard's still fast.

Galt looks around through the night vision binoculars but
 can't seem to locate Rambo anywhere.

Rambo's vanished into the darkness.

COBURN
 (cautious)
 I don't like this sir! We're
 sitting ducks here.

GALT
 What is he going to do? He hasn't
 got any weapons.

Suddenly a LOUD THUD.

GALT (CONT'D)
 (surprised)
 What the fuck!

Then another LOUD THUD.

This time it was a lot closer. Galt shaken, looks down to see the falling rock that had just missed his head by inches.

GALT (CONT'D)
 The bastard's trying to kill me
 like he did my father.

The irony of it almost makes Galt laugh until the next ROCK hits Galt on the head and nearly knocks him off balance.

Coburn makes a grab for Galt before he has a chance to go over.

Another ROCK cracks into Coburn's arm this time as he is pulling Galt away from the open door. They both fall backwards into the body of the helicopter.

COBURN
 (turning to pilot)
 Take her up! Take her up NOW!
 (speaking in mic)
 LARSON, bring him in alive. He's
 not to be killed. Do you copy?

LARSON
 Affirmative, bring him in alive.

ANGLE ON COBURN

holding a stricken Galt as blood oozes down from the top of his head.

EXT. UH-60 (FIREBIRD 1) - AIRBORNE

Galt's and Coburn's helicopter is gaining altitude, disappearing into the safety of the dark night.

I/E. UH-60 (FIREBIRD 2) - STATIONARY - CONTINUOUS

We see 4 battle ready troops exiting the other helicopter.

They are called LARSON, BURLEY, LAMBERT and SUTTON. They have night vision goggles on.

They disperse in search of their prey, John Rambo.

CAMERA ZOOMS IN ON RAMBO

who has already outflanked them and is seen through the other side of the helicopter's two open side doors.

WIDE SHOT

of 4 soldiers jumping out one side of the helicopter and dispersing in the f.g. In the b.g. Rambo is stealthily climbing into the helicopter from the other side behind them.

ANGLE ON A M4

that is stowed in it's place on a gun rack inside the helicopter.

Rambo's bloody hand grabs it.

EXT. DIRT ROAD

WIDE SHOT

of Larson and Co. in front of the helicopter.

LARSON

Remember men, bring the bastard in alive...

(turns mic off)

...But that doesn't mean we can't have some fun with him first.

FOCUS SHIFTS FROM LARSON TO RAMBO IN BACKGROUND

as we see him with a M4 assault rifle aimed at his back.

TAKATAKATAKATAKATAKATAKA...

Rambo takes all 4 of them out in one quick movement. Ripping a barrage of bullets into the back of their heads and shoulders, being thorough in case the men are all wearing ballistic body armor.

They all fall down dead, still thinking their last thoughts.

INT. UH-60 (FIREBIRD 2)

The pilot turns around to see what has just happened, pulling his hand gun out at the same time.

He doesn't get around fast enough to see his executioner.

TAKATAKATAKATAKA

The pilot's insides become part of the helicopter's decor.

We hear Coburn's VOICE over the RADIO.

COBURN (V.O.)
 (panicking)
 Larson... Come in... Over
 Lambert... Come in... Sutton...
 Burley...
 (beat)
 FOR CHRISAKE, ANYBODY?

Rambo goes over to the cock-pit control panel.

CU. ON RAMBO'S HAND PRESSING A SWITCH

INT. UH-60 (FIREBIRD 1) - AIRBORNE

Galt recovers slightly from the blow to the head and tries to regain some composure.

GALT
 (to Coburn)
 What's happening? I didn't give the
 order to ...

Suddenly, a DEEP VOICE interrupts and drowns out the SOUNDS of the HELICOPTER.

RAMBO (V.O.)
 (radio filtered)
 I killed them all. Now your next!
 (static, transmission is
 cut)

Coburn turns back and gives Galt a worried look.

For the first time Galt can see fear in his eyes.

GALT
 Jesus! That bastard has taken them
 out! We need to go back down and
 retrieve that helicopter.

COBURN
 (turning to pilot)
 Take us back down, but keep us at a
 safe distance.
 (back to Galt)
 I guess rocks are the least of our
 problems now.

EXT. UH-60 (FIREBIRD 1) - NIGHT

The helicopter banks right in the moonlit sky.

EXT. DIRT ROAD

CU. ON DEAD SOLDIER

as we see Rambo grabbing a grenade from his belt.

EXT. UH-60 (FIREBIRD 2)

WIDE SHOT of grounded helicopter in f.g. as Firebird 1 approaches in the background.

EXT. UH-60 (FIREBIRD 1) - AIRBORNE

The Firebird 1 is hovering high over the other helicopter. Firebird 2's BLADES are still SPINNING below.

As the helicopter occupies a stationary position above the target, a black rope is lowered down.

The slack hits the ground to the right of the helicopter.

EXT. UH-60 (FIREBIRD 2) - NIGHT

CU. ON RAMBO

opening the cap of the fuel tank.

He looks up at the helicopter above him.

INT. UH-60 (FIREBIRD 1) - AIRBORNE

SHOT OF TWO MEN

sitting across from Galt and Coburn, their names are JANSEN and MCLEOD; both are calm and focused.

REVERSE BACK TO COBURN

COBURN
(shouting)
Jansen...
(MORE)

COBURN (CONT'D)
go down and bring that bird back to
base.

(signaling with a hand
gesture)
McLeod, cover him.

They both nod and get up.

I/E. UH-60 (FIREBIRD 1) - AIRBORNE

Jansen begins to descend down the rope. McLeod is above him
looking down, poised to shoot anything that moves.

EXT. UH-60 (FIREBIRD 2)

CU. OF RAMBO

unpinning the grenade and throwing it into the fuel tank.

EXT. SKY - NIGHT

Jansen is lowering himself down the line.

POV OF JANSEN'S NIGHT VISION GOGGLES

as he is sliding down the rope.

ARIEL SHOT

of Rambo running away from the Helicopter.

Jansen starts to fire down at Rambo.

EXT. DIRT ROAD

WIDE SHOT

of both airborne and grounded helicopters in the same frame.
Jansen slides down the rope, firing at the moving target
below him.

McLeod open fires as well from the helicopter above.

WIDE ANGLE of two white lightening CRACKS of fire ripping through the darkness. BULLETS are RAINING down on the ground behind Rambo as he stealthily avoids being hit.

Rambo zigzags away from the oncoming fire and seeks cover by jumping into the ditch on the other side of the road.

Jansen is only a few feet or so from touching the ground when...

BOOM!

The grounded helicopter explodes in an expanding blinding orange cloud of fire that illuminates the night.

Jansen's body is vaporized before it hits the ground.

I/E.. UH-60 1 - AIRBORNE

SERIES OF VERY FAST CUTS:

The power from the shock waves hits the UH-60 from below and knocks it off its stationary axis.

McLeod is thrown from the helicopter when it suddenly jerks in the air.

The fire from the explosion runs up the rope towards the helicopter almost instantly.

ARIEL SHOT of McLeod's SCREAMING body plummeting down as the fire on the burning rope rises.

McLeod's body makes IMPACT,

THUD

losing its fight with gravity.

The pilot struggles to keep control of the helicopter.

EXTERIOR SHOT of helicopter jerking from side to side.

INT. UH-60 1 - CONTINUOUS

We see Galt and Coburn tumbling from side to side inside.

Coburn gets up and makes his way to the cockpit.

Galt steadies himself.

INT. COCKPIT - CONTINUOUS

Coburn enters.

COBURN
(to pilot)
Need a hand son?

PILOT
Jesus Sir... I can't keep her
steady. She's all over the ...

Coburn is strapping himself in the other chair while the pilot is talking.

COBURN
Give me full control.

PILOT
(relieved)
Yes Sir.

Coburn wrestles with the controls for a moment. Then the helicopter regains its balance.

PILOT (CONT'D)
You did it Sir!

COBURN
Go back and check on Commander
Galt. I'm taking this bird back to
the nest.

PILOT
Yes Sir.

The pilot unstraps himself and moves out of the cockpit.

We hear BULLETS PINGING off the undercarriage of the helicopter.

EXT. DITCH - NIGHT

Rambo is trying to take down the injured bird once and for all.

He empties the magazine of his M4 assault rifle at the departing helicopter, hoping to hit a vital organ and blow the motherfucker up for good.

INT. COCKPIT

Coburn shakes his head in disbelief.

COBURN

We're getting our asses kicked by a fucking pensioner.

EXT. UH-60 1 - AIRBORNE

The helicopter flies away from the smoking debris of it's sister ship.

Flashes of white SPARKS are seen BURSTING around the exterior of the hull as Rambo PEPPERS the UH-60 with bullets. Finally, the helicopter is out of range from Rambo's assault and flies off into the distance. A small black dot against the white circle of the moon.

EXT. DIRT ROAD - CONTINUOUS

Rambo looks up from the ditch he's been hiding in and see's the helicopter rise into the darkness and fly away. He drops the empty M4 from his tight grip and looks around at the dead soldiers laying in the middle of the road.

Turns his attention to the body of his father on the road.

RAMBO

(through clenched teeth)
This ain't over!

CUT TO:

INT. COCKPIT - UH-60 - MOMENTS LATER

Galt and Coburn are having a heated discussion. They are both occupying the pilot seats in the cockpit

COBURN

It was in our best interests to leave. He took out one of our helicopters and 7 of our men. We can regroup and get reinforcements. Don't underestimate this guy Galt!

GALT

I say go back and kill the fucker now. That bastard has just cost me a \$5 million dollar helicopter.

COBURN

Bad move, sir. We should have stuck to the plan. Kidnapping the father to lure Rambo into our trap. We had all the angles covered. Now... I don't know what he'll do!

GALT

(with conviction)

He'll come for me... I know it!

COBURN

We'll need to figure out his next move. If you let a guy like Rambo be one step ahead of you, then your already dead.

EXT. DIRT ROAD - LATER

Rambo is kneeling next to the body of his father. He put's both his arms under him and lifts him up while rising to his feet. He starts walking in the direction of the farm house.

CU. ON RAMBO

as he walks with his dead father in his arms.

He is covered in his father's blood. He is emotionless, quiet, staring far off into the darkness ahead; almost zombie like.

Rambo has just suffered a complete mental breakdown. He has lost all control. He is surviving on pure instincts.

EXT. FARM HOUSE - DAWN

WIDE SHOT of Rambo carrying his father into the courtyard of the farm. He walks to the front door and kicks the door open.

I/E. FARM HOUSE - CONTINUOUS

POV OF INTERIOR: SHOT OF DOOR BURSTING OPEN WITH RAMBO HOLDING HIS FATHER'S BODY SILHOUETTED IN THE DOOR FRAME WITH THE MOONLIGHT.

Rambo carries the body to the bathroom. He is oblivious to the bullet holes littered around the house from Galt's men. He stops and gently lays the body into the bathtub.

Rambo prepares his father for a burial in the old Navajo tradition:

SERIES OF SHOTS:

1. Rambo taking all his clothes off
2. Washes the body of his father naked
3. Dresses the body of his father
4. Digging grave with shovel
5. Gathering belongings
6. Set's fire to farm house
7. Covering his own body with ash
8. Laying body in grave
9. Placing father's belongings and his own medals beside body
10. Filling grave

In the f.g. Rambo is naked and standing beside the unmarked grave, but in the b.g. the house is burning to the ground.

SHOT OF A BLACK SILHOUETTE IN FRONT OF BRIGHT ORANGE FIRE

Ancient Navajo burial tradition or not! Rambo knows that whatever happens, he won't be coming back home.

CUT TO:

EXT. HIGHWAY - DAY

SILVER DODGE DURANGO

with the badge of the Navajo County Sheriffs department is cruising along the highway.

INT. DODGE DURANGO - DAY

POV OF WINDSCREEN

DEPUTY KELLY see's a cloud of smoke on the horizon. He picks up his radio receiver and calls it in.

KELLY

Dispatch, this is Kelly. Call fire services for a possible 904.

DISPATCH (V.O.)

(radio filtered)

What's the location?

KELLY

Not sure yet, but looks like it's coming from the old Rambo farm. Heading there now.

DISPATCH (V.O.)

(radio filtered)

Copy Sir.

EXT. HIGHWAY - CONTINUOUS

The Dodge picks up speed and races toward the smoke.

EXT. DIRT ROAD

The Dodge takes the turn off from the highway to the Rambo farm.

I/E. DODGE DURANGO

POV OF DODGE

as we approach a war zone.

There's the burnt debris of the UH-60 by the side of the road. Bodies of the men Rambo killed are scattered all over the place. Dried up pools of blood dotted around the dirt.

Kelly stops the car and gets out.

EXT. DIRT ROAD - CONTINUOUS

SERIES OF SHOTS

Kelly checks the bodies to make sure none are still alive.

Picks up a M4 assault rifle and examines it.

Wanders over to the burnt shell of a UH-60.

Looks down into a ditch to see an abandoned Harley on its side.

Then he nods to himself as if he had just found the answer.

Walks back to the Dodge and puts his hand inside to grab the radio receiver.

KELLY
(into radio)
Dispatch, come in over.

DISPATCH (V.O.)
This is dispatch.

KELLY
Get me a coroner... in fact, get me
a few. I have bodies all over the
place here. Send back up as well.

DISPATCH
Can you confirm your location?

KELLY
Dirt road leading to the Rambo
residence. About halfway up.

He puts the receiver back inside the open window and turns back around to survey the carnage all over again.

KELLY (CONT'D)
(shaking his head)
What the hell are you up to this
time Galt?

EXT. FARM HOUSE - MOMENTS LATER

Rambo is still standing naked in the middle of the courtyard. He is oblivious to the approaching police car that is winding its way to him.

I/E. DODGE DURANGO - CONTINUOUS

POV OF WINDSCREEN

Kelly see's someone standing naked with a shovel in his hand.

In the background is the smoldering debris of the remnants of the farm house.

He slams hard on the brakes...

KELLY

(Stunned)

Jesus H. Christ! What the fuck!

Rambo doesn't move an inch. He is still staring at the ground. At the freshly dug up earth that covers the body of his father.

Kelly grabs for the radio again!

KELLY (CONT'D)

Dispatch, we have a possible 10-16 at the Rambo farm. Need immediate assistance. In fact, just send everyone you can. Do you copy?

DISPATCH (V.O.)

They're already on their way sir.

Kelly opens the door of the Dodge and steps out. He pulls out his gun and targets Rambo from behind the safety of his car door.

KELLY

(shouting to Rambo)

Throw down the shovel and lie on the ground with your hands behind your back.

Not a quiver. Rambo is like a statue.

KELLY (CONT'D)

Don't fuck with me! Throw down the shovel and lie on the ground with your hands behind your back... NOW!

This time Rambo does turn.

He looks at Kelly with complete contempt and anger. He eventually throws down the shovel and puts both his hands up.

Kelly approaches cautiously. He is taking out his cuffs with one hand and keeping Rambo in his sights with the other.

KELLY (CONT'D)
OK Mister, that's real good.

Edging slowly forward.

KELLY (CONT'D)
Now turn around and lie on the ground with both your hands behind you.

Rambo gets down on his knees, then slowly lies on his front over the fresh grave of his father.

He senses Kelly almost upon him, ready to cuff him. Just as the policeman grabs his hand he swings around quickly taking Kelly's arm with him in an arm lock and twisting his body to overpower him in a lightning move. Rambo is now lying on Kelly's back with his left arm pulled right back.

KELLY (CONT'D)
(pain)
AAAAAAAAARRRG!

Rambo squeezes his arm even further and Kelly drops the gun in total agony. Rambo grabs the gun and immediately stands up. Kelly turns around groggily and looks up at Rambo. Confused with the predicament he's now in.

RAMBO
Take off your uniform.

KELLY
What?

RAMBO
(sarcasm)
I don't say please!

Rambo then fires a shot from Kelly's own gun at his head, missing him by only millimeters.

RAMBO (CONT'D)
Still waiting.

KELLY
OK... OK... Give me a second!

Kelly gets up and starts to undress. He foolishly tries to engage Rambo in a conversation.

KELLY (CONT'D)
So... I guess that was your handy
work down the road there?

RAMBO
(irritated)
You speak too much Kelly.

Rambo takes a step forward and throws a powerful right hook
to the side of Kelly's face.

CRACK!

Kelly goes down like the proverbial 'sack of potatoes'.
Unconscious.

Rambo then undresses the deputy himself and puts on the
uniform. It's a little tight but Rambo isn't concerned.

He then drags the unconscious naked body of Kelly out of main
view, behind some trees off to the side of the farm.

Takes out his knife and slits Kelly's throat with the skill
of a surgeon. Very clean and precise. Covers the body with
some leaves and dirt until it's totally hidden.

This is a justified kill to Rambo. If he let Kelly live, he
would have been found too quickly and they would be on him in
no time. He now has a window to find out what he needs to
know.

Tightening the belt and holster, Rambo picks up his back pack
and makes his way to the Dodge and climbs in.

INT. DODGE DURANGO

Rambo throws his pack onto the back seat. He slides into the
driver's seat and sees that the key is still in the ignition.
Starts the car and makes a 3 point turn in the courtyard.

He drives back down the dirt road.

EXT. DIRT ROAD

Rambo swerves around the wreck of the UH-60.

ANGLE ON WHEELS

as Rambo deliberately drives over the bodies of Galt's men.
We hear bones SNAP and CRUNCH as the wheels roll over them.

EXT. ROUTE 66 - DAY

The silver Dodge is racing along the highway towards Holbrook. As he gets closer to town, a fire truck, an ambulance and 2 police cars race by in the opposite direction.

EXT. HOLBROOK - DAY

The dodge is now filtering through the traffic. Rambo suddenly pulls up on the opposite side of the street of the diner he was in a few days before.

He waits.

INT. DODGE DURANGO - DAY

The RADIO comes to life.

RADIO (V.O.)
Kelly? This is Weaver! What's your
twenty?

Rambo doesn't break radio silence and stares down at the LITTLE SPEAKER.

RADIO (V.O.)
Kelly, where the fuck are you? You
know not to leave the scene of a
crime...

Rambo turns the volume dial down and looks out of the window.

He waits; hoping that Weaver doesn't find the body of Kelly too soon, hoping the mess from last night will keep them occupied for a few hours.

Rambo is intensely looking over the street, through the big windows of the diner. It's almost empty again like the day before. He eyes each of the customers who enter and leave the premises.

DISSOLVE TO:

EXT. DINER - LATER

Rambo recognizes the Red pick-up parked further up the road.

Webster, green jacket and all, appears along the street and makes his way to the diner.

He walks through the diner's doors and sit's in his usual seat at the bar.

I/E. DODGE DURANGO - CONTINUOUS

Rambo watches him enter the diner and immediately gets out of the Dodge.

He walks across the busy street without a care of oncoming traffic. Cars are BEEPING him and SCREECHING and SWERVING to avoid knocking him down. Rambo is only focused on his target.

INT. DINER - CONTINUOUS

Webster hears the BEEPING outside and turns to see what the commotion is.

WEBSTER
(dismayed)
Oh my God!

The door BURSTS open and Rambo storms in and immediately goes for Webster. Webster tries to get up from his stool but Rambo is already on him. Rambo grabs him by the neck and pulls him off the ground and throws him across the floor.

Webster then goes for his BERRETA PX4 STORM hand gun. Rambo grabs his arms and twists it back behind him. He then pulls Webster's gun from it's holster and presses it under Webster's chin. Rambo releases the safety.

RAMBO
Your name?

WEBSTER
What?

RAMBO
Are you people deaf! Your name?

WEBSTER
(stuttering)
Web... Webster!

RAMBO
(mocking)
OK Web Webster. We're gonna take a ride.

The few customers and staff are all in a state of shock.

They watch as Rambo drags Webster out the door

CUT TO:

EXT. DODGE DURANGO - DAY

We see Rambo's dodge racing out of town.

INT. DODGE DURANGO - DAY

CLOSE UP on Rambo as he drives.

He looks up to his rearview mirror.

ANGLE ON MIRROR

as we see Webster sitting in the back seat, but his hands are behind him, presumably cuffed.

RAMBO
You gonna be smart?

WEBSTER
Yeah! Of course.

RAMBO
OK, Who is he?

WEBSTER
What?

Rambo puts the brakes on and the car comes to a sudden halt.

RAMBO
You ain't playing smart.

EXT - HIGHWAY

Rambo gets out of the Dodge and immediately grabs Webster out of the back seat and throws him onto the road.

RAMBO
Start undressing.

WEBSTER
Why?

RAMBO
You're ex-Special Forces! I think they call it 'Forced Nudity'.

He undresses.

WEBSTER

(laughing)

If you think I'm gonna crack that
easy, your not as good as we all
think you are.

Rambo ignores him and picks up his clothes and throws them on
the front passenger seat.

INT. DODGE DURANGO - LATER

We see Rambo back driving along the highway. He looks up at
the Rear view mirror.

ANGLE ON MIRROR:

Webster is on the back seat. He is totally naked. Rambo has
cuffed his ankles to his wrists by crisscrossing his arms and
legs. He is lying on his back on top of his arms and legs in
a very awkward and painful position.

RAMBO

This is what we call a stress
position, but I guess you already
know that.

CLOSE UP ON WEBSTER'S FACE

WEBSTER

Your gonna fucking die for this.

Webster is sweating profusely. His face is red and he looks
already in severe pain.

RAMBO

It ain't gonna take long before
your muscles start cramping up.

WEBSTER

(spitting)

Fuck you! I ain't telling you shit.

Rambo puts on the RADIO and turns the volume up. He scans the
local radio stations slowly.

Suddenly RAP MUSIC PUMPS out of the back SPEAKERS.

WEBSTER (CONT'D)
 (annoyed)
 Turn that shit off.

Rambo turns the volume up to the highest setting. The back speakers are BUZZING.

WEBSTER (CONT'D)
 (screaming)
 Please man! Turn that shit off now.

RAMBO
 This is what we call 'sensory bombardment'.

WEBSTER
 (defiant)
 I ain't gonna crack man.

RAMBO
 (mockingly)
 I can listen to this all day.

EXT. HIGHWAY - DAY

The Dodge is cruising down the deserted road. Rap music is booming from the speakers inside the car.

INT. DODGE DURANGO - LATER

Webster is in real pain now. He is SCREAMING because of the prolonged physical discomfort. His muscles are cramping up and he can't stretch or do anything about it.

WEBSTER
 (agony)
 PLEASE! I can't take this anymore.

RAMBO
 So who is he?

Webster starts to laugh again.

WEBSTER
 Nice one! You almost had me. I'm old school. You'll have to do better than that!

RAMBO
 (nodding)
 OK Webster, you win.

EXT. HIGHWAY - CONTINUOUS

The dodge pulls up at the side of the deserted road. Rambo gets out and opens the back door and pulls Webster out onto the dirt. He SCREAMS in pain. Rambo drags him several yards along the course dry sand and dumps him to the ground.

Rambo then takes the handcuffs off Webster and steps back.

RAMBO
Start digging.

WEBSTER
(laughing)
You forgot my shovel.

RAMBO
I didn't forget anything. Your
Special Forces - improvise.

WEBSTER
You want me to dig my own grave
with my bare hands?

RAMBO
(mocking)
You see, you are a smart guy.

WEBSTER
Go fuck yourself.

Rambo hits him over the head with the gun. Webster screams in pain.

RAMBO
If you don't, I'm gonna make your
death as slow and as painful as I
possibly can.

Webster starts to dig with his hands. Blood is dripping from his head into the small hole he's attempting to dig.

Rambo then goes back to the dodge and goes through Webster's clothes and finds his wallet.

POV OF RAMBO

CLOSE ANGLE ON picture of a nice looking redheaded woman and of a young girl.

RAMBO (CONT'D)
Nice family.

Webster suddenly looks at Rambo. He knows where this is going.

WEBSTER

(panic)

Leave them out of it. They haven't got anything to do with this.

RAMBO

(anger)

Just like my father hasn't got anything to do with this!

WEBSTER

Your father is safe. He was only taken to lure you into a trap. That's all I know.

RAMBO

Someone threw my father out of a helicopter last night. I guess you don't know all the facts.

Webster is shocked. Galt must have went nuts. Suddenly Webster knows he's dead either way.

WEBSTER

(pleading)

Honest to God Rambo, I didn't know he was going to kill your father. He's nuts. Crazy...

RAMBO

(forceful)

Who is he?

WEBSTER

He's my brother-in-law, Eric Galt.

RAMBO

Why did he kill my father?

WEBSTER

Remember when you shot up that town up in Oregon? What am I saying! Of course you do. Eric is the son of Arthur Galt.

RAMBO

(confused)

Arthur Galt... I don't remember him.

WEBSTER

Sure you do. He was Teasel's deputy. Big ugly fucker with a real attitude problem. Died from a fall from a helicopter in Chapman gorge.

Rambo's eyes look up as if in thought.

FLASHBACK TO:

INT. POLICE STATION, HOPE, OREGON - 1982

SERIES OF SHOTS FROM FIRST BLOOD:

Rambo is getting questioned by Art Galt.

Rambo is making it hard for the deputies to get his finger prints.

Galt is banging a baton hard against the desk in frustration

Rambo is getting hosed down in the cells

Galt is attempting to shave Rambo dry.

Galt is shooting at Rambo from a helicopter in the gorge.

DISSOLVE TO:

EXT. HIGHWAY - PRESENT DAY

Rambo remembers who Art Galt is. His eyes widen.

RAMBO

I remember now. He deserved what he got.

WEBSTER

Eric is even crazier than his father. He's been keeping tabs on your father for years hoping you'll turn up.

RAMBO

And your the one who told him because you recognized me in the diner

WEBSTER

I needed to get back in his good books. He fired me from my job at S.S.C because of my drinking.

RAMBO

(puzzled)
S.S.C.?

WEBSTER

Stillwater Security Contractors. Have you heard of them?

RAMBO

Yeah, a bunch of overpaid Mercs. I ran into some of them in Burma.

WEBSTER

Galt only picks the best. Whatever your plan is, you'll have your work cut out.

RAMBO

Well his business is about to go up in flames. And you know where that leaves you Webster?

WEBSTER

Where?

RAMBO

Permanently FIRED!

WEBSTER

(pleading)
WAIT... THERE'S SOMETHING ELSE...

Rambo then shoots Webster twice in the head before he has a chance to finish.

BANG

BANG

Webster's body slumps to the ground where he was digging. Rambo walks back to the dodge leaving Webster's body for the buzzards.

INT. DODGE DURANGO - CONTINUOUS

In the Dodge, there is a police computer. Rambo tries to type Galt's name in the search section but a message comes up:

'NO WIRELESS CONNECTION!'

He is out of range here in the desert. Rambo drives back to town.

EXT. HIGHWAY - DAY

We see the Silver Dodge speeding down the road into the distance, as Rambo passes the 'Welcome to Holbrook' sign.

EXT. STARBUCKS - LATER

Rambo sees a Starbucks and pulls into the car park beside it. He parks as close as he can to the cafe.

INT. DODGE DURANGO - CONTINUOUS

He tries the computer again and another message pops up on the screen:

'WIRELESS SIGNALS DETECTED'

There are several options but the first one is 'ATTWIFI'. Rambo clicks on it and the Starbucks home page comes up on the screen. Rambo hits the 'CONNECT' button on the site. He's online.

Rambo types in the name ERIC GALT. The search engine asks for a location, so Rambo types in HOLBROOK. No matches.

So Rambo changes the location to ARIZONA. He gets one hit but it's not what he's looking for: E SALT.

He thinks a moment then remembers what Webster said about Eric being the son of Art Galt from Oregon. Rambo then changes the location to Oregon. He gets a hit for a ERIC GALT from Glasgow, Oregon.

Rambo pulls up his information.

TYPED INFORMATION ON SCREEN:

"Father was killed in an helicopter accident on duty.

Was adopted at the age of 13 after his mother died.

Joined the Marines at 17.

Joined the Navy Seals at 20.

Served in the first Gulf War in Iraq.

In 1997 started his own Security firm : Stillwater Security Contractors.

Million Dollar Government contracts

2 Security bases: one just outside of Holbrook and one in Glasgow, Oregon."

Rambo is lost in what he is reading until he hears the sudden SCREECHING of cars outside.

POV OF DODGE WINDSCREEN:

Rambo looks up to see several police cars approaching him.

He turns up the radio:

RADIO (V.O.)
All units, stolen police
car is sighted at the
Starbucks car park.
Proceed with extreme caution.

RAMBO
Shit!

Rambo knows they must have found the body. He is a cop-killer now and there won't be any mercy for him. He also knows that he isn't going to go down without a fight.

EXT. STARBUCKS - DAY

Before the police have a chance to fortify their positions, Rambo steps on the GAS and makes a break for it.

Instead of going out of the regular exit, Rambo drives towards the closest road parallel to the car park. There is an empty space between 2 parked cars. Rambo drives straight through it, SCRAPING the sides of both the cars on either side, drives over the curb and sidewalk, then turns onto the main road.

INT. DODGE DURANGO - CONTINUOUS

Free for the moment again, Rambo puts the pedal to the floor and starts interweaving between the traffic. He looks at the rearview mirror.

POV OF MIRROR

There are police cars SCRAMBLING out of the Starbucks car park and onto the road behind Rambo. Their SIRENS are HOWLING. They make chase.

EXT. HOLBROOK - CONTINUOUS

Car chase pursues as Rambo is one step ahead of the following police cars. He goes through a red light and just misses oncoming traffic from both sides. The 2 following police cars aren't so lucky as both of them are hit from side on by other cars who had the right of way.

INT. DODGE DURANGO - CONTINUOUS

Rambo looks ahead.

POV OF THE WINDSCREEN

as we see another police car come towards Rambo. This police car is going against the flow of the traffic in an attempt to stop Rambo.

EXT. HOLBROOK - CONTINUOUS

Rambo manages to quickly divert the Dodge to the other side of the road, over the island in the middle of the road. Just missing the oncoming police car by a few feet.

The police car then makes a sudden turn by skidding all over the road before regaining control. Other oncoming cars SCREECH to a halt as well because of the police cars erratic driving. Some of the oncoming cars aren't so lucky as they lose control and go off the road. The erratic police car then joins the chasing pack of police cars who are now flying by in pursuit of Rambo.

INT. DODGE DURANGO - CONTINUOUS

Rambo looks back to see the commotion.

POV OF MIRROR

as we see a big pile up at the junction, but several police cars are still in hot pursuit.

Rambo then brings his gaze down to the windscreen.

POV OF WINDSCREEN-

He sees a very large oil tanker on a collision course to collide with Rambo's Dodge in a matter of seconds.

Rambo puts his foot down again and heads straight for the tanker in a kamikaze suicidal act of insanity.

INT. TANKER - CONTINUOUS

The driver is shaking his head in disbelief.

TANKER DRIVER
(unbelieving)
No fucking way! I ain't moving
asshole!

INT. DODGE DURANGO - CONTINUOUS

Rambo is playing chicken with an oil tanker and he isn't going to be the one to back down.

RAMBO
(determined)
FUCK YOU!
(screaming)
AAAAAAAAAAAAAAAAARG!

Rambo is staring certain death in the face. He isn't going to lose this game even if it will mean his life.

INT. TANKER - CONTINUOUS

The driver realizes at the last moment that this guy isn't going to move. He's fucking crazy!

TANKER DRIVER
Crazy Mother Fucker!
No.....!

The driver then tries to make a sharp turn but its too late.

EXT. HOLBROOK - CONTINUOUS

The tanker tries to swerve out of Rambo's way but loses control and jack knifes. It goes up onto it's side, flipping over.

The Dodge hits the back end of the tanker as it passes. Rambo loses control also, but manages to keep the car on its 4 wheels even though he is spinning around and around in the middle of the road.

The skidding tanker is sliding with its momentum along the street.

Rambo's dodge manages to come to a halt.

INT. TANKER

POV OF UP-ENDED TANKER'S WINDSCREEN-

As a gas station in the background is quickly getting closer and closer, as the tanker is moving towards it.

People are in the foreground running away in total confusion.

EXT. GAS STATION

WIDE SHOT OF TANKER

skidding along the street with tremendous pace. People are running and SCREAMING in panic. The tanker hits the pumps in front of the gas stations and...

BOOM!

The biggest explosion you'll see short of a nuclear explosion.

INT. DODGE DURANGO

Rambo ducks his head down with the blast. The power almost lifting the dodge off the ground.

EXT. GAS STATION

There is an orange mushroom cloud of smoke and fire expanding into atmosphere.

There are police cars that are still trying to catch up with their assailant getting caught up in the blast radius. The explosion enveloping over another 2 police cars, totally incinerating them.

2 more police cars manage to swerve off the road in time not to take the full brunt of the devastation.

EXT. POLICE CAR- OFF ROAD

We see one of the police cars stopped by the side of the road.

INT. POLICE CAR - OFF ROAD

Blocked by the explosion and pile up of cars in front of him. The trooper inside, who is Weaver, loses sight of Rambo's dodge.

WEAVER

Dispatch we need a chopper in the air now. Do you copy?

DISPATCH (V.O.)

Chopper is in the shop for a routine maintenance check.

WEAVER

(disappointed)

Chrissake... today of all days.

(beat)

Get on the phone to maintenance and tell them to hurry the fuck up, or we ain't gonna have much of a fucking town left. I want that chopper in the air ASAP.

INT. DODGE DURANGO

Rambo is looking back at the destruction he has just caused. The explosion and the pile up worked good for a distraction. He has a moment or two to create some distance between himself and the cops.

EXT. DODGE DURANGO - CONTINUOUS

We see the Dodge drive off down the road while all hell is breaking loose behind it.

EX. HIGHWAY

Dodge screaming down the highway away from town.

EXT. HOLBROOK - MOMENTS LATER

We see another couple of police cars make their way around the carnage to make chase with Rambo.

EXT. HIGHWAY

Rambo takes the turn off from the main highway onto the dirt road leading to his father's farm.

EXT. HIGHWAY

Police cars are in hot pursuit after Rambo even though Rambo is too far ahead of them by now.

They have lost sight of him.

EXT. DIRT ROAD

The silver Dodge stops abruptly halfway up the dirt road, half blocked by the wreck of the helicopter.

Rambo gets out with his back-pack in his grasp. He pauses a moment and looks back at his father's blood stain on the road.

RAMBO'S POV

Sees the blood stained ground that broke his father's fall.

He shakes himself out of it.

Rambo jumps down into the ditch out of sight.

EXT. HIGHWAY -

The 2 police cars get to the junction. They both stop. One of them drives off following the main highway, the other goes up the dirt road.

I/E. POLICE CAR - MOMENTS LATER

The police car is coming up towards the silver Dodge. It stops a few yards behind it and ONE of the TWO TROOPERS gets out real slow and cautious.

TROOPER 1
Stay here and call this in.

TROOPER 2 (O.S.)
Where the fuck did he go?

TROOPER 1
I can't see anyone in the dodge.

TROOPER 2 (O.S.)
Dispatch, we have located the
stolen dodge on the road leading to
the Rambo farm... over.

EXT. DIRT ROAD - DAY

The trooper is making his way slowly to the dodge. The driver's door is left open. He looks in expecting the worst, but sees nothing.

There is nobody there.

Rambo is gone.

The sound of a MOTOR BIKE'S ENGINE suddenly breaks the silence.

It is coming from down in the ditch, behind the other side of the road. The abrupt intrusion of the SOUND makes the trooper almost jump out of his uniform.

POV OF TROOPER

as he sees Rambo flying out of the ditch just like Evil Knievel on his bike. The bike goes up a few feet in the air and lands on it's back wheel. He is about 10 yards up ahead of the stunned trooper.

The trooper starts to shoot at the departing Rambo but can't hit him as he is zig-zagging away from him across open terrain.

Rambo is getting further and further away.

The other trooper in the police car sees Rambo getting away and tries to follow by instinctively turning the car in Rambo's direction to make pursuit.

TROOPER 1
(calling out)
NO..... What are you doing?

But it's too late as the other trooper can't see the ditch and the police car plummets head first into it.

EXT. ARIZONA DESERT - CONTINUOUS

We see Rambo looking back at the police. His back tire kicking up a trail of dust in his wake.

He is now heading out into the desert.

Away from civilization.

DISSOLVE TO:

EXT. DESERT - NIGHT

Rambo is sitting in a crop of large rocks. This will be his shelter for a few hours. He purposely doesn't light a fire because he will give away his position, but there is plenty of moonlight. He knows the authorities would be fools to follow him out into open territory.

He hears more HELICOPTERS up in the sky, but they are too far off. Maybe the police finally got their chopper out of the shop after all.

Rambo opens his sack and pulls out a protein bar. He needs to keep his strength up. He doesn't plan to stay out here for too long.

He also pulls out some sterilized wipes and anti-bacterial cream from his back-pack. He first wipes the dirt from his grazed arm and then rubs in some of the cream afterwards. It stings like hell but Rambo doesn't even notice.

Rambo is sitting looking ahead in contemplation. So much has happened in the last 24 hours. His whole life has been turned upside down.

When will it ever end?

This personal war!

It's his turn now to make his move. It will be an all out offense. Time to settle the score once and for all. He has nothing to live for anymore except revenge.

CUT TO:

INT. OFFICE - NIGHT

Galt is standing looking through the venetian blinds of his office window. Coburn is sitting at his desk. They are both drinking whiskey and contemplating their next move.

Galt turns around.

GALT

OK smart ass, what now? We had the best chance to take this fucker down and you went and blew it.

COBURN

(shaking his head in disbelief)

We had a plan. That plan ceased to exist when you threw his father out of the fucking helicopter.

GALT

(smiling to himself)

But you have to love the irony of it. He was responsible for my father falling to his death from a helicopter, so I do the same to his.

(beat)

Poetic justice... I just couldn't help myself!

Galt takes a drink while chuckling away, almost J.R. like from 'Dallas' in his mannerisms.

He turns back to the window.

COBURN

I've been listening into the police chatter. Rambo's been a busy man.

GALT

I know!

COBURN

He's killed several police men, then he blew up a oil tanker and a gas station. Also, there was a report that some nut abducted someone that fits Webster's description from a diner.

GALT

I KNOW... I KNOW... I KNOW...

(anger)

SHIT! I don't want the police taking my man down. This is my revenge.

He slams his drink onto his desk.

GALT'S POV AS HE LOOKS OUT OF HIS WINDOW.
TRANSITION SHOT FROM WINDOW TO EXTERIOR
as we see Galt's army prepare for battle.

DISSOLVE TO:

EXT. COURTYARD - NIGHT

There are men running around in the floodlit courtyard.

SERIES OF FAST CUTS:

They are preparing for battle; grabbing packs, stowing weapons in the helicopters, lifting boxes, checking their weapons, sheathing their knives, applying camo paint to their faces, putting on ballistic bullet proof vests.

CAMERA ZOOMS IN

on the only lighted window of the administration offices of the base. We see Galt staring out.

INT. OFFICE - CONTINUOUS

Galt is still staring out of the window.

COBURN (O.S.)

They eventually lost him out in the country. He got away on a motorbike. I have two choppers out there looking for him now.

Galt turns to Coburn.

GALT

A motorbike! This is like deja fucking vu all over again.

COBURN

If I know Rambo, he won't stay out there too long. He will come for you soon.

GALT

(sarcastic)
Well I'm glad to hear that.
(gesturing towards the window)

(MORE)

GALT (CONT'D)
That's why I'm mobilizing the
troops.

Directing Coburn's attention to the commotion outside his
window.

Coburn has seen it all before.

COBURN
(unimpressed)
I've tapped into the town's
surveillance cameras.

GALT
Why would you think he'll risk
going back to town?

COBURN
Just a hunch.

GALT
(it finally dawns on Galt)
Oh Shit! I know where the bastard
is going.

COBURN
(nodding)
He ain't gonna gate crash the party
empty handed.

EXT. HOLBROOK - NIGHT

It's the early hours of the morning.

SERIES OF SHOTS OF THE TOWN AT NIGHT

So peaceful and calm. Empty dark streets. Empty car parks.
Traffic lights changing for the ghosts. A light breeze
blowing a candy wrapper across the street.

Suddenly movement.

A dark figure shoots across the street. Disappears into the
darkness. Moves again across another street. This time we see
the dark figure hugging the wall.

CLOSE UP ON THE FIGURE'S FACE

It's Rambo.

He looks over at his objective.

RAMBO'S POV

is looking across at the Gun store, Hardwicks Guns'R'us superstore. It is dark and peaceful. Then he looks up at the roof. Scanning the area. It's flat and there could be a way in.

He makes his move.

EXT. GUNS'R'US SUPERSTORE - NIGHT

Rambo runs across the street. He zig-zags from each cover of darkness, hiding in the shadows. Makes his way to the rear of the building. Finds a fire escape and climbs it to the roof. He quickly scans the roof for any sign of entry.

There are 3 square skylights across the middle of the roof. He runs to each of them and checks to see if they're locked. All three of them are. He knew it wouldn't be that easy. He doesn't want to break in and set off the alarm. He'll have the whole of law enforcement upon him.

Then his eye catches a large silver metal pipe sticking out of the roof. Similar to what you see on the deck of a ship.

He runs over to it.

Rambo figures it must be something to do with the air conditioning. The entry is wide enough for him to crawl down.

INT. UH-60 HELICOPTER - NIGHT

SOUNDS OF THE PROPELLERS and the HUM OF THE ENGINES make up the background noise.

CLOSE UP ON A TV MONITOR - BLACK AND WHITE IMAGE

We see a dark figure on the roof of a building. He is climbing on top of a large pipe. He lowers himself down the shaft feet first and disappears from view.

WIDE SHOT

of Galt and Coburn at some sort of surveillance center within the helicopter. There are multiple screens showing different locations from different angles.

CAMERA PANS AROUND

behind Galt and Coburn, there are several men in Special Forces gear. They are all armed and ready for action.

REVERSE ON GALT AND COBURN

GALT
(concerned)
Just like you said Coburn!

COBURN
(shrugs)
I shop there myself.

GALT
Yeah, but we could be too late.

COBURN
I think the fact that Rambo now has more weapons and ammo at his disposal than half of Arizona Law Enforcement could be more of a concern.

GALT
OK, we'll let him leave and get him when he's at his most vulnerable.

COBURN
Well we do have eyes all over the town. The last thing we need is Rambo fortifying his position at a Guns'R'us store.

EXT. NIGHT SKY

SHOT OF TWO LARGE HELICOPTERS IN THE NIGHT SKY ILLUMINATED BY THEIR LIGHTS.

The first helicopter banks right and the one behind quickly follows.

FADE TO BLACK.

INT. SHAFT - NIGHT

CAMERA SHOWS TOTAL DARKNESS

SOUNDS OF SHUFFLING AND BANGING

as Rambo is making his way down the vertical shaft to the bottom.

Then a orange light illuminates from the lighter Rambo has just flicked on. The shaft is silver inside and just wide enough for Rambo to turn his body. He is at a junction. He could go forward or back.

Rambo starts banging the bottom of the shaft with his fist checking it's density. He figures it's made of thin aluminum.

He takes out his knife from the holster on the bottom of his leg and jabs hard at the shaft under him. The knife goes through the shaft easy. Rambo now starts ripping a large gash in the shaft with the serrated edge of his knife. He jabs and cuts to form a T-shape. Then after a few moments of work, Rambo bends outwards the sides of the gash.

Now he is staring down a large black triangular hole below him.

Rambo shines the lighter through the gash.

ARIEL POV OF RAMBO

We see a simmering circle of orange light moving around the darkness below. All we see are boxes and more boxes as Rambo moves his arm around.

Rambo gets himself into position and jumps about 5 feet down onto the top of the boxes directly below him. The boxes contents are soft and the boxes collapse under him, breaking his fall.

INT. STAIRWELL - NIGHT

Rambo is flying down the stairs at 2 and 3 steps at a time.

INT. STORE

CU. ON DOOR

as it bursts open to reveal Rambo standing there looking around. He looks up and sees the signs for the different departments overhead.

Rambo is running down the aisles.

SERIES OF SHOTS

As Rambo grabs a large shopping cart. He is pulling stuff off shelves into the cart. Running to the next aisle. Grabbing a couple of high powered crossbows and some arrows. Pushes cart around the corner of another aisle. Sees a Ballistic vest and grabs one. Stun and smoke Grenades are swept into the cart with his arm. Takes a blackjack (or slungshot) baton. Hits a few shelves with it to see if it has any use to him. He throws it in the cart.

POV OF RAMBO

looking up to the firearms department.

He sees a long glass counter all along the back wall. He goes over to the counter while pushing the cart. It is full of semi automatic hand guns.

On the back wall behind the counter there is a large poster of Mel Gibson and Danny Glover from one of the lethal Weapon movies.

There is a promotion on. It reads:

"BUY ANY BERRETA 9 MILLIMETER THIS WEEKEND AND GET THE LETHAL WEAPON BOX SET ON DVD FOR FREE"

RAMBO

(bemused)

Man... this is so nineteen eighties!

Rambo smashes the glass counter with the baton and grabs a couple of the Berreta's. Throws them in with all the other stuff in the cart.

Below the glass displays are large drawers. Rambo tries to pull one and sees that it's locked. He gets his knife and forces the lock open. Pulls the drawer open and sees what he was expecting to see, ammo.

INT. SMALL CONTROL ROOM - CONTINUOUS

We see TWO MEN in security uniforms sitting behind a desk drinking coffee. They are surrounded by monitors and fancy computer hardware.

Suddenly a loud ALARM goes off and one of the monitors starts BEEPING.

ANGLE ON MONITOR

as it shows a layout of the town, but there is a flashing beep at one specific location.

One of the men almost spills his coffee all over himself when the alarm suddenly startles him. Probably used to too many quiet nights on the job. He regains some composure.

GUARD 1

Shit! It's the gun store. Someone thinks its 24 hour self service.

GUARD 2

Call law enforcement now. I have a hunch it's the same guy that blew up half the town yesterday.

INT. STORE - CONTINUOUS

Unaware the he had just triggered a silent alarm by opening the drawer, Rambo takes some of the ammo boxes out of the drawer and throws them in his cart.

Rambo then takes one of the boxes and opens it. Takes out the magazine clip from one of the Berreta's and starts filling it up with bullets. Slams the mag shut and puts the gun in the waste of his pants.

He then gets the ballistic vest from out of his trolley and slips it on. Rambo fastens the vest shut.

He gets ready to move on, but pauses.

RAMBO

(nodding)

Now that's more like it.

ANGLE ON CART

as we see a book land on top of the contents.

CLOSE UP OF BOOK: It's the novelization of "The Expendables".

Rambo moves on.

EXT. NIGHT SKY

The 2 UH-60 helicopters are silhouetted against the bright moonlight.

They are skimming across the desert.

INT. UH-60 HELICOPTER

Galt and Coburn look pensive. They are both looking at their watches. Everyone is battle ready and silent within the noisy interior of the helicopter.

Coburn has a headset on and is listening to the police chatter.

COBURN
(shouting over the noise)
Shit!

GALT
(seeing his concern)
What is it?

COBURN
Rambo must have triggered one of
the silent alarms. The authorities
are already moving in.

GALT
Those fucking idiots will surround
the place and pin him in. They
don't know what there dealing with.

COBURN
Jesus... the last thing anybody
wants is to back Rambo into a
corner with an endless arsenal in
his grasp.

EXT. GUNS'R'US SUPERSTORE - CONTINUOUS

The silence of the night is broken as several police cars are SCREAMING to a halt outside in the store's car park. SIRENS are HOWLING in the distance as more police cars make their way to the store.

INT. STORE - CONTINUOUS

Rambo hears the CARS SCREECHING outside and goes to the window to have a look.

RAMBO'S POV

sees about 6 police cars outside parked parallel to the building. The law enforcement officers are shielded behind their cars with their weapons out.

EXT. CARPARK - NIGHT

CLOSE ON one of the troopers behind one of the police cars. His name is PETERSON. He looks concerned and agitated.

He turns to speak to the officer next to him, TALBOTT.

PETERSON

If this is the same guy as before
then we need to call the sheriff.

TALBOTT

I ain't calling him. No way man!

PETERSON

(contemplating)
Shit! I know what you mean.
(beat)
Maybe we can deal with this fucker
ourselves?

TALBOTT

I'd rather deal with this bastard
than have the sheriff on my ass.

PETERSON

Yeah, I don't know which one is
worse. I wish the bastard would
just retire.

They both start a nervous laugh, hoping to ease some of the tension.

INT. STORE - CONTINUOUS

Rambo grabs the trolley and starts to make his way back to the other side of the store. Running through the dimly lit aisles as fast as he can. He goes through the double doors of the back storeroom.

INT. STOREROOM - NIGHT

Rambo sees a window in the middle of the door of the main rear entrance. He runs to it and looks outside.

POV OF RAMBO THROUGH SMALL SQUARE WINDOW

as he looks out to see 3 more police cars standing guard with trigger happy cops popping up behind them.

EXT. REAR ENTRANCE - CONTINUOUS

A cop called LENNON, spots Rambo's face for a second, glancing out of the small rear door window.

LENNON
(shouting)
I see him!

He immediately opens fire at the small window.

The rest of the police troopers follow the first guys lead and also start firing at the metal door.

Suddenly, it's a free-for-all as everybody is going gun crazy, shooting wildly.

INT. STOREROOM

Rambo ducks down for cover as bullets WHIZ over his head.

After a minute or so of a constant bombardment of noise, the firing stops. It seems too peaceful again.

Rambo sticks his hand into the trolley and pulls out a couple of stun grenades.

EXT. REAR ENTRANCE

ANGLE ON DOOR

as two objects that look like grenades come flying out of the hole in the door that was once a window.

LENNON
Shit... Grenade... Get down!

Lennon, HOOPER & ALL THE COPS throw themselves down behind their vehicles, hoping the blast won't reach them.

The stun grenades go off.

POW...

POW...

No big explosion. An anti-climax.

The cops all get up slowly and see that it's only smoke filling the atmosphere.

LENNON (CONT'D)
(relief)
It was only a smoker.

HOOPER
He was only fucking with us.

While the cops were ducking for cover, Rambo had opened the rear door and got out under the cover of the smoke from the grenades.

Suddenly, a VOICE, coming from the cloud of smoke.

RAMBO (O.S.)
Here... catch.

An object comes flying out of the cloud of smoke simultaneously as the words are said, and lands in the arms of Hooper.

He instinctively catches it.

It's a Grenade.

A real one.

RAMBO (O.S.) (CONT'D)
Now I'm fucking with you.

BOOM

Rambo then throws another two grenades to finish the job, as he ducks for cover back into the doorway of the building.

The other cops instinctively start to fire in the direction of the sound of Rambo's voice because visibility is still bad.

BOOM... BOOM.

Rambo takes out the rest of the cops, as well as 2 police cars. The cars EXPLODE. A large orange ball of fire suddenly erupts up into the atmosphere.

EXT. CARPARK(FRONT OF STORE) - CONTINUOUS

POV OF TALBOTT AND PETERSON

as we see a large orange cloud of flame light up the darkness on the other side of the building.

TALBOTT

(in shock)

Jesus. H. Christ, he's doing it again.

PETERSON

I guess it is time to call the sheriff!

TALBOTT

(into radio receiver)

Lennon... Come in over?

(beat)

Hooper... Anybody?

He throws the receiver down in frustration

TALBOTT (CONT'D)

Shit... We need to find out what happened back there!

PETERSON

OK, take 3 squad cars around to the rear of the building and don't break radio contact.

EXT. REAR ENTRANCE

Rambo let's the flames clear a little and makes his way back out of the building. Has a look around to see if his path is clear.

Then he goes back inside and comes out with his trolley of weapons. He makes his way to the other police car that he didn't blow up.

Goes to the driver's side and pulls out the keys. Makes his way around to the back of the car and opens the trunk.

Rambo starts to load up his equipment into the back of the police car. This is his getaway vehicle.

In the f.g. Rambo is loading up the boot of the car, but in the b.g. a UH-60 helicopter hovers down into frame.

Rambo is taken by complete surprise, as bullets rain down on him. He gets hit with one in the shoulder. The ballistic vest does it's job stopping the bullet, but not without some severe bruising. Rambo is almost knocked off his feet with the bullet's impact.

I/E. UH-60 - CONTINUOUS

Galt and Coburn are firing down on their target.

COBURN

This is our chance. We have to take him down now.

GALT

I know, but I want to make him suffer a little first.

EXT. POLICE CAR

Rambo rolls under the car for cover. He knows he has to move quickly or he'll be toast. He looks around for some inspiration.

I/E. UH-60

Galt throws down his M4.

GALT

Give me the grenade launcher.

EXT. REAR ENTRANCE - CONTINUOUS

We hear the sound of SIRENS WAILING. Everyone looks to their left and sees 3 police cars coming towards them.

INT. POLICE CAR

TALBOTT

(to radio)

Peterson, it's Galt and his crew. I think he's starting World War 3 back here.

EXT. REAR ENTRANCE - CONTINUOUS

In seconds they SCREECH to a halt in front of the remaining police car that Rambo was going to use as a getaway vehicle.

Now the newly arrived police cars are between Galt and Rambo.

I/E. UH-60

Galt has the Grenade launcher aimed at the car. Knowing Rambo is injured underneath it.

Unfortunately, he now has 3 police cars between him and his target.

GALT
Jesus, I fucking had him!

EXT. POLICE CAR - CONTINUOUS

Rambo uses this distraction to his advantage. He gets ready to make his move.

I/E. POLICE CAR

Talbott can't believe his eyes. He has just driven into a War Zone. He sees Galt hanging out of a helicopter with a grenade launcher in firing position. He has to be stopped!

TALBOTT
(to radio)
Shit, he's aiming a rocket launcher
in our direction.

PETERSON (V.O.)
(shouting with concern)
Don't get in his way... he's crazy.

Talbott throws down the radio handset.

He opens his door to get out of his car. Suddenly, without warning, he is pulled out with great force with a thick muscular arm around his neck. He is lifted off the ground with the force and swiftness of a well practised maneuver.

Rambo has him in a sleeper hold. He also has his knife pressed tightly to Talbott's throat.

Rambo uses Talbott as a human shield as he moves slowly back towards the rear entrance of the building.

I/E. UH-60

Galt smiles.

COBURN
Don't do it Galt...

GALT

(shrugs)

Collateral damage Coburn. I'm gonna take the son of a bitch down, even if it means taking a few cops in the process.

Coburn knows that look in Galt's face.

He makes a move for the grenade launcher.

It's too late!

POOMF

EXT. REAR ENTRANCE

Rambo has only a split second to react. He throws down his captive as he dives for the rear entrance.

The grenade shell hits the car.

BOOM

The grenade takes the car up into the air a few feet with the force and power of the explosion. An orange cloud of devastation fanning out almost instantly, smothering Talbott's body. Toast!

Rambo only just makes it out of the range of the explosive flames. The edge of the cloud of fire touching Rambo's back and setting his vest on fire.

Rambo rolls into the doorway of the building.

I/E. UH-60 - CONTINUOUS

Galt fires another grenade at the doorway just as Rambo disappears inside.

GALT

Die... you son of a bitch!

INT. STOREROOM

Rambo has only just made it inside the storeroom. He breaths a sigh of relief. Then...

BOOM

The whole doorway and rear wall comes CRASHING in with a devastating BLAST.

Rambo runs and dives quickly away from the flying rubble.

EXT. REAR ENTRANCE

The whole rear of the building is now a pile of rubble. It looks like an avalanche of concrete and brick has just settled. The dust from the explosion still lingering in the air, making visibility bad.

I/E. UH-60

Galt can't see anything but dust in front of him.

COBURN

You must have got him... surely.

GALT

Until they drag his crushed body out, I'm leaving nothing to chance.

EXT. REAR ENTRANCE - CONTINUOUS

The remaining cops from the following two cars get out of their vehicles and turn their weapons towards Galt's helicopter in self defense, unaware that the 2nd uh-60 is lowering down behind them.

I/E. UH-60(FIREBIRD 1)

Before the cops can open fire, Galt starts firing at the last witnesses of his crime.

They return fire.

GALT

(talking to headset)

Firebird 3... take them down.

EXT. REAR ENTRANCE

WIDE SHOT OF BOTH HELICOPTERS FIRING AT THE HELPLESS COPS CAUGHT IN THE MIDDLE

They are sitting ducks caught in the cross fire of more powerful fire power and expertly trained marksmen.

In a matter of seconds they have been vanquished.

EXT. CARPARK - CONTINUOUS

We see Peterson with the radio handset in his hand. He looks like he's in shock as he hears the carnage in the distance.

PETERSON
(to radio)
Talbot... come in. Anybody...
(starting to lose it)
What the fucking hell is happening
back there?

There is nothing from the other side, only static.

He looks down as if contemplating his next move, then puts the receiver to his mouth.

PETERSON (CONT'D)
(into radio)
Wake up the sheriff.

INT. STOREROOM - CONTINUOUS

Rambo is lying in a pile of rubble and dirt, slightly dazed from being hit in all directions from flying concrete bricks.

He shakes off the dust and dirt and gets up.

Rambo looks back at the devastation behind him and sees that the explosion has enclosed off the whole rear of the building.

A lucky break in some ways. If anybody is coming in from the rear they'll have to clear a path first.

Rambo then makes for the main store.

INT. STORE

Rambo bursts through the double doors that lead to the back storeroom.

He is looking up watching the signs overhead of the different departments as he runs through the aisles .

He comes to a display in the 'Sniper Rifle department'. There is a mannequin lying down on his front in a sniper position. It is fully clothed in a typical camouflaged US Army uniform.

His arms are holding a Chey Tac Intervention M200 Sniper rifle.

This is a large weapon that looks like a black avenging angel albeit for the red tip on the end of it's muzzle. The M200 has accuracy, power and range on a world class level.

Rambo grabs it away from the mannequin's grasp and also grabs the box of .408 Supersonic rounds made specifically for this rifle.

He makes for the stairs.

EXT. CARPARK - MOMENTS LATER

We see Galt's helicopter landing in the carpark of the Guns'R'us store. Peterson and his force are shielding themselves with their arms from the rotor wash from the propeller blades.

Galt and Coburn jump out and make their way towards the police cars.

GALT
(shouting)
Who's in charge here?

PETERSON
I am... that is until the sheriff arrives.

GALT
Well, you've been relieved of your command son. I'm taking over the show from now on.

PETERSON
(starts to laugh)
You've got no jurisdiction in these matters. We're the law Galt, not you.

GALT
And how many men have died under your command tonight?

PETERSON
I'm not sure what happened back there. For all I know...

GALT
(cutting him off)
I do...

(MORE)

GALT (CONT'D)

(beat)

That bastard Rambo took them all out.

He gives Coburn a sly look. Coburn keeps his mouth shut.

GALT (CONT'D)

But I think we may have got him in the end.

PETERSON

You think you got him! I take it you didn't see his dead body then?

GALT

I don't have time to move a ton of rubble just to prove to you he's dead son. The guys a dinosaur!

VOICE (O.S.)

(a commanding voice
interrupts the
conversation)

More like a T-Rex... and the only ones who'll be extinct by the end of the night will be you guys.

Everybody turns to the direction of the VOICE.

PETERSON

(relief)
Sheriff!

GALT

(disappointment)
Teasle.

WILL TEASLE, the former sheriff of the small Oregon town that Rambo almost single-handedly destroyed 30 years before, is standing there in the darkness.

He moves forward into the light. He has aged but is still a very imposing figure.

TEASLE

(shaking his head,
smiling)

I've been enjoying the show the last few days. Watching your goon squad make a pigs dinner out of killing one man. I should know, I fell into the same trap 30 years ago.

GALT

Will... this ain't your concern. You know what he did to my father.

TEASLE

Damn right I do! This is as personal to me as it is to you Eric. Art was more than just a friend. He was part of the family, that's why I took you in and adopted you when your mother passed on.

GALT

Adopt me? You sent me off to join the marines the first chance you had!

TEASLE

Yeah well, it seemed like the appropriate thing to do at the time. Every time I looked at you, reminded me of him...

(pointing a finger in Rambo's direction)

I couldn't live with the shame. That's why I moved down here. Far enough from the scene of the crime, and all the whispering behind my back, but close enough to Rambo's father, just incase he did show up. I've been waiting 30 years for some payback.

GALT

Your too late Will. He's lying under a ton of rubble as we speak. I got to him first. I win!

TEASLE

(laughing at Galt)

You win? This game is long from over.

(Beat)

OK... if he is dead, why don't you take the Wild Bunch back to base and let the authorities clean up this mess.

GALT

I ain't leaving until I see his body.

TEASLE

Well I guess we're all stay.....

Suddenly, without any warning, the top half of Coburn's head EXPLODES.

Blood is spraying everywhere like a sprinkler gone nuts.
Coburn's lifeless corpse drops to the ground.

Everybody ducks down for cover.

Peterson is next to go.

He takes 3 rounds in the chest before his body hits the deck.

Everyone is scrambling for cover either behind a police car
or the helicopter.

Another cop gets his back blown out just as he was turning to
dive for cover behind his squad car.

Finally, all the targets are safe. They think!

TEASLE (CONT'D)

(Sarcasm)

What was that you were saying Eric?
I feel the game has changed a
little. Coburn was a good man!

GALT

(looking down lost in
thought)

Coburn! I can't fucking believe it.
He was a good soldier.

TEASLE

He was nothing but target practice
for Rambo.

Teasle notices one of his deputies, HARKNESS, peering through
the side window of his car door.

TEASLE (CONT'D)

(shouting to Harkness)

Get your fucking head down.

EXT. ROOFTOP

Rambo has taken up an elevated position on the roof. He has
the sniper rifle set up and aimed down at the police cars.

POV OF SIM-RAD 203 NIGHT VISION SCOPE

as it pans from left to right looking for a target. We see a
head shape through the police car, side on through both
windows.

We hear an almost silent MUFFLED BUHTHUMP as the bullet
leaves the silenced chamber. Then...

SMASH as both windows shatter simultaneously

EXT. CARPARK - SAME TIME

Harkness who is peeking through the window of his squad car literally loses the top of his head. His head looks like an open boiled egg with blood instead of yoke pouring out around the top.

Everybody watches his body drop to the ground. They are all stunned, even terrified. You can see it in all of their eyes.

TEASLE

Fucking do something Galt! This is your party.

Galt shouts into his headset.

GALT

(into headset)

Firebird 3... cover the roof from the air. Destroy anything that moves up there. Rambo's still alive... do you copy?

HEADSET (V.O.)

Yes sir... moving into position now.

EXT. REAR ENTRANCE

3 Special Forces men JACKSON, GRANT & McNAMARA jump out of the helicopter and take up covering positions behind the rear of the building. The helicopter then rises off the road.

EXT. UH-60 (FIREBIRD 3) - CONTINUOUS

The helicopter rises into the air above the gun store. It swoops down to make a pass over the rooftops looking for any sign of movement.

EXT. ROOFTOP

Rambo hears the sound of PROPELLERS getting closer. He looks up to see a helicopter coming his way quickly. He is out in the open and will be easily spotted.

He immediately moves from his position, leaving the sniper rifle behind him.

Running back as fast as he can towards the aluminum A/C vent he had used earlier to break into the store.

I/E. UH-60 (FIREBIRD 3)

STUBBS is manning the M-60 machine gun fixed onto a rotating chassis on the floor of the left side opening.

There are two more men in the b.g., ANNONI & McBRIDE, looking down from behind him.

Annoni is loading a grenade into his grenade launcher on his M4.

ARIEL POV OF STUBBS

as he sees someone running fast across the rooftop.

STUBBS
(into headset)
I see him...

Stubbs immediately starts raining down bullets in Rambo's direction.

EXT. ROOFTOP

Rambo zig-zags towards his destination. He has a trail of bullets behind him, POPPING off the roof's surface, getting closer and closer, almost clipping his heels clean off.

He gets to the vent pipe and dives straight in head first.

I/E. UH-60 (FIREBIRD 3) - SAME TIME

Annoni pushes himself to the edge of the opening and fires down.

ARIEL SHOT

as we see Rambo's legs disappear down the shaft pipe.

POW- as the grenade is released from the chamber.

INT. SHAFT - CONTINUOUS

BOOM(O.S) - the sound of an explosion.

OVERHEAD SHOT

of Rambo falling head first SCREAMING down towards the camera.

In the b.g. an orange glow lights up the dark shaft as flames chase after Rambo on his fast descent.

Rambo screams as he plummets down engulfed in flames.

INT. SUPPLY ROOM UPSTAIRS - CONTINUOUS

Rambo falls out of the opening in the shaft he had made earlier onto the boxes below. A cloud of orange flame follows out of the shaft and expands outwards.

Rambo rolls out of the way of the oncoming flames off the crushed boxes onto the floor. He makes a run to the exit and out to safety... at least for the time being.

EXT. CARPARK

Everybody is still crouched down behind their vehicles.

STUBBS (V.O.)
 (over the radio)
 I didn't get him sir. He went down
 some ventilation shaft or
 something.

GALT
 This man is becoming a real pain in
 the ass!

TEASLE
 So? What are you gonna do now
 genius?
 (beat)
 You may have him out manned, but he
 has you out gunned.

GALT
 Stay the fuck out of this Teasle.

TEASLE
 I have been staying the fuck out of
 this since Rambo arrived back in
 town.

Galt looks at Teasle.

His eyes narrow.

TEASLE (CONT'D)

Oh Yeah, I know all about your plan. Webster isn't one to keep a secret! I knew the plan went off the rails when I saw the bodies at the Rambo farm earlier. Then I heard Webster was abducted from his usual diner by a some nutcase. Kelly was found with his throat cut beside the Rambo farm. His vehicle goes missing and is located at Starbucks. A car chase pursues. An oil tanker jack knifes into a petrol station. This nutcase alludes all my deputies and escapes town. Then he disappears into the desert on a motorbike. It doesn't take a genius to figure out who the nutcase is. You think I was gonna sit this one out after waiting for so long?

(deep sigh)

You know, Rambo's old commander Trautman, gave me some advice which I was too stupid to heed at the time. I was acting just like you are now, too rash and impatient. You can't force the issue with a guy like Rambo. You have to pick your moments.

GALT

(losing it)

This is my time Teasle, I can taste it. Just stay the fuck out of my way or you'll end up like those men of yours back there.

(pointing towards the back
of the building)

Do you hear me?

Teasle suddenly senses that something isn't right.

He looks into Galt's eyes. Teasle now knows that Galt is maybe responsible for the deaths of his young deputies.

TEASLE

I'll let you taste it as much as you can stomach. Then when Rambo's done with you and your men, I'll be waiting in the wings when nobody is looking.

EXT. ROOFTOP - NIGHT

Firebird 3 is hovering over the roof of the Guns'R'us store. 2 ropes drop down and McBride and Annoni abseil down.

They both drop down onto the roof simultaneously.

MCBRIDE

On the roof... switching on camera mode.

GALT (V.O.)

(over the radio)

Copy. Making my way to Ops center now.

EXT. CARPARK - NIGHT

Galt breathes a big sigh and makes his way back to the helicopter.

Teasle follows him.

I/E. UH-60(FIREBIRD 1)

Galt climbs in the helicopter and sits down in a chair in front of about 15 monitors. Most of the monitors have WHITE NOISE but 8 of them have a LIVE FEED being broadcast back to the helicopter from each of his soldier's head-cams .

Galt is now the eyes of the operation.

Teasle shows up outside the side door, peering inside.

GALT

(cold sarcasm)

Come to enjoy the show?

TEASLE

I'd rather be in the audience than actually be part of it.

INT. STORE - CONTINUOUS

We see Rambo grabbing a high powered crossbow from a rack and some arrows for it. This is a auto loading crossbow, which means you can load it with several arrows in one go, and it will auto load the next arrow once you have fired it.

WIDE ANGLE ON CEILING

as two of the skylights explode above. They SHATTER inwards as 2 men slide down ropes from each of the skylights, SPRAYING bullets all around as they descend in a lightning fast simultaneous maneuver.

Rambo is caught off guard and immediately ducks down for cover.

McBride and Annoni take cover behind one of the aisles.

MCBRIDE
(to radio)
Switching to night vision.

GALT (V.O.)
Try thermal imaging... Rambo is the only other living thing in there. We'll pick him up better.

MCBRIDE
Copy... switching to thermal.

INT. UH-60(FIREBIRD 1)

Galt is engrossed in all the technology he is surrounded by. He looks back at Teasle.

GALT
These are different times Will. Rambo is a dinosaur compared to the modern soldier.
(beat)
He's good, I'll give him that, but his luck is about to change.

TEASLE
My moneys still on Rambo.

GALT
Personal differences aside Will, but I thought we were on the same side.

TEASLE
I ain't on anybody's side, except my own.

Galt looks back at the monitors.

Teasle's attention is drawn to one of the monitors.

ANGLE ON 12- McNAMARA'S MONITOR

In the distance is a bike parked in one of the lanes off the main road.

TEASLE (CONT'D)

Who has camera 12?

GALT

McNamara... Why?

TEASLE

What's his position?

GALT

Side street, 2 o'clock from the main rear entrance.

(confused)

What are you playing at Will?

Galt turns to look at Teasle but he is gone.

Galt shrugs.

INT. STORE - NIGHT

McBride and Annoni split up to cover more ground. They make their way from aisle to aisle and back again, but they can't seem to pick up Rambo's body heat.

MCBRIDE

I ain't picking up shit! Maybe he's dead.

ANNONI

If he was dead, his body would still be warm and we'd be able to locate him.

GALT (V.O.)

(over radio)

Shut the fuck up! You'll give your position away.

(beat)

He's alive... I know it!

INT. UH-60(FIREBIRD 1) - CONTINUOUS

Galt looking intently at both of his men's monitors.

GALT

Don't panic... keep it cool people.

INT. STORE

McBride is standing at the end of an aisle. He spins around 360 degrees, but there is no sign of life other than his partner Annoni.

WIDE SHOT of McBride spinning around slowly with his M4 up to his face in attack position. In the b.g. is a large white cooler box.

ZOOM IN ON THE COOLER BOX

as the lid opens a few inches very slowly. There is a CLICK and then a SWOOSH SWOOSH.

McBride spins around to the direction of the sound.

It's too late as he sees the first arrow for 1 microsecond before it makes contact with his forehead.

The 2nd arrow slices clean through and out the other end, taking half of McBride's brain and skull with it.

INT. UH-60(FIREBIRD 1) - SAME TIME

Galt is watching the monitors.

POV OF GALT

as he sees the lid of the cooler box close just before McBride's head falls backwards.

Now all Galt can see is the ceiling.

GALT

Annoni... he's hiding in the large cooler box at the other end of the aisle. McBride is down.

INT. STORE

Annoni is running back to his partner.

ANNONI

Shit! I'll fucking destroy him.

GALT (V.O.)

(via radio)

Terminate with extreme prejudice son.

As soon as Annoni turns into the aisle and sees the insides of his partners head scattered all over the floor, he SCREAMS in rage.

Then he lets RIP with his M4, emptying the whole magazine into the white cooler as he runs towards it.

The white cooler box is almost blown to pieces by the time he gets there.

INT. UH-60(FIREBIRD 1)

Galt jumps up out of his chair.

GALT

(relief to himself)

I got you, you fuck! I'm gonna bury you in a million fucking matchboxes, you fucking son of a bitch.

(into headset)

Firebird 3... Come in over? I need you back here at Ops. Rambo is dead.

INT. STORE

Annoni stops at the cooler, riddled with over a hundred holes. His breathing is heavy and his eyes tearful. He slowly puts the end of his barrel down under the ledge of the lid and lifts it open with his M4.

INT. UH-60(FIREBIRD 1)

ANGLE ON MONITOR

only to see an empty cooler box full of empty shell cases and nothing else.

GALT

(desperation)

NOOOOOOOOOOOOOOOOOOOOOOOOO!

Galt looks like he is going to break down in tears and then suddenly starts laughing.

INT. STORE

Annoni is standing at the cooler. He is confused and shocked to see the cooler box empty.

In the b.g. Rambo appears.

He aims his crossbow at Annoni.

Releases 2 more arrows almost simultaneously.

The two arrows go through Annoni's right leg. He goes down on his knees; grabbing the rim of the cooler box to support himself and to try to regain his balance.

He is incapacitated for the moment.

A sitting duck.

Rambo discards the crossbow and picks up McBride's M4.

He takes a grenade from his belt and loads it in the barrel. He COCKS the grenade launcher.

CLOSE ON ANNONI

as he hears the sound of the GRENADE LAUNCHER COCKING.

He quickly tries to turn around grabbing his M4. He cries in anguish and aims his gun at Rambo.

Rambo is like stone. No movement.

The wounded Annoni is in severe pain with two arrows imbedded in his right leg. He slowly lifts his M4 to aim and then pulls his trigger.

SILENCE

No more rounds left.

In a sign of defeat, Annoni just slumps back down to the ground and leans back onto the bullet-ridden cooler.

He can't defeat inevitability.

RAMBO

fires the grenade launcher. A HIGH PITCH WHISTLE is heard as the grenade flies through the air and then...

...**BOOM!**

Annoni blows up like a balloon full of blood and guts.

EXT. CARPARK

Firebird 3 lands beside Galt's firebird 1 in the carpark.

INT. UH-60(FIREBIRD 1) - CONTINUOUS

Galt grabs off his headset and throws it on the ground in a rage.

GALT
The son of a bitch... the fucking
son of a bitch.
(beat)
Damn Teasle... your wrong old man.
Rambo will die tonight!

He picks up his headset and presses a button on the display panel in front of him.

GALT (CONT'D)
Firebird 1 to nest, firebird 1 to
nest, do you copy?

RADIO (V.O.)
(filtered)
This is the nest sir.

GALT
Get the MD-530 fueled. Tell Burns
to attached the bomb to the
undercarriage.

RADIO (V.O.)
(filtered)
Do you mean thee bomb?

GALT
Yes, the fucking big one! I'm gonna
blow this fuck Rambo to kingdom
come.

INT. STORE

Rambo is crouching over the body of McBride. He has the headset to his ear. Listening to Galt's conversation. He pulls off the camera attachment and keeps the radio receiver.

He runs back into the main store and runs down the aisles.

He is looking for something and is glancing up at the department names above each aisle.

Finally, he finds what he's looking for...

...CS GAS CANNISTERS.

EXT STREET - NIGHT

Teasle is jogging down the street away from the rear of the store.

He passes the burnt out shells of former police cars and the dead bodies of his young men.

He glances across the street and sees McNamara in a covering position at the corner of a side street to his right.

He keeps going...

MCNAMARA
(into headset)
Do you see this sir?

GALT (V.O.)
(over radio)
Yeah, he's a crazy ole fool. Ignore him. Just keep your eyes and ears open!

MCNAMARA
Copy sir.

Teasle turns down a 2nd side street off to his left, opposite from McNamara. He sees the bike parked between two big waste dumpsters.

He recognizes it as being ROWTAG'S BIKE.

He runs over to it.

INT. UH-60 (FIREBIRD 1)

Galt is watching MONITOR 12 as McNamara is obviously distracted by what Teasle is up to.

CU. ON MONITOR 12

Teasle has his hand under the petrol tank for a second then pulls his hand out.

REVERSE BACK ON GALT

Displaying a somewhat puzzled look.

GALT
 (shaking his head in
 disbelief)
 What's the point of tampering with
 Rambo's bike Will? He ain't getting
 out of this alive old man.

EXT. STREET - NIGHT

Teasle doesn't go back to Galt's location. He heads back to his black 4 wheel drive pick-up truck.

He picks up his handset and speaks into it.

TEASLE
 (into radio)
 This is the sheriff... do you copy?

DISPATCH (V.O.)
 (radio filtered)
 Copy sir.

TEASLE
 (to radio)
 Listen carefully... pull all squads
 back. Pull all squads back now!
 Stillwater are taking over this
 mess.

He throws down his handset to the passenger seat beside him.

TEASLE (CONT'D)
 (to himself)
 I'm not losing another man tonight.

Time to sit back and let the rest of the night unfold.

INT. UH-60(FIREBIRD 1)

Galt is seated in front of his monitors.

GALT
 (to headset)
 McNamara, all I ask is to keep the
 prick penned in for another 20
 minutes.

MCNAMARA (V.O.)
 (filtered)
 He ain't going anywhere sir.

GALT
 (to himself)
 Easier said than done.

Galt suddenly hears CARS moving away outside.

He glances outside to see all of Teasle's squad cars disappearing from the carpark.

GALT (CONT'D)
 I guess I need to call for reserves.

He gets out of his seat and jumps out of the helicopter.

EXT. CARPARK

Galt makes his way to the other UH-60 and looks in. There are only 2 men inside. The copilot HARTSON and STUBBS who is manning the 60.

GALT
 Shit! I'm losing too many men here.
 (into headset)
 Mac, I need you stay in position.
 Jackson and Grant... do you copy?

Go sir!

JACKSON

Copy.

GRANT

GALT (CONT'D)
 I need both of you to take up elevated sniper positions on either side of the building. I need to keep this fucker in the building until the other chopper arrives.

EXT. MD-530 - MOMENTS LATER

The MD-530 is on it's way towards Galt's location, sweeping over the desert.

BURNS is piloting the helicopter. He has BOYD as copilot.

GALT (V.O.)
 (filtered)
 What's your ETA?

BURNS
 10 minutes sir...

INT. UH-60(FIREBIRD 1) - NIGHT

Galt standing in the middle of the carpark between his two helicopters.

GALT
(headset)
It's getting lonely out here. All
my men are dying on me.

BURNS (V.O.)
(filtered)
Stepping on the gas now sir.

INT. STORE

Rambo has been listening in to the chatter. He has to get out of the store quickly. Galt is going to level half of the town just to kill him.

He now knows that Galt isn't in as strong a position as he once was earlier.

He runs down the aisle with a trolley loaded with supplies and looks out of the front window into the carpark.

POV OF WINDOW:

The police have all gone. All there is outside are two helicopters.

Rambo can only see about 3 men including Galt.

This is his moment.

He makes himself known at the main window.

Giving away his position.

EXT. CARPARK - CONTINUOUS

Galt suddenly, like a dream, sees Rambo just staring at him through the big front window of the store.

It's a surreal moment...

GALT
IT'S HIM... Stubbs, get that 60
going now.

Galt and Hartson lift up there weapons and start to FIRE at Rambo.

Stubbs races back to his helicopter to add more cover with the M-60.

INT. STORE - SAME TIME

Rambo ducks down behind a couple of rows of metal trolleys or shopping carts. Flattening himself to the ground as the GLASS SMASHES in towards him. Bullets are PINGING off the metal carts and SPLINTERING the wood paneling behind him. He keeps his head down and listens.

EXT. CARPARK - CONTINUOUS

Stubbs is now involved with the M-60. A belt of rounds is going through the M-60 quickly, shells are flying out onto the carpark.

Now it's another free-for-all with all three men emptying mag after mag at the large square hole that was once a window. A visual feast of firepower that ultimately is ineffective.

INT. STORE - CONTINUOUS

Rambo is still lying on the floor with his head under his arms. All he can hear is the distinct sound of 3 guns firing at him.

RAMBO
(to himself)
There's only 3 left. Now it's my
turn.

Rambo grabs some SMOKE GRENADES from his cart and throws them out of the open window.

He waits...

EXT. CARPARK - CONTINUOUS

4 grenades are landing just in front of Galt's helicopters.

GALT
(turning)
SHIT!

Everybody jumps back.

POOMF... POOMF... POOMF... POOMF

INT. STORE

Rambo then throws a couple of real grenades out into the smoke-filled atmosphere outside.

EXT. CARPARK

The 3 men are oblivious to the real grenades landing in front of both helicopters as their visibility is bad.

STUBBS

He's trying to escape. It's just a diversion.

Stubbs jumps back into the UH-60 and starts firing the M-60 blindly into the smoke in front of him hoping by some miracle he'll hit Rambo.

Galt and Hartson though make a run for cover and are behind the two helicopters when...

BOOM... BOOM...

Two giant explosions send both Galt and Hartson flying backwards across the carpark.

Stubbs unfortunately is disintegrated in the explosion.

His M-60 is still firing off a round of bullets because Stubbs severed arm is still holding down the trigger while his body is dissolving in the fireball.

Rambo has just destroyed the other two helicopters.

Stubbs is dust.

Galt is down...

...lifeless

Hartson is moving.

He get's up groggily and stumbles to his feet. His world is spinning around him.

Until...

Whomp... Whomp... Whomp...

3 arrows hit his chest almost instantly together. The spinning ends and he falls to his death.

CRANE OR ARIEL SHOT OF CARPARK

As we see the smoking charred remains of two helicopters and several bodies scattered all over the place. The smoke from the smoke grenades have almost blown away from the scene of destruction.

A solitary figure is walking out into the carpark...

...it's Rambo!

EXT. CARPARK

Rambo pauses and looks around for Galt. He sees his body further away behind one of the burnt out helicopters.

Rambo drops the crossbow and pulls out his knife. This is personal. He'll make it slow and painful if he's still alive.

He walks to Galt's body.

EXT. ROOF TOP - SAME TIME

Jackson has just positioned himself on the roof to the left of the Guns'R'us store.

He is looking down at the carnage unfolding below him. He fears that Galt and the rest of the men are all dead.

Suddenly, he sees Rambo walking out into the carpark. He is making his way to Galt's body.

He FIRES down just in front of Rambo, stopping Rambo in his tracks.

EXT. CARPARK - CONTINUOUS

Rambo is halted by fire to his right. Suddenly there is fire from his left as well RAINING down on him. He is caught in a crossfire.

Rambo turns to move back.

EXT. WATER TOWER - SAME TIME

Grant is firing down from his position high up on a water tower's gantry to the building's left.

GRANT

Oh no you don't.

Grant fears that Rambo is intent to make sure Galt is dead. Rambo must not reach that body at any cost.

EXT. CARPARK - SAME TIME

Rambo has to now backtrack quickly.

He glances back at the body of Galt a few yards behind him. Even if he did make it to the body he would be cut down in seconds and he wouldn't even have a chance to finish him, if he was still alive.

He keeps moving making it hard for the snipers to get a fixed target of him. He runs back into the store and the safety of some cover from the bullets raining down in his trail.

INT. STORE

Rambo runs back inside the store. He runs from aisle to aisle. He knows what he's looking for. He finally finds it, a Barrett M82 .50 Caliber sniper rifle.

There is a sign that says sale, \$500 off the retail price, which is only \$9000. He grabs one off the rack with a W/AN/PVS-10 day/night optic sight already attached to it and grabs a box of Raufoss MK 211 rounds. These are specially designed exploding rounds for this .50 Caliber rifle.

Rambo runs for the stairs with the 'Light fifty', as it's called in one hand and the box of shells in the other.

INT. STAIRWELL

We see Rambo is running furiously up several flights of stairs.

INT. UPSTAIRS STOREROOM

Rambo goes into the storeroom he had so narrowly escaped from earlier. The explosion had knocked out most of the ceiling above. The A/C shaft has detached itself from the ceiling and is now hanging down diagonally at one side.

There is a large opening that is visible above Rambo that opens the room to the elements outside. We can see the dark sky with the moon shining down through the gap. Water is starting to DRIP down through the opening. We hear THUNDER outside and the RAIN pelting against the roof.

Rambo climbs up into the large opening above. He makes sure he is covered by the structure and not open for an easy target.

Rambo roughly knows the locations of each of the snipers from the trajectory of the shots that were coming down on him in the car park. He needs to take out the sniper high in the building to the left first.

Rambo finds a nicely concealed nook to set up his M82 just inside the roof's structure. He is sheltered there from the rain but he is still able to see out to the opposite building through the gap in the blown up concrete rubble and twisted metal support beams that was once holding the roof together.

Rambo pulls out a small mirror and looks at his reflection.

EXT. BUILDING ROOF TOP

POV OF NIGHT VISION OPTICAL SIGHT

As Jackson is looking down the front of the store. Then he switches his view to the roof and specifically the large hole where the roof had caved in from the explosion earlier.

REVERSE BACK TO JACKSON

JACKSON

(into mike)

I have a better angle covering this opening on the roof. I'll cover the roof from this end and Grant, you can cover the front of the building. I don't want to miss this son of a bitch!

INTERCUT WITH:

JACKSON, GRANT AND MCNAMARA.

GRANT

That's a copy. Mac, is it quiet at your end?

MCNAMARA

Nothing happening here. There's only 3 ways in and out and we have them all covered.

BURNS (V.O.)
(radio filtered)
Keep it tight guys, we'll be there
in a few minutes.

JACKSON
I hope you brought the cigars!

MCNAMARA
Just give us a little warning
before you drop that fucker.

INT. MD-530

CLOSE ON Burns piloting the MD-530.

BURNS
That's a roger. Galt come in...

JACKSON (V.O.)
(filtered)
Galt is down, I can't get close
enough at the moment to check his
condition.

GRANT (O.S.)
It doesn't look good. His body
hasn't moved since the explosion.

BURNS
Just keep that fucker in the
building. I have a big surprise for
him.

EXT. MD-530

ANGLE ON ARIEL BOMB

attached to the undercarriage of the helicopter.

WIDE

as the helicopter races towards the distant lights of
Holbrook.

EXT. BUILDING ROOF TOP

Jackson is looking down at the roof from his position and
suddenly sees what looks like something shining in the
opening.

It could be a light or something reflecting the light from the full moon.

POV OF NIGHT SCOPE

The view from the scope pans from left to right until it finds the location of the SHINE. It's hard to find at first because of the visibility gradually getting worse the harder the rain falls. It's moving or shaking as if someone is moving a mirror into the light. Then it suddenly disappears as if it was just dropped.

Jackson has an uneasy feeling in the pit of his stomach. He slowly moves his view to the other side of the opening.

POV OF JACKSON'S SCOPE

as we see Rambo fire off a shot straight at him from his M82.

He doesn't have time to pull the trigger as the bullet smashes into his optical sight and through his head. Jackson's head is taken clean off with the power of the .50 Caliber bullet.

Jackson's corpse slumps down decapitated.

EXT. ROOFTOP - CONTINUOUS

We see Rambo picking up the small mirror he had used to distract Jackson.

ANGLE ON MIRROR

as Rambo moves it in and out of the moonlight.

RAMBO

I guess he saw the light before he died.

Rambo's radio headset comes to life.

MCNAMARA (V.O.)

(filtered)

Jackson... Do you copy? What the fuck just happened?

EXT. WATER TOWER

POV OF BINOCULARS

We see the slumped body of Jackson hanging over the edge of the top of the building.

He has no head.

REVERSE BACK TO GRANT

He puts the binoculars down slowly. His jaw is wide in shock.

GRANT
(into mike)
Mac, Rambo's taken Jackson out man!
Took his fucking head clean off.

MCNAMARA (V.O.)
(filtered)
Shit! You need to cover the roof
and front of the building from your
position.

GRANT
Shit man! I can't stay up here, I
feel like a sitting duck. I'm too
easy to spot...

Suddenly, Grant gets hit hard in the side of his chest.

His body is spliced in two with the .50 Caliber bullet.

The top half of his body is flying back breaking through the wooden support barrier and off the side of the water tower. Meanwhile, the lower half slumps to the gantry floor on top of the tower.

EXT. ROOFTOP - CONTINUOUS

Rambo pulls himself out of the opening and quickly makes his way to the back of the store's roof.

EXT. REAR ENTRANCE

McNamara has his hand to his headset. He looks shocked. We hears STATIC over his radio.

McNamara is panicking.

MCNAMARA
Grant? Jesus... Grant come in
over?

EXT. ROOFTOP - CONTINUOUS

We see Rambo standing near the edge of the roof looking down. The rain is pouring down on him. He has the headset to his ear.

MCNAMARA (V.O.)
(radio filtered)
Oh my God, he's taken out everyone!

RAMBO
(to himself; while
listening to McNamara)
Almost everyone.

EXT. REAR ENTRANCE - CONTINUOUS

McNamara looks up towards the roof of the Guns'R'us store.

MAC'S POV:

Rambo is aiming his M82 down from the edge of the roof straight at him.

REVERSE BACK TO MCNAMARA

As his jaw drops for that second that lasts an eternity.

It's the last second of his life. There is nothing he can do about it. He knows it! But in any case, McNamara futilely attempts to lift his M4 in his one last chance to save his own skin.

Rambo takes his head clean off with one bullet, the head disintegrating into liquid and brain tissue upon impact. The blood splatter is almost instantly washed off the wall behind him from the now heavy rain. Blood is gushing up from the stump of the neck all over the falling corpse of McNamara. It splashes down onto the ground and floats in its own puddle of blood and rain water.

EXT. CARPARK(FRONT OF STORE) - MOMENTS LATER

Rambo is walking out into the car park in front of the store. The RAIN is heavy and there is THUNDER in the air. It's like God himself is trying to wash away the blood from the streets of Holbrook.

Probably the first time it's rained here in a long time.

Rambo has the M82 Barrett snipers rifle hung over his shoulder. He pulls out a Berreta from his back waist of his pants.

Cocks the chamber.

Rambo walks past the charred remains of the two UH-60 helicopters towards the body of Eric Galt.

Or toward where the body was.

He's gone!

Rambo realizes that he's out in the open and vulnerable, but it's too late as an arrow hits him in the arm knocking the M82 from his grasp and knocking Rambo back onto the ground.

Rambo gets to his knees. He makes to pull the M82 from off his shoulder. A large black boot kicks it away from his hand as he is just away to grab it.

RAMBO'S POV

Looking up to see a wild demented looking Eric Galt snarling down at him.

He smiles, then delivers a powerful boot across Rambo's face, knocking him back.

Rambo rolls a few feet back across the car park. As he rolls over, the arrow imbedded in his arm snaps off leaving a large shard of arrow still lodged inside him.

Rambo SCREAMS in pain when it snaps off.

When he comes to a stop, Rambo immediately grabs his shoulder. His teeth are tight, but there is blood dripping from his mouth.

GALT

I guess it was always coming down to this. That we'll be the last two left to fight it out. I've dreamed about this so many times.

He kicks Rambo again, but this time Rambo grabs his boot before it makes contact. He quickly twists it with great force. There is the sound of SNAPPING BONE from within Galt's leg.

Galt goes to the ground SCREAMING to the high heavens. His leg is broken at the shin. His foot is almost hanging off his leg in an unnatural and very painful position.

Rambo gets to his feet and makes his way to Galt.

Galt lifts the crossbow. But Rambo is already on him.

He pins down his arm to the ground with his foot and presses down hard. Galt releases the crossbow SCREAMING.

RAMBO

How's the dream working out now?

Galt is SCREAMING in pain. Tears running down his face. Clutching at his leg.

Rambo pulls out his knife.

Staring down on his prey.

Rambo in f.g. with his knife out. In the b.g. lights fill the sky and the sound of PROPELLERS hovering above them.

Rambo turns to see the MD-530 shining a beam of light into his face.

INT. MD-530 - CONTINUOUS

Burns and Boyd are looking down at Rambo from the pilot seats of the helicopter. The search light beam illuminating the grizzly scene below.

They see Galt lying on the ground below him, clutching his leg. Rambo is over him with his knife.

Boyd starts to fire down on Rambo with the remote operated machine guns.

BURNS

(shouting)

NO DON'T! You'll hit Galt.

Burns grabs Boyd's arms away from the controls.

EXT. CAR PARK - CONTINUOUS

Rambo dives next to Galt.

Rambo grabs Galt up and uses his body as a human shield. Knowing that they won't shoot and risk killing their own commander.

RAMBO

(shouting)

BACK OFF, OR I'LL KILL HIM!

Galt is SCREAMING as he gets dragged back. Hopping on his one good leg.

INT. MD-530 -

Burns lands the helicopter. He then takes his hands off the stick and raises them in a 'Hands Off' gesture.

He knows he'll have to play this cool.

EXT. CAR PARK - CONTINUOUS

Rambo slowly backs away from the helicopter. He throws Galt's body over his good shoulder and turns to run.

Rambo runs past the store and down the street to the right hand side.

INT. MD-530 - CONTINUOUS

Burns is caught off guard and prepares the MD-530 for lift off.

BURNS

What the fuck are you up to Rambo?
(turning to Boyd)
Get out there and see where he's
going. I'll cover you from the air.

Boyd reluctantly jumps out of the helicopter and runs after Rambo.

EXT - STREET

Boyd follows Rambo down the street to his bike.

Rambo spots him and reminds him to lay off by pointing his knife to Galt's neck.

Boyd stays back.

BOYD

(into headset)
He has a motorbike. Looks like he's
getting ready to leave.

BURNS (V.O.)

(filtered)
Stay where you are, I'll pick you
up.

Rambo throws Galts body over the back of the bike and rides off.

EXT. INTERSTATE 40 - MOMENTS LATER

Rambo rides out of town with Galt.

EXT. STREET - CONTINUOUS

The helicopter is lifting off after having just picked up Boyd.

EXT. INTERSTATE 40 - CONTINUOUS

Rambo is flying down the highway.

Towards him is a large 4 lane over pass intersection.

I/E. MD-530

CLOSE ON Boyd pointing ahead.

BOYD

There's the bastard. Up ahead. He's going through the underpass.

The MD-530 makes chase towards the underpass.

EXT. INTERSTATE 40

Rambo goes under the motorway.

The helicopter flies over the motorway expecting Rambo to come out the other side.

He doesn't.

I/E. MD-530

Burns and Boyd look confused.

BURNS

The fucker's vanished again.

The helicopter hovers down in front of the exit on the other side of the underpass.

The road is empty.

BURNS (CONT'D)
(angry, shaking his head)
FUCK THIS GUY!

It's as if Rambo has just vanished into thin air.

BOYD
I'll get him.

EXT. UNDERPASS

The helicopter lands and Boyd jumps out.

Boyd cautiously enters the underpass with his M4 up and ready for action. Slowly proceeding under the motorway above.

EXT. MD-530 - CONTINUOUS

With Boyd checking out the underpass from the ground, Burns keeps a look out from the air.

ARIEL SHOT OF HELICOPTER FLYING OVER THE OVERPASS INTERSECTION.

I/E. UNDERPASS

Boyd is walking deeper into the underpass but sees nothing. He comes out the other side.

He sees that workmen have been working here. There are traffic cones and a small porta cabin, maybe containing toilets.

He shakes his head. Rambo wouldn't be stupid enough to trap himself in the porta cabin. He would be a sitting duck.

He looks to his left and sees that there is a dusty hill or mound leading up to the motorway above. Boyd suddenly sees something that looks a little odd. It's as if the ground looks fake.

He walks over cautiously, while looking around him 360 degrees. He hears a muffled sound as if someone was trying to say something but couldn't because he or she was gagged.

In the b.g. a dark figure appears from nowhere. Rambo is hanging from one of the concrete support beams from under the overpass. He drops silently down onto the roof of the porta cabin.

Boyd can definitely hear sounds of distress.

He runs over to the area of ground that just doesn't look right.

Boyd realizes that this area of ground isn't dirt at all. It's a large dust colored TARP that has been spread out over the surface.

Boyd crouches down and lifts the edge of the tarp up to reveal a large TRENCH dug down into the earth.

At first he only sees old tools that the workmen must have left. Then as he lifts the tarp higher to reveal more of the hole, he sees Galt tied to the top of Rambo's bike.

BOYD
(via headset)
Jesus, I've found him, He's hidden
is some trench by the south side of
the underpass.

BURNS (V.O.)
Roger, coming in.

Then a thought hit Boyd!

But where is Rambo?

It suddenly dawns on Boyd. But before he has a chance to react. Rambo is already on him from behind.

ANGLE ON BOYD'S NECK:

As we see Rambo's knife come protruding out of the front of Boyd's neck as his head is pulled back.

Rambo has his head by the hair and is twisting and turning the knife to make as much damage as he can.

Boyd is gagging and coughing up blood, as well as spraying blood from the exit wound of Rambo's knife.

He falls down in a heap.

Rambo grabs his headset and microphone.

EXT. UNDERPASS (SOUTH SIDE)

Burns lands the helicopter on the south side of the underpass's entrance.

He jumps out and races over to the road the workmen have been working on. He sees the Porta Cabin and runs over to it. Burns goes inside.

We see Burns rush out of the cabin looking disappointed. He surveys the area. Then he sees what he must have been dreading since he lost radio contact with Boyd a moment ago. The bloody corpse of Boyd all twisted and deformed, lying lifeless on the dirt beside a large hole.

He runs over to the corpse knowing that it's too late to do anything for his brother in arms.

Burns can see that Rambo had almost severed Boyd's head off from the rest of his body. Only a few arteries and veins keeping the head of Boyd loosely attached to his body.

He looks up at the large hole in front of him while still in shock.

He sees Rambo's bike, but there is no Galt to be seen.

Burn's heart is pumping so loud it's all he hears.

He drops to his knees almost in surrender. Hoping maybe Rambo will take care of him quickly and cleanly.

Burns is suddenly startled by what must have seemed like the voice of the grim reaper in his ear.

RAMBO (V.O)
(filtered)
Hey Burns, It's not over yet!

Now Burns realizes that Rambo has been listening in to their chatter all night.

BURNS
(panic)
Go to hell you bastard!

EXT. PIPELINE HIGHWAY 40

Rambo is standing next to a large water pipeline. He is looking through Galt's binoculars at Burns from a distance.

He has the headset to his mouth.

RAMBO
I've just left there.

INTERCUT WITH:

BURNS AND RAMBO.

BURNS
(resignation)
You win Rambo. You win man!

RAMBO
You can have Galt back. I'll make
sure you both leave here together.
Just let me go!

This deal is like winning the lottery to Burn's ears.

BURNS
(confused)
I don't understand. You have the
advantage.

RAMBO
Just get back in your bird and
you'll see. I always keep my
promises!

BURNS
Rambo... are you still there?

There is only STATIC from the other end.

Burns is even more confused and fearful after his
conversation with Mr. Death.

He rushes back to his helicopter.

EXT. CHOLLA LAKE(OUTSIDE OF TOWN) - DAWN

It is getting light quickly, but Rambo still lights a couple
of flares. He throws them onto the ground at the edge of the
lake. The vivid green smoke from each flare is rising into
the atmosphere for all to see.

Rambo grabs his backpack and rifle. He looks back...

RAMBO'S POV-

-Galt is tied to a large water pipe that comes out from the
lake. The pipe goes over the top of the mound down towards
the road on the other side of the hill.

This pipeline hugs the highway for a few miles until it cuts
off toward the power plant a few miles away.

Galt starts to laugh.

GALT
I know what your up to.

RAMBO
(more sarcasm)
You're a smart guy.

Rambo leaves him there as he runs off into the distance.

EXT. MD-530 - MOMENTS LATER

The helicopter rises into the sky above the intersection.

INT. MD-530 - CONTINUOUS

After a moment to collect his thoughts and get his head back on the job, Burns sees something in the distance. It looks like a flare.

BURN'S POV-

- showing green smoke rising up off in the distance behind a hill on the highway's right-hand side.

BURNS
(relief)
GALT!

Burns moves the stick in the smokes direction.

Maybe Galt is still alive after all.

Maybe Rambo will keep his word.

EXT. CHOLLA LAKE(OUTSIDE OF TOWN) - MORNING

It is dawn. The sun is just coming up. The rain has stopped and it looks like the beginnings of a beautiful day. There is an orange glow over the surface of the still water of the lake.

Galt is tied up on the top of a large pipe that protrudes from the lake. He is looking across the lake to his right.

We hear his SHOUTS...

GALT
(screaming)
RAMBO, I'LL SEE YOU IN HELL FOR
THIS!

He is tied up by his own plastic strapping by his hands around the metal supports that keeps the pipe attached to the hill.

GALT (CONT'D)
 (more shouting)
 RAMBO... YOUR A DEAD MAN.
 (beat)
 YOUR TIME WILL COME!

The MD-530 hovers down into the frame. Galt in b.g. and the helicopter in f.g.

Burns lands the helicopter just in front of the pipeline on the shore of the lake to Galt's left and jumps out to aid the beleaguered Galt.

Galt turns back to look at Burns.

He is shaking his head "NO".

Burns runs to Galt anyway.

BURNS
 Thank God you're OK sir

Galt starts to laugh.

BURNS (CONT'D)
 What's so funny?

GALT
 It's a trap Burns.

Galt turns to his right and looks over to the other side of the lake.

His eyes widen.

ZOOM IN ON RAMBO

Aiming the Barrett M82.

RAMBO
 (while squeezing the
 trigger)
 Enjoy your trip to hell guys!

A SERIES OF CUTS IN SLOW MOTION

In Matrix style Bullet motion we see the .50 exploding round leaving the barrel.

It's like the world has just stopped for that one painful second.

The bullet is the only thing moving in a world stuck on 'pause'.

CLOSE ON bullet SPINNING in the air.

It makes its way to its real target passing the stationary Burns and Galt.

The real target that is -

- the NAPALM BOMB that is attached to the undercarriage of the MD-530.

ANGLE ON BOMB- The bullet connects to the nose of the bomb.

FREEZE FRAME WITH BULLET TOUCHING THE CONTACT FUSE.

A BEAT.

Then...

BOOOOOM!

It's fury is unleashed.

Rambo did keep his word. Galt and Burns did leave this earth together... both straight to hell.

EXT. CHOLLA LAKE (OTHER SIDE) - SAME TIME

As soon as Rambo fires his weapon, he dives into the lake in front of him for cover. As soon as he's under the water's surface, there is already a orange canopy of fire covering the whole of the lake.

UNDERWATER SHOT FROM BELOW RAMBO

as we see his black silhouette in the f.g. swimming and the bright fire of the explosion in the b.g. on the water's surface.

EXT. CHOLLA LAKE(OUTSIDE OF TOWN) - CONTINUOUS

The bodies of both Galt and Burns are instantly burnt to a crisp. The crisp corpses turning to powder. The powder then blowing away into nothing by the force of the explosion.

The MD-530 is part of history now. Almost no trace is left.

ARIEL SHOT OF THE LAKE:

The massive napalm explosion is enormous. Rising high and wide over the whole lake area. It is both spectacular and devastating all at the same time.

DISSOLVE TO:

EXT. CHOLLA LAKE(OUTSIDE OF TOWN) - LATER

The same ARIEL SHOT from above of the same location, but some time has passed by.

Everything is smoky and black. The surrounding trees and cactus's are stripped naked and charred. The smell of kerosine permeates the air.

There are several cop cars spaced out below in the frame at the side of the highway. Cops are running up and down the hill leading to the lake, all doing their thing.

Some are even just standing there scratching their heads in disbelief.

A black pick-up truck comes into the shot and comes to a halt by the side of the road. The driver's side door opens and Teasle steps out.

Teasle makes his way slowly up the hill accompanying the pipeline. He gets to the ridge and looks down at the devastation.

Weaver turns and sees Teasle on the top of the hill. He rushes up a few yards up the mound to his sheriff.

WEAVER

I can't imagine anybody surviving something like this.

TEASLE

You'll be surprised.

Teasle looks around at the carnage. Taking a deep breath of the side effects of an Napalm explosion.

TEASLE (CONT'D)

God awful smell!

Shaking his head. He looks around to the ground looking at the dirt.

He spots something.

His eyes narrow.

Teasle walks over to a area of dirt on the peak of the ridge and crouches down.

Weaver follows him.

POV OF TEASLE:

to see TIRE TRACKS.

WEAVER

Tire tracks and they're fresh.

TEASLE

(smiling)

Yeah, he came back to admire his handy work.

WEAVER

Surely you don't think Rambo is still alive?

TEASLE

Of course he is. These tracks were made just after the explosion. By a 1972 Harley XR750.

WEAVER

How do you know?

TEASLE

It's his father's bike. He had hid it in a trench down by the underpass. Left his calling card there too.

WEAVER

His calling card?

TEASLE

Another mutilated corpse with it's head severed.

WEAVER

I'm gonna send out an A.P.B...

TEASLE

(sharply)

No, I don't want you to do anything... just yet.

WEAVER
(looking shocked)
You want us to just let this
murdering psychotic go free?

TEASLE
(turning sharply to stare
forcefully at Weaver)
That's precisely what I want. I'll
take care of Rambo myself.

EXT. GARAGE - 2 WEEKS LATER

Rambo is hauling out old bike parts from a garage and is loading up a truck. The owner of the garage, a Mr. WILLIAMS, comes out of his office and goes over to Rambo.

WILLIAMS
That's great work John. After you
take that stuff over to Earls you
can finish up for the day.

RAMBO
(confused)
But I only just started a couple of
hours ago?

WILLIAMS
Yeah, well I need a favor John. I'm
kinda backed up with work at the
moment and I don't have anyone to
do the night shift tonight. I was
hoping you would be able to work
tonight?

RAMBO
(nodding)
Sure Mr. Williams. I can work
tonight.

WILLIAMS
Thanks John. I knew I could count
on you. If you can take care of the
Morrison's motor and Andy's bike,
that would be a load of my back.

RAMBO
No problem.

WILLIAMS
Come by about 8 tonight. How's
that?

RAMBO

Sure. What about tomorrow?

WILLIAMS

Don't worry about tomorrow John. I'll work something out so you'll get all the sleep you need. Just make sure you have plenty of coffee for tonight!

(beat)

How's the arm? You should go and get it checked out son.

Mr. Williams smiles at Rambo.

RAMBO

(rubbing his wound)

It's not too bad.

(beat)

I just want to say thank you Mr. Williams for all your help, I really appreciate it!

WILLIAMS

I know. Better get that stuff over to Earls now son!

Rambo jumps into the pick-up truck and drives off.

CLOSE ON WILLIAMS

as his eyes narrow.

INT. GARAGE - NIGHT

Rambo has been working for 4 straight hours without a break. It's just after 12 and he has just finished his 2nd motor.

He throws the wrench back into the metal tool box and goes over to the coffee machine. He feels the pot. It's cold, so he turns it on and waits for it to heat up.

VOICE (O.S.)

Do you mind making me a cup as well?

Rambo turns around.

CLOSE UP ON RAMBO'S FACE

as his expression suddenly changes.

RAMBO
(shocked)
Teasle?

Will Teasle steps in out of the shadows.

TEASLE
(sarcastic)
Well it's nice to see you too!

Rambo suddenly makes to bolt out of the back of the garage, but hears the sound of GUN BARRELS COCKING all around him.

Rambo looks around him and sees about 20 men with deputy badges on and with shotguns pointing in his direction.

He looks towards Teasle and sees that Teasle with an M4 in his gloved grasp, has about another 10 or so more men behind him all armed and all aiming in his direction.

TEASLE (CONT'D)
Oh, it's been a long time coming...
this day!

RAMBO
How did you find me?

TEASLE
I planted a tracking device on your father's bike. I knew that would be the last thing you would get rid of. Sentimental reasons and all.
(laughing)
I even helped him fix it up by getting parts for it from time to time. You know the ole saying of 'Keeping your friends close, but your enemies closer'.

RAMBO
Are you taking me in?

TEASLE
(sighing)
Isn't it a bit late in the day for that?

RAMBO
You're still a cop!

TEASLE
(nodding)
Yeah, I'm still a cop.
(beat)
(MORE)

TEASLE (CONT'D)

But I'm so close to retirement. In fact...

(he looks at his watch)

I think it's as good a time to retire now as any! What do you think John?

RAMBO

(angry)

Why don't you just do it Teasle.

TEASLE

Don't worry John, that's inevitable. But I just want you to know one thing before you go down. I couldn't have done it without your old mentor Trautman.

Rambo looks confused.

TEASLE (CONT'D)

Yeah, good old commander Sam Trautman gave me some words of advice all those years ago. It's ironic that those immortal words became so true.

(beat)

I thought he was just jerking with me, but he did say to 'leave it alone'. Let 'Rambo slip away and you'll pick him up working at a car wash' or something a few weeks later. Of course, I was too stubborn and rash to heed those words of advice then but I've had 30 years to think them over. Isn't it the irony of ironies that those words became so prophetic.

RAMBO

You set me up?

TEASLE

(smiling)

Of course I set you up! I knew Galt and his boys would fuck it up. I took a back seat and let it all play out. I wanted you to get nice and comfortable here. Williams was kind enough to give you a job, but he did take off the tracking device for me before you could find it. So it gave me time to round up the guys here.

(MORE)

TEASLE (CONT'D)

Another few weeks wasn't going to break me. I mean for chrissake, I've been waiting for 30 goddamn years! I wanted to make you feel as comfortable as possible before I moved in. It makes it all the more sweeter for me.

Teasle looks around him at his entourage of men.

TEASLE (CONT'D)

(laughing)

Some might say this is a little overkill for taking down one man. I would say it's about even. Everyone one here is a volunteer from my old stomping ground in Oregon. They all wanted to be here for this. I just deputized them all. Kind of makes it official, so to speak.

RAMBO

Your full of it Teasle!

(through clenched teeth)

Just put an end to this before you bore me to death!

Teasle is clearly affected by Rambo's slur.

TEASLE

(angry)

Fine! Here catch...

Teasle throws Rambo the M4 from his gloved hands. It's the old trick. You instinctively catch it without thinking. Rambo fell for it. Maybe he caught it deliberately... or maybe not, we'll never know. But the M4 is empty anyway.

A MAN to the right of Teasle fires into Rambo's shoulder, wounding him badly. Rambo falls backwards onto the ground.

Another MAN fires into Rambo's opposite shoulder while he is sprawled on the ground. Rambo SCREAMS in agony.

A third MAN blows off Rambo's leg by shattering the shin in two. The bottom of his leg is separated below the knee.

The last MAN takes off his other leg above the knee. Blood is pouring from 4 major wounds. Rambo has only seconds left.

But Rambo is defiant. He slowly lifts his head and stares into Teasle's eyes.

RAMBO
(blood gagging out of his
mouth)
You're nothing but a coward Teasle.

TEASLE
You may have won all the battles
Rambo, but you've just lost the
war!
(beat)
Just like in Vietnam!

Teasle takes out his side arm from his holster and points it
at Rambo's head.

The final coup de grace!

Rambo's head slumps off to the side before Teasle could pull
the trigger.

Rambo is dead before Teasle could deliver the final death
blow.

Teasle puts two of his fingers to Rambo's neck to check his
pulse.

TEASLE (CONT'D)
You son of a bitch!

Rambo ironically dies not from Teasle's hand after all.
Rambo's final 'Fuck You' to Teasle.

FADE TO BLACK.

THE END