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PROD. #15809
Sept. 14, 1961 (SR)
REV. 9/25/61 (FF)
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Handwritten signature: Don Stanford

ALCOA PREMIERE

"THE HOUR OF THE BATH"

(One Hour Show)

Written

by

Don Stanford

PROPERTY OF:

AVASTA PRODUCTIONS

PLEASE RETURN

ALCOA PREMIERE

"THE HOUR OF THE BATH"

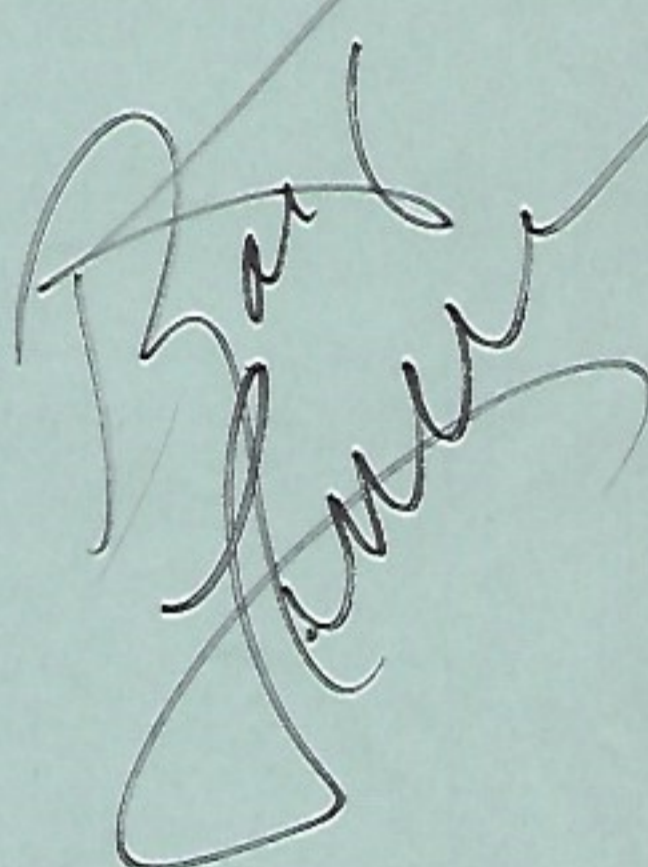
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CAST

FRED ASTAIRE

HOST AND NARRATOR

HENRY DETWEILER
BE KY
LU'DING
T'RONG
NAM QUANG HOK
CHAN
VIET CONG LEADER
WOUNDED CHINESE
WOUNDED VIET CONG BOY
THE MAN (Sc. 74)
VIET CONG SOLDIER (Sc. 155)
CAPTAIN OF RANGERS
THE LAUNDRESS (SILENT)



SETS

EXTERIORS :

VILLAGE OF BAN WA
PLACE OF THE BATH
JUNGLE NEAR PLACE OF THE BATH
HILL OVERLOOKING VILLAGE OF BAN WA
VIET CONG OUTPOST
ROAD NEAR AMBUSH

INTERIORS :

FARMHOUSE

ALGOA PREMIERE

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"THE HOUR OF THE BATH"

FADE IN

1 EXT. JUNGLE AREA - DAY 1
FRED ASTAIRE is standing in the jungle area, looking around. CAMERA MOVES IN on Astaire.

ASTAIRE

Not far from the jungle surrounding the beautiful French-Oriental city of Saigon, in the rich delta land of the Mekong River, lies the Vietnamese village of Ban Wa....

DISSOLVE

2 EXT. VILLAGE STREET OF BAN WA - FULL SHOT - ASTAIRE'S POV 2
As his voice continues over. CAMERA TRAVELS PAST houses open on all sides and shaded by palms and other tropical fruit-bearing trees and plants, a shot or two, a few women and girls walking or cycling, wearing the ao dai and perhaps carrying fishnet shopping bags.

ASTAIRE (v.o.)

This is a farming community. No one is rich here, but no one is hungry, either, though for hundreds of years the people of Ban Wa have not greatly changed their primitive methods of farming the rich delta land....

3 EXT. OUTSKIRTS OF VILLAGE - FULL SHOT 3
Women stooping in flooded rice paddies to plant; a small boy riding a yoked water buffalo out of a field. As a covered cart drawn by two tiny horses with plumed head-dresses comes INTO SHOT,

CUT TO

4 MED. CLOSE SHOT 4
PAST the horses' heads, of the Vietnamese man driving them, his eleven-year-old son beside him on cart seat.

ASTAIRE (v.o.)

This is T'rong the Drayman, and his small son Chan....

T'rong shifts reins to one hand while he fishes for his pipe; then, needing both hands to fill and light it, hands reins to Chan.

ROLL IN TO

5 CLOSEUP CHAN 5
 The boy straightens, grave and important with responsibility, touches up horses with whip. HOLD CLOSEUP on solemn, dreaming face; in his boy's fantasy, Chan is driving a stagecoach through Indian-infested badlands, or whatever.

6 EXT. - DAY - MED. CLOSE SHOT - VIETNAMESE FARMERS 6
 of two Vietnamese farmers, grimed and sweaty at the end of a day's toil, wearily climbing an earth bank from a sunken paddy to the road's edge.

ASTAIRE (v.o.)
 This is Lu'Ding the Farmer,
 and his neighbor Nam Quang Hok....

PULL BACK TO

7 EXT. - DAY - MED. CLOSE THREE SHOT - VIETNAMESE FARMERS 7
 AND HENRY DETWEILER
 As the two Vietnamese reach the road and Henry Detweiler surges over the bank to catch up with them, towering over them: Henry is a sunburnt, freckled, tow-headed American who stands an inch over six feet; the diminutive Vietnamese stand a full foot shorter.

ASTAIRE (v.o.)
 ...and this is Henry Detweiler of Yeager, Pennsylvania, U. S. A., known to the people of Ban Wa as The Giant American. Henry was sent to South Vietnam through the combined support of American foundations, private individuals and industry long before the Peace Corps program became a reality. He is a farm boy and an agricultural college graduate; he speaks good French and had Vietnamese; he has lived in Ban Wa two years, eating rice and sleeping on the ground and working eighty-four hours a week for seventy-five dollars a month....

8 CLOSEUP HENRY 8
 He mops sweat from his brow.

CUT TO

9 CLOSEUP CHAN 9
 He sees his hero, The Giant American, and his face comes alight; he waves eagerly, wanting Henry to see him in his importance driving the horses like a grownup: in the moment of forgetting his dignity we see how important it is to the boy to attract the American's attention, and understand the quality of Chan's hero-worship. T'rong does not react; he is intent on his pipe, and the match guttering in his cupped hands.

10 MED. CLOSE - HENRY - POV CHAN 10
He sees Chan, grins, salutes in a manner indicating
friendliness and respect for the kid's position: a man-
to-man greeting.

11 EXT. THE PLACE OF THE BATH - DAY - FULL SHOT 11
This is at the outskirts of Ban Wa, a place where the
tree-shaded bank of the river shelves gently, and the
bottom is firm clean sand. On the river bank several
women are doing laundry; waist-deep in the river a young
girl is taking a bath; she has her back turned.

ASTAIRE (v.o.)

And this is The Place of the Bath.
It is not yet The Hour of the
Bath, when all the village of
Ban Wa comes to the river; the
laundresses come early to miss
nothing, and the girl Be Ky....

12 EXT. - DAY - MED. CLOSE - BE KY 12
She ducks down into the water and comes up with a soggy
silken tunic, which she pulls over her head as she turns
to wade out of the river; we see that she is also wearing
silken pajama trousers, which cling dripping to her graceful
body. She dons her slippers and her shallow conical straw
hat on the river bank and prepares to mount her bicycle
as Astaire's voice continues off.

ASTAIRE (v.o.)

...has lately fallen into the
curious habit of bathing early,
before the Social Hour of the
Bath. It has been remarked
upon in the Village....

13 EXT. - DAY - MED. CLOSE SHOT - LAUNDRESSES 13
as they nudge one another and indicate Be Ky, whispering
and giggling.

14 EXT. THE PLACE OF THE BATH - DAY - FULL SHOT - BE KY 14
AND LAUNDRESSES
Be Ky is bending to pick up her bicycle; the laundresses
returning to their labors.

ASTAIRE (v.o.)

It is a lovely, peaceful life,
the life of Ban Wa. Yet these
peaceful, hard-working, dignified
people live in the shadow of
dreadful terror....

PAN TO

15

EXT. PATCH OF JUNGLE - FULL SHOT - (OVERLOOKING PLACE OF THE BATH)

15

ASTAIRE (v.o.)

...for by day the jungle conceals the Viet Cong, and by night they strike. The Viet Cong, trained in Red China to be the deadliest guerilla fighters in the world.

CAMERA MOVES SLOWLY INTO JUNGLE.

ASTAIRE (v.o.)

...Dedicated to the conquest of South Viet Nam to Asian Communism, they tie down ten times their number of Army troops, living off the rich land and killing without mercy all who dare oppose them....

16

SLOW PANNING SHOT

inside jungle as Astaire's VOICE FADES OUT. There is a moment's absolute silence, and then jungle SOUNDS: the CRIES of birds and monkeys, STRIATION of insects. HOLD PAN on a bare trace of jungle trail as the Viet Cong come INTO SHOT.

16

17

EXT. - DAY - MED. CLOSE SHOT - THE VIET CONG

as they pass, silent and lithe and at home in the jungle as Indians. First comes a Vietnamese boy of about twenty, wearing a short sleeved, collarless black shirt and faded khaki shorts; he carries a machine pistol and wears a knife and several grenades on his belt. He moves swiftly but cautiously. Following him closely are two others, a year or two younger, dressed as he is except that their weapons are U.S. made M-1 carbines in lieu of machine pistols. Behind them come two more just like them, lagging behind as they support between them a Chinese in his fifties, in full combat fatigues but without insignia of rank or organization. His broad flat peasant features contrast strongly with the delicate Vietnamese; his face is drawn with pain but cruelly intent; his right trouser leg is soaked with blood and the leg dangles useless: he has a severe knee wound. Last come two more of the young Viet Cong bearing an improvised field litter on which lies a third, unconscious.

17

ASTAIRE (v.o.)

This is a patrol of the Viet Cong. They have encountered Regular Vietnamese Army troops and sustained casualties. And now, like a wounded beast of prey, they are doubly dangerous....

- 18 CLOSEUP - VIET CONG LEADER 18
His eyes narrow, he halts, holds up his hand in silent command to the others to halt, kneels and carefully parts the foliage before him to peer through.
- 19 EXT. THE PLACE OF THE BATH - FULL SHOT - POV THE VIET CONG 19
Be Ky has stopped to call back something to one of the laundresses; she is just now remounting her bicycle as the women return to their work.
- 20 MED. CLOSE TWO SHOT - VIET CONG LEADER AND ONE OF HIS 20
PATROL
as the second Viet Cong raises his M-1 and sights carefully, the barrel moving in a slow arc to follow a moving target; the girl on the bicycle.
- 21 MED. SHOT - BE KY 21
As she starts to pedal away.

FADE OUT

(FIRST COMMERCIAL)

ACT 7

FADE IN

22 EXT. - DAY - SUPERIMPOSE MAIN TITLE CREDITS OVER FULL OR PAN SHOT - VIET CONG LEADER AND ONE OF HIS PATROL 22
 As Viet Cong Leader signs for the other not to fire; the second Viet Cong reacts, demurs; the leader puts his hand on barrel of the other's carbine, depresses it firmly.
 END CREDITS: SOUND UP.

VIET CONG LEADER
 (whispering)
 ...It is nearly the Hour of the Bath, we shall have the entire Village here presently....

23 EXT. THE PLACE OF THE BATH - FULL SHOT 23
 As a little group of men amble INTO SHOT and stroll into the river, each taking off his shirt and tossing it to one of the washerwomen with an exchange of pleasantries as he passes.

24 FULL SHOT 24
 The Viet Cong are laying their two wounded out as best they can; trying to make them comfortable, examining their wounds, one young Viet Cong slits the Chinese' blod-stained trouser leg, rips off a piece of cloth, begins to fashion a tourniquet.

25 EXT. THE PLACE OF THE BATH - FULL SHOT 25
 The S'on brothers drive up to The Place of the Bath in their jeep, turn into the river without slackening speed, splashing the laundresses who react with mock indignation, laughing. The brothers stop the jeep wheels-under, leap out and begin to wash it with enthusiasm, meanwhile jesting and laughing with the washerwomen.

26 MED. CLOSE SHOT - THE VIET CONG LEADER 26
 One of the Viet Cong touches the Leader's shoulder to gain his attention; indicates the wounded men in pantomime; shakes his head to indicate concern; they need further attention. The Leader signs impatiently for patience.

27 EXT. THE PLACE OF THE BATH - FULL SHOT 27
 T'rong the Drayman and his little son drive up, briskly jump out to unharness the two tiny horses and lead them into the river, calling greetings to the laundresses and the others already in the bath as they do so. T'rong holds the two horses as they snort and plunge; the little boy joyously douses them with bucketful after bucketful of water dipped from the river.

28 MED. CLOSE SHOT - GHAN 28
 The kid is having a ball, playing in the water with the prancing horses. Suddenly he looks up, his attention distracted, at once becomes all serious business, bustling importantly about the matter of bathing the horses. He is obviously performing for someone's benefit.

71509

29 EXT. THE PLACE OF THE BATH - FULL SHOT 29
 Lu'Ding and Nam Quang Hok and Henry Detweiler arrive at The Place of the Bath together, engrossed in friendly conversation. The two Vietnamese farmers doff their shirts for laundering as their predecessors have done; Henry hesitates until one of the washerwomen comes over and firmly pulls the shirt off his back while men and women alike laugh.

30 CLOSEUP CHAN 30
 With elaborate casualness he "notices" The Giant American's arrival, briefly interrupts his labors to raise his hand in greeting.

31 MED. CLOSE SHOT - HENRY - POV CHAN 31
 Henry is exchanging badinage with the Laundress; he is unaware of Chan.

32 CLOSEUP CHAN 32
 His grin fades, his face falls, his shoulders slump a little in disappointment as he turns away to scoop up another bucketful of water and throw it listlessly in the direction of one of the horses.

33 EXT. THE PLACE OF THE BATH - DAY - FULL SHOT 33
 Henry turns away from the laundresses to follow Lu'Ding and Nam Quang Hok out into the river. His eye falls on Chan and he detours to touch the boy on the shoulder. Chan turns.

34 MED. CLOSE SHOT - HENRY AND CHAN 34
 Henry hands the boy a stick of gum, winks solemnly; Chan's face breaks into a broad grin as he tears off the wrapper and crams the gum into his mouth. Henry wades off; Chan watches him go, chomping vigorously.

35 MED. CLOSE SHOT - POV CHAN - HENRY 35
 Henry catches up with Lu'Ding and Nam Quang Hok in mid-river; all three, decently immersed in water, loosen belts and drop trousers underwater; as Henry does so he sees Chan watching him and grins and waves to the kid.

36 CLOSEUP - THE VIET CONG LEADER 36
 He registers furious hatred, and there is no doubt that it is for the American below.

DISSOLVE

37 EXT. HOUSE IN VILLAGE OF BAN WA - DAY - FULL SHOT 37
 as Be Ky emerges. She is now daintily dressed in her best ao dai: translucent white silk pajama trousers; a split silken tunic with a high choker collar that holds her head erect, her small shoulders square; high-heeled shoes that emphasize the disproportionate length of her elegant legs. She pushes her shallow conical hat back saucily, mounts her bicycle, and pedals off in the direction of The Place of the Bath. The handlebars of her bicycle are turned down and she bends low over them as she pedals, her bottom is provocatively elevated.

QUICK DISSOLVE

38 EXT. PLACE OF THE BATH - DAY - FULL SHOT - BE KY 38
as she pedals up and coasts to a stop, sitting still on her bicycle and preening a little before she glances shyly out over the water. We HEAR birds in the trees overhead, muted laughter and shouting from the bathers, splashing of water.

39 P.O.V. - BE KY 39
PAN from one group of bathers to another: HOLD PAN on LONG SHOT Henry Detweiler as he bathes and talks with Lu'Ding and Nam Quang Hok.

40 MED. CLOSE SHOT - HENRY AND TWO VIETNAMESE FARMERS 40
bathing. (All have stripped, and each is standing on his trousers so that the current of the river will not carry them away; a certain rigidity of posture and awkwardness of motion as they lather and rinse themselves is evident.)

HENRY

It is nothing, Lu'Ding...You will find that the small fish I have brought you will multiply rapidly in the shallow waters of your rice paddies and your pond, and they will make a pleasant addition to your family's diet.

LU'DING

O Giant American, your generosity is appreciated...nevertheless, I think I shall not place them in my paddy nor in my pond....

41 CLOSEUP - HENRY 41
He is lathering his hair. His hands stop working up the lather; he registers dismay, then caution; his hands resume work as he speaks casually.

HENRY

Ah, so? It is of course for you to decide, Lu'Ding...still there must be a reason why these fish would be distasteful on your table; it would increase my knowledge if I might understand it....

42 CLOSEUP - LU'DING 42
He is sullenly embarrassed, but defiant and determined.

LU'DING

It is said in the land, O Giant American, that your compatriots who live and work among us as you do have introduced these

(contd)

CONTINUED

42

CONTINUED

(contd)

42

LU'DING

(contd)

fish in other villages, where in truth they have multiplied rapidly and the people have eaten of them freely and with pleasure....

43

MED. CLOSE THREE SHOT - HENRY AND TWO VIETNAMESE FARMERS bathing. Nam Quang Hok is listening attentively as Henry and Lu'Ding continue:

43

HENRY

It is truly said, Lu'Ding.

LU'DING

And it is said that wherever the men of Viet Nam have eaten of these fish, they have had no more sons, no more children to help them in the fields!...It is said that the Americans wish to control our population, to deprive us of our children, and that they give us these fish to eat to that end!

44

CLOSEUP - HENRY

He listens attentively, respectfully; he may lift his eyebrows very slightly, but does not otherwise attempt to contradict Lu'Ding. He speaks very quietly and thoughtfully.

44

HENRY

By whom are these things said, Lu'Ding?

LU'DING

(sullenly)

Does it matter?

HENRY

(soberly)

No...No, it does not matter by whom this thing is said. It matters only that it is heard and believed -- and that he who says it is...mistaken...

(chuckles suddenly, then laughs full out)

...Oh, but he is mistaken, he who says these things of these little fish, and I should know.

45 CLOSEUP - LU'DING 45
He is suspicious and still a little sullen, but interested
in spite of himself.

LU'DING
Ah, so...?

46 MED. CLOSE THREE SHOT - NAM QUANG HOK 46
listens with open interest; Lu'Ding partially conceals
his own; Henry speaks cheerfully, reminiscently, as
though recalling a funny experience to himself.

HENRY
You see, my foolish Uncle Fritz,
of whom I think I may have spoken
to you before...?

Lu'Ding's face brightens with pleasure; both nod eagerly:
it is evident that they have heard anecdotes of Uncle
Fritz before, and have been entertained.

NAM QUANG HOK
(smiling)
Yes, you have told us often of
your Uncle Fritz.

HENRY
So...Well, my Uncle Fritz once
heard this thing said of these
fish, also. And at the time my
Uncle Fritz had already eleven
children, and he did not want
any more....

LU'DING
(registers interest
and agreement)
Eleven...It is a good number;
enough to work even the largest
farm...and so....?

HENRY
And so my uncle obtained a pail
of these little fish, exactly
like the ones I have brought to
you, and he placed them in his
rice paddy back home in
Pennsylvania. And they
multiplied very rapidly;
there were always enough
to feed the entire family....

LU'DING
It is like the miracle of the
loaves and the fishes -- truly,
if only there were no harm in
eating them these fish would
be a boon to us! But I do not
yet have five....

47 CLOSEUP - NAM QUANG HOK 47
He scowls at Lu'Ding.

NAM QUANG HOK
Hush, O Lu'Ding! You know that
when The Giant American speaks
of his foolish Uncle Fritz there
is always an amusing ending to
the story...Continue, please
O Giant American!

48 CLOSEUP - HENRY 48

HENRY
Well, my Aunt ate often of the
fish, and so did my eleven
cousins, but my Uncle Fritz,
because he had been told that
to eat of them would prevent
more children, ate them at
every meal, three times each
day. For seven years my uncle
would eat nothing but fish and
rice, rice and fish....

Henry pauses and grins to himself as though remembering something.

49 MED. CLOSE THREE SHOT 49
as Lu'Ding and Nam Quang Hok react with eager curiosity.

LU'DING
(impressed)
...And what happened to your
Uncle Fritz in those seven years
of eating the little fish?

50 CLOSEUP - HENRY 50
does an elaborate take, gazing thoughtfully down at his
hands, frowning in concentration; then ticking off on
fingers of one hand with forefinger of other as he counts:

HENRY
(reflectively)
My youngest cousins Otto...Hansel...
Paul...Katrina...David...Millicent
...and Frederick!

51 MED. CLOSE THREE SHOT 51
all three laugh uproariously together.

52 CLOSEUP - LU'DING 52
still laughing; sobers abruptly.

CONTINUED

52 CONTINUED

(contd)

52

LU'DING

It is amusing, this story. Nevertheless one must not ignore what is said of these fish in the land. I am not yet inclined to plant them in my paddy.

53 MED. CLOSE THREE SHOT - HENRY AND NAM QUANG HOK
Henry looks crestfallen.

53

NAM QUANG HOK

Nor I in mine....
(points toward shore)
But regard, Lu'Ding! It appears that one now arrives who has bathed early and dressed in her best...to delight whose eyes, think you?

LU'DING

(mischievously)

Ah...I could not possibly imagine!

54 FULL SHOT - LU'DING, NAM QUANG HOK - BE KY - HENRY'S P.O.V. 54
Be Ky is sitting on her bicycle demurely watching as they bathe. She is directly in front of jungle patch where Viet Cong hide.

55 MED. CLOSE THREE SHOT - HENRY
watches with heart in eyes, the two Vietnamese exchange mirthful glances.

55

LU'DING

(slyly)

Tell me, O Giant American, what is it your eyes have found to regard, which gives them such pleasure as your face reveals?

Lu'Ding and Nam Quang Hok nudge each other and laugh uproariously.

56 CLOSEUP - HENRY
crimson with embarrassment. For lack of an answer, he ducks under water, makes a big production of furiously rinsing the soap out of his hair, spluttering.

56

57 MED. CLOSE THREE SHOT
as Henry surfaces. Lu'Ding and Nam Quang Hok are still convulsed with laughter. First one and then the other glance in the direction of Be Ky, and each stops laughing abruptly; Henry, wiping water out of his eyes, follows

57

CONTINUED

- 57 CONTINUED (contd) 57
the direction of their glances and freezes as they have done. All background SOUND gradually ceases -- voices, splashing, the lot -- except for the BIRDSONG -- which suddenly comes up louder as the three faces register shock and consternation.
- 58 FULL SHOT - LU'DING, NAM QUANG HOK, BE KY - HENRY'S POV 58
Be Ky still watching Henry as she sits her bicycle, unaware that behind her five of the Viet Cong are silently emerging from the jungle.
- 59 PAN SHOT - BATHERS 59
PAN from one figure to another as washerwomen straighten from their laundry to stand erect, frozen and expressionless; the S'on brothers come to attention on either side of their jeep; T'rong the Drayman tries desperately to calm his fidgeting horses; Chan stops chomping gum in mid-chomp to stare round-eyed, presently his jaws begin to move again, but cautiously.

T'RONG
(in a hissing whisper)
Ssst! Be still, my lovelies;
it is the Viet Cong!

- 60 CLOSE SHOT - HENRY AND THE FARMERS 60
They are bending in the water, groping for their trousers, hastily pulling them on.
- 61 FULL SHOT - BE KY 61
in delayed take, at last turns and sees the Viet Cong. Startled, she tries to pedal her bicycle away; the nearest Viet Cong -- the trigger-happy one who wanted to shoot before -- swings his carbine in a lazy arc, hits her on the head, topples her from her bike to sprawl on all fours, dazed. Her hat is gone; there is a trickle of blood springing to her forehead where the gunsight has raked. The bicycle wobbles off a few feet on momentum, and crashes down.
- 62 CLOSEUP - HENRY 62
his face contorts, he takes a single plunging step toward shore.
- 63 CLOSEUP - LEADER OF VIET CONG 63
He raises machine pistol carelessly, points it.
- 64 CLOSEUP - HENRY 64
He stops, freezes, stands still facing death.
- 65 CLOSEUP - LEADER VIET CONG 65

LEADER VIET CONG
Do not move, any of you...Now,
hear my words and hear well:
(contd)

CONTINUED

65 CONTINUED

(contd)

65

LEADER VIET CONG

(contd)

We are leaving with you two of our comrades who have been wounded and cannot travel with us. You will care for them tenderly, for if either dies we will return, and exact ten lives for one... Do you understand this?

66

PAN SHOT - GROUP

from one stolidly expressionless face to another, silently assenting.

66

67

CLOSEUP - LEADER VIET CONG

VIET CONG LEADER

Also, when the troops of the imperialist Ngo Dinh Diem arrive in pursuit of us, you will tell them that you have not seen the Viet Cong here -- for if you do not our comrades will inform us, and then you must all die...Do you understand this?

67

68

PAN SHOT - GROUP

PAN group-- same as in Scene 66.

68

69

CLOSEUP - LEADER VIET CONG

VIET CONG LEADER

Good. You may remain in your bath, unharmed -- all except the warmongering, imperialist American I see among you! This one is your enemy and he will come forth now, and die....
Come forth, American pig!

69

70

CLOSEUP - HENRY

stricken, he hesitates; HOLD CLOSEUP as his face registers, indecision, fear, desperation, as FRED ASTAIRE'S VOICE is HEARD OVER.

70

ASTAIRE (v.o.)

The Moment of Truth in an alien land...You're not allowed to stir up trouble...not even fight in your own defense. These Asian friends of yours are still so different from you...Because of their pride, you teach by

(contd)

70 CONTINUED

(contd)

70

ASTAIRE (v.o.)

(contd)

indirection, and a hundred little subterfuges...and Because of their acceptance of the inevitability of death, they won't help you now, Henry...They will let you die!

Henry turns his head to look, in desperate appeal, at Lu'Ding and Nam Quang Hok.

71 MED. CLOSE SHOT - LU'DING AND NAM QUANG HOK - HENRY'S POV They stare back stolidly, impassively, with no expression at all. 71

72 MED. SHOT - HENRY Hope fades from his face; he takes a slow reluctant step toward shore, leaning a little against the river current. 72

DISSOLVE

73 FULL SHOT - HENRY wading steadily on. He approaches T'rong the Drayman, holding his now-quiet horses, and his steps slow perceptibly. 73

74 MED. CLOSE SHOT - HENRY, T'RONG'S SMALL SON Henry looks full at T'rong, who stares directly back at him; T'rong's small son gapes fearfully at Henry: his hero is about to die, he is torn between sorrow and morbid fascination. He chews very slowly on his cud of gum. 74

75 CLOSEUP - T'RONG His gaze is steady, his face absolutely expressionless. 75

ASTAIRE (v.o.)

...they'll let you die!

OIL DISSOLVE
FLASHBACK

76 CLOSEUP - T'RONG he wears an expression of deep concern. 76

77 FULL SHOT - T'RONG, CHAN, HENRY, ONE OF T'RONG'S TINY HORSES 77

Henry squats at horses' quarters; he has picked up one hind hoof and is examining it critically. T'rong squats beside him anxiously; Chan hangs back shyly behind his father, staring at Henry, who is chewing gum; he whispers something into T'rong's ear.

78 MED. CLOSE SHOT - T'RONG AND CHAN 78

T'RONG
(sharply)
It would not be polite to inquire!

79 MED. CLOSE SHOT - ANOTHER ANGLE - T'RONG, CHAN, HENRY 79
Henry, holding horse's hoof on his knee, is opening a clasp knife; he glances at T'rong, speaks softly, deferentially. He speaks in English, but it is obvious that he has understood what T'rong has just said in Vietnamese.

HENRY
And would it be polite for me to inquire of you, T'rong, what it is that your son desires to know that you consider it would not be polite for him to ask me?

T'RONG
(laughing; a little sheepish)
He is too curious; it is his age. He must learn not to be inquisitive about things that do not concern him...He wishes to know what it is that you are eating, which is so difficult to swallow....

80 CLOSEUP - HENRY 80
He laughs; pulls two sticks of gum from shirt pocket, offers them.

81 MED. CLOSE - POV HENRY - T'RONG AND CHAN 81
T'rong shakes his head, holds up his pipe to indicate he is smoking; Chan emerges very shyly from behind his father to take a stick of gum, bobs his head in thanks, darts back to his refuge again.

82 MED. CLOSE SHOT - HENRY 82
scrapping at hoof with pocket knife. He looks up at T'rong grimacing; the hoof smells of infection.

HENRY
It is as you say, T'rong. The frog is ragged, and the odor is bad...it is the infection my
(contd)

CONTINUED

82

CONTINUED

(contd)

82

HENRY (contd)

father calls, in English, thrush
...The horse has perhaps been
standing too much in the wet,
or in soiled straw in his stable...

83

CLOSEUP - T'RONG

83

Chan's face is visible over his father's shoulder. He is peeling wrapper from gum, forgetting his shyness in absorption. T'rong pulls on his pipe reflectively; He is relieved that Henry evidently knows what ails the horse, but unwilling to be demonstrative.

T'RONG

Ah, so...it is possible. And in the wisdom of his years, O Giant American, how would your honorable father treat such an infection?

84

MED. THREE SHOT

84

Henry hesitates, searching for the diplomatic circumlocution.

HENRY

Ah....

Chan crams the whole stick of gum into his mouth, begins with difficulty, to chew it; the taste apparently pleases, but the texture baffles. The kid registers mingled amazement and dismay as he chomps away without reducing his mouthful to swallowable consistency. T'rong lowers his eyes, knocks the dottle out of his pipe on the heel of a horny hand as he speaks in a gentle reflective tone:

T'RONG

I do not lose face in profiting by the wisdom of your venerable father, O Giant American, though you do well in adopting the manner of a respectful son...
Can you heal my horse?

85

CLOSEUP - HENRY

85

He registers relief; smiles diffidently. His speech is still formally respectful.

HENRY

My father would pack the frog with Stockholm tar and tow, I think...I have some in my kit...

86

CLOSEUP - T'RONG

86

T'rong registers pleasure and gratitude: his face is open now, his emotion unconcealed. Chan has emerged from his

(contd)

CONTINUED

86

CONTINUED

(contd)

86

half-concealment, stands holdly at his father's side and stares openly at Henry while his jaws wrestle mightily with the unwieldy and unaccustomed mass of gum.

OIL DISSOLVE BACK TO

87

EXT. - THE PLACE OF THE BATH - DAY - CLOSEUP T'RONG AND CHAN 87
T'rong stares stolidly back at Henry without a sign of recognition; Chan stares, fascinated, almost forgetting to chew - he is a spectator at a real drama, and his excitement and curiosity is that of people who crowd around an accident victim for a look at the blood. Astaire's voice echoes again in AUDIO:

ASTAIRE (v.o.)

...They will let you die!

88

FULL SHOT - HENRY

88

wading on. He approaches another small group of bathers, men; slows to glance at one of them.

89

CLOSEUP - THE MAN

89

staring back, impassive, expressionless.

OIL FLASHBACK
DISSOLVE

90

CLOSEUP - SAME MAN

90

His face is sweaty, dirt-streaked; he mops his brow. PULL BACK TO MED. CLOSE TWO SHOT including Henry similarly exhausted at end of hard day's work.

THE MAN

(sighing wearily)

It is finished -- whew! We have done work enough for three men today, O Giant American. Your uncle Fritz, for all his foolishness, knows much about ditches and the use of water. I am glad he taught you so well.

HENRY

I, too. Ah-h, that river is going to feel good!

91

FULL SHOT - THE MAN AND HENRY

91

as they stroll off together from end of long irrigation ditch they have been digging by hand; their spades are stuck in the earth at end of ditch.

THE MAN

(curiously)

Tell me, is it the same in your country, The Hour of the Bath?

CONTINUED

91 CONTINUED

(contd)

91

HENRY

(hesitates, then
laughs)

Well, no, not exactly...We bathe
at the end of the day's work,
too, but each of us bathes alone,
inside his house...

92 MED. CLOSE TWO SHOT - THE MAN AND HENRY

92

THE MAN

(scandalized)

Alone..... But what of the gossip,
the events of the day, the sociable
hour of bathing with one's neighbors?
Surely you cannot mean it!

HENRY

(ruefully)

I'm afraid it's true, and I shall
miss your Hour of the Bath when
I return to my own country. But
I shall tell of it to my neighbors,
so that they will know that we,
too, have much to learn from you...

93 CLOSEUP - THE MAN

93

He is thoughtful, nodding.

THE MAN

It is true, evidently...Perhaps
it is well that you have come
among us.

OIL DISSOLVE BACK TO

94 CLOSEUP - THE MAN

94

All trace of thoughtful expression, or of friendliness,
has left his face; he stares coldly at Henry without
seeming to see him. Astaire's voice echoes again in
AUDIO:

ASTAIRE (v.o.)

...they will let you die!

Henry wades on dispiritedly; nearing bank, he glances at
laundress bending over her tub, her hands still; slowly,
she raises her head to meet his gaze.

95 CLOSEUP - THE LAUNDRESS

95

She is the one who pulled Henry's shirt from his back a
little while ago; now she stares at him without recognition.

OIL DISSOLVE
FLASHBACK

96 EXT. VILLAGE AND WELL - DAY (FLASHBACK) - FULL SHOT 96
 HENRY AND SEVERAL MEN OF THE VILLAGE
 as they knock off digging well, break for lunch. All
 are weary as they squat on their heels, mop brows. The
 Laundress of Scene 95 brings their lunch, hands each man
 a bowl of tea and a box of cooked rice covered with a
 large green leaf, and chopsticks.

97 PAN SHOT - GROUP 97
 The men of Ban Wa hold their rice bowls up close to their
 mouths, ply their chopsticks greedily and fast, dropping
 nothing as they eat voraciously.

98 CLOSEUP - HENRY 98
 He has set his bowl on the ground and is crouching over
 it, but the rice still falls off his clumsily-held chop-
 sticks each time he raises them to his mouth; he is trying
 hard, but getting nothing to eat.

PULL BACK TO

99 MED. CLOSE TWO SHOT 99
 as the woman (the laundress) comes INTO SHOT, kneels
 deferentially beside Henry, gently adjusts his fingers
 properly on chopsticks, places bowl in his other hand and
 shows him he must hold it up close to his mouth. Henry
 tries it and it works; he grins at her gratefully, chewing.

100 CLOSEUP - LAUNDRESS - HENRY'S POV 100
 She smiles in warm friendliness.

DISSOLVE BACK TO

101 CLOSEUP LAUNDRESS 101
 Her expression is bleak, forbidding. Astaire's voice
 echoes again in AUDIO:

ASTAIRE (v.o.)
 ...they will let you die!

102 FULL SHOT - HENRY 102
 as he reaches the river bank, steps out of the water,
 glancing briefly at Be Ky, who is still crouched on her
 knees, the trigger-happy Viet Cong standing menacingly over
 her. She looks back at him.

103 CLOSEUP - BE KY 103
 Her eyes are wide and solemn; she looks a little dazed.

OIL DISSOLVE
FLASHBACK

104 MED. CLOSE SHOT - HENRY 104
 He is sitting on dorr sill of open-sided Vietnamese house,
 clumsily trying to thread a needle; a ripped shirt is
 spread over his knees. Be Ky ENTERS SHOT.

CONTINUED

104

CONTINUED

(contd)

104

BE KY

Allow me to do that for you, O
Giant American...

(she takes the shirt
from his lap; he hands
her needle and thread
obediently as she extends
hand)

...it is no task for the strong
hands of a man.

HENRY

(formally polite)

Nor for his clumsy fingers...
Thank you, Be Ky, you are very
kind.

Henry shifts his position to watch her as she bends her
head over her sewing. She does not look at him as she
speaks.

BE KY

(very softly; shyly)

It is nothing. It is a pleasure.
You have been a long time among
us...you must long to return to
your country....?

HENRY

(slowly, thoughtfully)

Well...no. No, I don't really...
When I left home I wasn't sure
how I'd feel being so far away...
But now, when I think of going
back, I -- it almost frightens me.

105

CLOSEUP HENRY

He is very serious, full of a dream of his own; he speaks
very softly.

105

HENRY (contd)

I have never been so happy as
here...I have felt...useful...
accepted...even if I do go home
some day it won't be to stay...
I shall always want to come back.

106

CLOSEUP BE KY

She keeps her head bent over her sewing, her face averted so
that Henry cannot see it, but there is the faintest trace of
a smile on her mouth and a light in her eye; she is pleased.

106

BE KY

But you must surely have a girl
waiting for you at home....?

CONTINUED

106 CONTINUED (contd) 106

HENRY
No.

BE KY
No girl?

107 CLOSEUP HENRY 107
The penny drops: he comes out of his reverie to recognize Be Ky's interest for what it is; his own interest quickens instantly with hope. His manner becomes teasing, tentatively flirtatious.

HENRY
Oh, many girls!

108 CLOSEUP BE KY 108
Her head comes up quickly, indignantly; she realizes at once that he has caught her off guard and lowers her head over the sewing again in pretended absorption, trying to recapture the upper hand, and knowing it is useless -- and not caring.

BE KY
(tartly)
Many girls, no girl -- it is the same thing.

She raises his shirt to her lips, bites off the thread; as she does so she meets his eyes, her own eyes, with the rest of her face obscured by the shirt, are very large and bright. She tosses the shirt at him.

BE KY
Here is your shirt. It is mended. If you tear it again, send it to one of your many girls in America!

Her face belies her words and her tone: it shines with contained happiness, a tacit declaration of love.

DISSOLVE BACK TO

109 EXT. THE PLACE OF THE BATH - DAY - CLOSEUP - BE KY 109
in Present. Her temple is bruised and bleeding where the carbine sight has raked; her eyes are big and dazed and pained -- but no flicker of expression or recognition crosses her face as she stares back at Henry. Astaire's voice echoes once more on AUDIO:

ASTAIRE (v.o.)
....They are going to let you die!

110 FULL SHOT 110
as the Viet Cong Leader still moves forward menacingly.

SECOND COMMERCIAL FADE OUT
END OF ACT I

ACT TWO

FADE IN:

- 111 FULL SHOT - VIET CONG LEADER 111
with muzzle of machine pistol rammed into Henry's belly. The SOUND of birds singing, unseen, high in the trees overhead, comes up clear and loud; for a moment there is no other sound audible.
- 112 CLOSEUP - HENRY 112
His face is white and drawn with tension; he winces or grunts as the Viet Cong jabs him with the weapon.
- 113 CLOSEUP - THE VIET CONG LEADER 113
He is narrow-eyed, white-lipped with cold fury.

VIET CONG LEADER

American! Meddlesome, warmongering
American! You come here to train
the troops of the accursed Ngo Dinh
Diem, and to arm them! Today those
troops have killed one of my comrades
and wounded two others - and for
this I now kill you!

He rams the pistol savagely into Henry's belly, and Henry doubles over with a grunt; at this moment we HEAR Be Ky cry out suddenly.

- 114 CLOSEUP - CHAN 114
Not chewing, his mouth hanging open, his eyes very wide and round with fascination.
- 115 MED. CLOSE SHOT - BE KY 115
kneeling; the Viet Cong who first struck her still stands over her, his carbine leveled at her head at point-blank range.

BE KY

(stridently, desperately)

No! He is no soldier, only a
farmer, like us --

The Viet Cong sets the muzzle of his carbine roughly to her ear, jarring her head; he glances at his leader for permission to fire. Unflinching, Be Ky cries out hurriedly:

BE KY (contd)

And he is a doctor, too! The
only doctor in Ban Wa. He heals
us with the miraculous medicines
of the Americans; only The Giant
American can save your wounded
comrades!

116 CLOSEUP - VIET CONG LEADER 116
He is listening, reluctantly and dubiously; he hesitates.
Then, decisively.

VIET CONG LEADER

No doubt the girl lies, but it
is not difficult to make sure.
A peaceful farmer who is also
a doctor will have calluses
unlike those of a soldier...
Your hands, American pig!

117 MED. TWO SHOT - HENRY AND VIET CONG LEADER 117
As though dazed, Henry slowly holds out his hands,
palms upward. The Viet Cong Leader glances at them,
abruptly takes the machine pistol from Henry's belly
and suddenly, brutally, slams him full in the face
with his fist, knocking him down. He then starts to
kick Henry once in the ribs.

118 CLOSEUP - CHAN 118
Still staring, big-eyed as we HEAR the faint thud of the
kick OFF-CAMERA. Chan's face is frozen immobile for
a moment; then, absently and very slowly, he begins
again to chew his gum.

119 CLOSEUP - HENRY 119
on ground, his half-stunned face and upper body,
wincing as the boot slams into him once more. The Viet Cong
Leader's voice is HEARD OFF-CAMERA.

VIET CONG LEADER

This is for your...vile, interfering,
imperialist, warmongering
country...Doctor!...Now get up,
and heal my comrades with all
your skill, for if either dies
all the men of this village will
die -- and you will die...over
a period of weeks...a spoonful
at a time!...Comrades, let us
march on!

HOLD CLOSEUP Henry as boots move OUT OF FRAME. SOUND
of Henry's harsh labored breathing UP; UNDER SOUND of
the Viet Cong moving off. Slowly the stunned look
leaves Henry's battered face and is replaced by one
of dawning joyous revelation. Painfully he raises his
head and turns it to look at the source of the single
voice that has cried out to save him, not counting the
risk...

120 CLOSEUP - BE KY 120
Her eyes are wet with tears.

129 CONTINUED

(contd)

129

BE KY

But of course you can, O Giant American! You are indeed a fine doctor, as many of us know well.

She half-turns, points toward villagers.

130

MED. CLOSE PANNING SHOT - POV BE KY - HOLD PAN ON NAM QUANG HOK.

130

BE KY (V.O.)

Nam Quang Hok, who could only hobble on a stick for weeks, until his foot...

HENRY

I cleaned out a cut and dusted it with sulfa powder and bandaged it. That doesn't make me a doctor.

131

CLOSEUP - HENRY

This is not the same situation, and he knows it; he despairs of making anyone understand.

131

132

MED. CLOSE PAN (AS #112A)

HOLD PAN on one of the women, an old woman.

132

BE KY (V.O.)

My grandmother, whose great discomfort you relieved at once...

133

MED. CLOSE PAN (SAME AS #130, 132)

HOLD PAN on T'rong.

133

BE KY (V.O.)

Little Chan, the son of T'rong...

CAMERA MOVES IN CLOSE on T'rong, looks around for Chan, who is not present, HOLDS on CLOSEUP T'rong's expressionless face as Be Ky continues:

BE KY (V.O.) (contd)

who would have died because he could not get his breath, except that you were here...

HENRY

I applied elementary artificial respiration...an aid for breathing.

134

CLOSEUP - HENRY

134

HENRY

(impatiently)
Be Ky, you don't understand! It's not the same thing; this is a job for a doctor, a surgeon; I -

CONTINUED

135 MED. CLOSE SHOT - POV HENRY - BE KY, VILLAGERS, IN BG. 135
She offers him the strength of her conviction, and her faith.

BE KY

I understand, O Giant American that you can do what none of us can even attempt, and that you will do it, and that you must...

136 CLOSEUP - BE KY 136
Her face alight.

BE KY

...And I will help you! You are our doctor, O Giant American, and I will be your nurse - oh, I know how, I have seen it many times in the movies!

137 CLOSEUP - HENRY 137
He does not know whether to laugh or to cry, but he does know that to protest is useless; the inevitable is bearing down on him.

QUICK DISSOLVE

138 INT. - NIGHT - FULL SHOT 138
Henry kneels beside the wounded Viet Cong boy, bending over him to examine his wound. Beside Henry, who is in profile, bandages, medications and surgical instruments are neatly laid out on a clean cloth; beside that a kettle or waterpot steams briskly over a charcoal brazier. Be Ky kneels close behind Henry and within easy reach of everything; her face is averted and we cannot see it. The villagers stand back a little way, watching intently.

139 CLOSEUP - WOUNDED VIET CONG 139
His eyes are glazed with fear, he clutches his throat with bloodstained hands. His breathing is stertorous, bubbly. He shrinks away fearfully as Henry comes INTO SHOT, obscuring the throat wound with his own head and hands as he gently pulls the boy's hands away to examine it. it.

HENRY

(soothingly, but a little nervously)

Easy, now...if it'd hit your jugular you'd be dead already, wouldn't you?... So, since you aren't, it didn't.

140 CLOSEUP - HENRY 140
His gaze remains fixed downward, on the wound OFF CAMERA, he speaks decisively:

HENRY

Be Ky!

141 MED. CLOSE SHOT - HENRY, BE KY, WOUNDED VIET CONG 141
 We still do not see Be Ky's face as she answers alertly; her voice is muffled.

BE KY

Yes, Doctor! What is it you want?

HENRY

Hot water....a sponge.

Be Ky swiftly produces the desired articles.

BE KY

It is ready, Doctor...here...

HENRY

Thanks....what's the matter with your voice?

Henry looks around at her as he reaches to take the sponge she hands him; does startled take.

142 CLOSEUP BE KY - POV HENRY 142
 She has improvised a white nurse's cap, tied a square of surgical gauze over her nose and mouth in imitation of the "nurses" she has seen in the movies: the effect is comic, but the eyes are very solemn.

143 CLOSEUP BE KY - POV HENRY 143
 He conceals his smile, but his eyes show amusement - and a lift in his spirits and his confidence. He nods curtly as Be Ky's nurse would expect her surgeon to do, takes sponge and turns back to his patient.

HENRY

Thank you....Nurse.

144 PAN SHOT - THE VILLAGERS - INTERCUT WITH CLOSEUPS OF THEM 144
 They are watching, solemn, intent. We HEAR the small CLINK of metal as Henry drops an instrument into Be Ky's basin, etc., etc., then voices off CAMERA.

HENRY'S VOICE

There! Okay - Help me turn him over - get him lying face down so he won't choke. Hand me that hypo-antibiotic injection and a short prayer; that's about all we can do for this one.

145 CLOSEUP - BE KY 145

BE KY

He will live?

146 CLOSEUP - HENRY

146

HENRY

Probably - he isn't going to have much of a singing voice, though. Let's take a look at the other one...while I'm doing that you'd better pull down the blinds.

147 FULL SHOT

147

As Be Ky drops the blinds surrounding the shack shutting off the inside from the view of the villagers.

148 MED. CLOSE THREE SHOT - HENRY, BE KY, THE WOUNDED CHINESE

148

Henry kneels beside the Chinese; Be Ky now busies herself with rearranging surgical instruments, dressings, a pot of water on a charcoal brazier. The Chinese is stretched supine with a rolled-up cloth under his head for a pillow; one trouser leg is slit all the way up, and a crude tourniquet has been applied above his knee, which is clumsily wrapped in a blood-soaked rag. He is unconscious, his face shining with sweat.

HENRY

This man isn't Vietnamese!

BE KY

He is from Red China, one of those who train the young men of North Viet Nam to pillage us in the South....

Henry is carefully removing the improvised bandage on the wounded man's knee; his position obscures the wound as he lays it bare, puts the bloody bandage aside.

HENRY

I didn't know the Chinese actually fought with the Viet Cong...I thought..

(he stops)

BE KY

What is it?

149 CLOSEUP - HENRY

149

He looks up aghast, then drops his gaze to the wound again, continues his examination of it.

HENRY

I...don't think there's anything I can do for a wound like this; I don't see what anybody can do. His knee's been practically shot away....

150 MED. CLOSE THREE SHOT 150
Be Ky kneels at the Chinese's head, watching Henry, handing him things as he needs them: she is quick and understanding, a good operating-room nurse. Henry talks as he works, as much to himself as to her.

HENRY

Well, they did all right with the tourniquet, he hasn't bled to death....This must be a chunk of grenade, this lump here, let's see if we can get that out first...

151 CLOSEUP - THE WOUNDED CHINESE 151
His eyes remain closed, but his jaw sets and muscles twitch slightly in his face as we HEAR small CLATTER of instruments, a grunt from Henry as he works, voices of Henry and Be Ky off-camera.

152 TIGHT TWO SHOT - HENRY AND BE KY 152

BE KY

(curious,
diffident)

You look...concerned, O Giant One.

HENRY

(absently;
as he works)

I am concerned....This man's going to lose his leg, and if he doesn't get to a hospital pretty soon he's probably going to lose his life, too...

BE KY

(matter-of-factly)

I, too, think he will die; the mark of death is on his face. And, of course, the Viet Cong will be angry, though I do not think they will kill us all... But you sound concerned not only for us, but for him, your enemy....

153 CLOSEUP - CHINESE 153
The wounded man's eyes are open, just a slit, he is conscious, listening in spite of his pain.

154 CLOSEUP - HENRY 154

HENRY

When he is fit and well he is our enemy, Be Ky; when he is hurt and helpless we must help him if we can.

- 155 CLOSEUP - CHINESE 155
His face shows a faint trace of a sneer.
- 156 TIGHT TWO SHOT - HENRY AND BE KY 156
- BE KY
It is not practical.
- HENRY
(chuckles wryly)
No, I guess it isn't...ah,
that's got it!
- 157 CLOSEUP - CHINESE 157
We HEAR the small CLANG as Henry extracts the metal and drops it into the bowl; the wounded Chinese winces, then his face sets into a broad sneer of contempt. His eyes are wide open now.
- 158 CLOSEUP - HENRY - POV - WOUNDED CHINESE 158
He is intent on sorting through his supply of bandages, preparing to splint and bandage the knees, unaware of the scornful watcher.
- FADE OUT
- 159 EXT. - NIGHT - MED. CLOSE SHOT - VIET CONG LEADER AND 159
OTHERS IN JUNGLE
They are preparing an ambush/cum/bivouac; all seven are present, moving IN and OUT of SHOT, conversing in signs and very occasional inaudible whispers. The LEADER signals to one of the others, who approaches close, listens to whispered instructions, nods assent and understanding, arms himself with rifle and sack of grenades, and vanishes into jungle. As he disappears, we HEAR a twig SNAP from another direction; all the Viet Cong react at once, pivoting to stare tensely in that direction, freezing in position. CAMERA PANS from one to another.
- CUT TO
- 160 MED. CLOSE SHOT - POV THE VIET CONG - JUNGLE WALL 160
Move in slowly, searchingly, to discover.
- 161 CLOSEUP - CHAN 161
The boy is well-concealed, almost invisible in the dark and the thick jungle foliage; CAMERA HOLDS on him for a moment before lighting slightly up shows his scared face in the deep shadow. He is chewing gum, but unconsciously, and in a subdued fashion unlike his usual chomping.
- 162 MED. CLOSE SHOT - POV CHAN - THE VIET CONG 162
Viet Cong Leader summons one of his men with a gesture, with another indicates silently the direction from which the sound has come. The Viet Cong works the bolt of his carbine to slide a shell into the chamber; the Leader

CONTINUED

- 162 CONTINUED (contd) 162
silently takes the rifle away, hands the man a knife;
there must be no shot fired here, any intruder must be
killed silently. The Viet Cong takes knife, moves
cautiously toward jungle wall.
- 163 CLOSEUP - CHAN 163
His eyes close briefly in prayer, or terror, or both.
He swallows hard and painfully; half-chokes; hastily
uses fingers to disgorge his gum.
- 164 CLOSEUP - THE LONE VIET CONG WITH KNIFE 164
He crawls into jungle, seeking source of sound, knife
ready.
- 165 FULL SHOT - THE REMAINING FIVE VIET CONG 165
They remain very still, watching point where their
comrade has disappeared.
- 166 MED. CLOSE SHOT - VIET CONG WITH KNIFE 166
Crawling, he has put his hand down in something sticky,
now busies himself with trying to scrape it off, first
with a twig, then on a handy leafy branch, finally in
disgust on his horts. It is rough going, because this
is chewing gum, which the Viet Cong hasn't seen before:
Chan has got safely away.

FADE OUT

FADE IN:

167 INT. FARMHOUSE - NEXT MORNING EARLY - FULL SHOT 167
People are sleeping here and there, most of them concealed behind furniture and screens. Henry is bending over the wounded Viet Cong boy; he straightens, holds thermometer to light, shakes it down; moves to the Chinese, kneels to take pulse. Be Ky ENTERS; she is carefully carrying a steaming bowl and some other things, not immediately identifiable on a tray.

BE KY

Good morning, Doctor...how are your patients?

168 CLOSEUP - HENRY 168
He looks up. He is unshaven, bleary with exhaustion; he has not slept. He signs for her to keep her voice down, indicating that both the wounded men are asleep; speaks in a whisper.

HENRY

(whispering)

We have to get them to a hospital, or at least to a doctor...This man's leg has to come off right away.

169 MED. CLOSE - TWO SHOT - HENRY AND BE KY 169
Be Ky kneels, carefully sets her tray down.

BE KY

It is not possible. There is no hospital, and no doctor, nearer than Saigon, and no one will allow these men to be removed from this place...Here, O Giant One ---

HENRY

Why not?....What have you got there?

BE KY

Because the Viet Cong have ordered on pain of death that we keep them here and concealed... I have hot water and your razor ---

170 CLOSEUP - HENRY 170
Automatically, his hand goes up to feel his beard.

HENRY

Oh...thanks, Be Ky...Here, I'll....

He reaches for shaving gear.

171 MED. CLOSE TWO SHOT 171
Be Ky fends off his hand.

BE KY
I will shave you.

HENRY
I'll shave myself.

BE KY
You will not. I will shave you.
You will lie back and relax and
rest a little; you need it.
And besides...I wish to....

172 CLOSEUP - HENRY 172
He feels his beard again, staring at her; then grins faintly, lies back, closes eyes, sighs. Be Ky's hand comes INTO SHOT holding shaving brush; begins to lather his face, very timidly at first.

173 CLOSEUP - BE KY 173
Her face is rapt; she is absorbed in what she is doing - and whom she is doing it to. Henry speaks OFF-CAMERA; his voice is very drowsy, he is losing the battle to stay awake.

HENRY (v.o.c.)
Be Ky...there must be some way
to save them....

BE KY
(softly)
Be still, please...There is no
way....

The tip of her tongue appears; she holds it between her teeth childishly as she picks up Henry's razor and gingerly approaches his face with it.

DISSOLVE

174 CLOSEUP - HENRY 174
He is clean-shaven, and fast asleep. A disturbance is faintly HEARD, OFF CAMERA.

175 INT. FARMHOUSE - FULL SHOT 175
The two wounded men lie unmoving, apparently asleep; Henry continues to sleep the deep sleep of physical exhaustion. But one by one the people of the family who have been sleeping in various parts of the house pop hastily out of their places of concealment, pulling on their clothes as they hurry toward the street, piling up in a cluster at the entrance to the house.

176 INT. FULL SHOT - ANOTHER ANGLE 176
 Be Ky stands on tiptoe behind cluster of people, pushing; she cannot see over or get around; finally ducks down, wiggles under elbows to disappear in growing crowd. We HEAR hushed MURMUR from the crowd; above this two voices speaking in Vietnamese, the one commanding and authoritative, the other calm and unemotional in reply.

177 EXT. FULL SHOT 177
 A patrol of Vietnamese Rangers in village street, halted before the house. Non-commissioned officer commanding is interrogating the crowd of villagers. Be Ky wiggles out of crowd, sees what is going on, dives back into crowd and disappears. The villagers shake their heads, and the patrol starts down the street, away from the farmhouse. Some of the villagers wander back to the door of the farmhouse, stand watching what goes on inside.

178 MED. CLOSE TWO SHOT - HENRY AND BE KY 178
 Henry wakes, props himself up on his elbows; he is still half dazed with sleep, a little bewildered.

BE KY
 It is the soldiers.

Henry is alert at once; he half-rises; Be Ky restrains him.

HENRY
 Have they got a doctor with them?

Be Ky glances away and down.

179 MED. CLOSE THREE SHOT - INCLUDING WOUNDED CHINESE 179
 Chinese is full conscious, his eyes wide open; he draws in his breath as though about to speak -- or yell. Be Ky and the Chinese stare into one another's eyes fixedly; Henry follows her gaze, sees that the Chinese is conscious, is puzzled at the meaningful exchange of glances between him and Be Ky.

BE KY
 (she answers Henry
 but looks at Chinese
 as she speaks)
 I do not know....They will be told
 nothing....

His gaze holds steady a moment longer, then she turns her head to Henry.

BE KY (contd)
 It has been so ordered.

HENRY
 But -- if they have a doctor with
 them, he may be able....

179 CONTINUED (contd) 179
 Be Ky does not move or answer. Suddenly Henry springs
 to his feet, purposefully.

180 CLOSEUP - WOUNDED CHINESE 180

CHINESE
 (harshly)
 No! You will not speak to the
 soldiers, you fool! You will
 remain here and keep still until
 they are gone!

181 CLOSEUP - TWO SHOT - HENRY AND THE CHINESE 181
 Their eyes locked.

HENRY
 If you get to a doctor quickly,
 you have a chance of living. If
 you don't, you're going to die.
 Don't you understand that?

CHINESE
 (contemptuously)
 ...It is not important that I
 live or die; what is important
 is that soldiers do not know --
 yet -- that the Viet Cong have
 been here...

HENRY
 What's the difference? Your
 friends have had twelve hours
 head start, they're miles away
 by now.

The Chinese does not reply; closes his eyes.

HENRY (contd)
 (after a pause)
 Okay, so you're ready to die...
 What about your buddy here?

182 CLOSEUP - THE YOUNG VIET CONG 182
 Painfully, he raises his head to listen, breathing with
 difficulty. The bandage on his throat is soaked with
 blood. His face is shining with sweat, drawn with
 apprehension; his lips are trembling; he does not want to
 die. Henry's voice continued OFF-CAMERA.

HENRY (v.o.)
 He's only a kid, and he's not
 going to live much longer if
 he doesn't get to a doctor.
 How about giving him a chance?

182 CONTINUED

(contd)

182

CHINESE (v.o.)

If his time has come, then let
him die. It does not matter....

The boy registers horror and distress; he strains to
speak but blood trickles from his mouth. He
goes into a paroxysm of coughing. Henry comes into SHOT,
diving to his assistance.

183 MED. CLOSE THREE SHOT - HENRY, BE KY, WOUNDED VIET CONG

183

Henry and Be Ky work over the boy.
The paroxysm eases and the Viet Cong drops
his face onto his folded arms and lies still, prone, ex-
hausted, breathing noisily but regularly. Henry turns
angrily back to the Chinese.

184 CLOSEUP - HENRY

184

HENRY

(angrily)
It matters to him!

185 MED. CLOSE THREE SHOT - HENRY, BE KY, CHINESE

185

Henry turns angrily away: he is going out to speak to
the soldiers. Be Ky stops him with a hand on his arm;
he glances down at her, puzzled. The Chinese speaks.

CHINESE

(flatly)
It does not matter...even to him....

Be Ky still holds Henry's arms; she is trying to communicate
a message to him with her eyes. Henry does not compre-
hend; he is hurt, half-angry, puzzled. The Chinese continues.

CHINESE (contd)

This kid, as you call him, has
killed many of our enemies....

186 CLOSEUP - WOUNDED VIET CONG

186

He still lies face-down, his upper torso straining with
the effort of his breathing, but he has lifted his head
a little in a listening attitude. The Chinese continues,
OFF-CAMERA.

CHINESE (v.o.c.)

...He has something he is proud
to die for: he has been a part
of the advance wave of the New
Civilization that is to sweep
away the old....

CONTINUED

186 CONTINUED (contd) 186
The young Viet Cong's face is half-visible now, as he raises his head a little more; his terror and pain are beginning to be replaced by an arrogant pride.

187 CLOSEUP - CHINESE 187

CHINESE

He has never known anything but rags, and hunger, and cold and poverty, but he has prepared a better life for those who will follow; he believes this, and in such faith lies our strength. Shall a man with such faith fear anything so trivial as death?

188 CLOSEUP - WOUNDED BOY 188
The wounded boy's eyes are luminous with inspiration for a moment; then his head drops. For a moment he appears to be dead; then his shoulders heave: he is sobbing helplessly.

189 CLOSEUP - HENRY 189
He glances at the boy, whose sobbing is HEARD; then at Chinese.

HENRY

(ironically)

...And now, if you will excuse me, I will go and see about a doctor for the two of you....

190 MED. SHOT - HENRY, BE KY AND THE CROWD AT THE DOOR (SILENT) 190
Henry turns away; Be Ky blocks him. Henry becomes aware of the villagers standing at the door behind Be Ky. They are also blocking him. Be Ky is agitated, her eyes fixed intensely on his; he takes her by the elbows, sets her firmly to one side.

HENRY

First things first, Be Ky. We'll worry about reprisals later.

CHINESE (voc)

No, you will not! You will stay here, and be silent.

The crowd reacts in the direction of the Chinese.

191 MED. CLOSE SHOT - THE CHINESE 191
He holds a tiny, single-shot, large-calibre derringer almost concealed in his hand; it is leveled at Henry, and the range is point-blank.

CHINESE

We believe in Communism; you Americans have not believed in anything, to the point of self-sacrifice, since 1776... You are too fat, too rich, too comfortable, it is easier for you to put up your hands, whining, and pay tribute to anyone who demands it, no matter how small and weak he is, than to resist and risk fighting him.

192 MED. CLOSE TWO SHOT - HENRY, BE KY - POV CHINESE 192
Henry puts himself between Be Ky and the derringer. He is white-lipped with anger, but frozen by the weapon.

193 CLOSEUP - THE CHINESE 193
He looks around to be sure of his audience: he is making a speech now, for the benefit of the villagers of Ban Wa, and enjoying Henry's discomforture. He addresses Henry, but for all ears.

CHINESE

...and so you bleed yourselves white, too stupid to know your money buys only contempt, while we destroy your obsolete system.

194 PAN SHOT - THE VILLAGERS OF BAN WA 194
They are listening, expressionless but intent.

195 CLOSEUP - HENRY 195
He looks hopeless, defeated.

196 CLOSEUP - CHINESE 196
He glances about, smiles in satisfaction, cannot resist small boast.

CHINESE

Our patrol is quite near, lying in ambush, waiting for the soldiers... We rely on the troops of Ngo Dinh Diem to supply us with arms and ammunition. That is why the soldiers must not find us here, and be alerted.....

197 CLOSEUP - HENRY 197
He is thunderstruck.

198

EXT. JUNGLE - NEAR PLACE OF THE BATH - DAY - MED. SHOT
THE AMBUSH

198

PAN from one to another of the black-shirted Viet Cong
There were seven of them yesterday; only six are here
in the ambush. They are in good position, their
weapons command the road, and there is no cover: Troops
marching down this road will be slaughtered without
chance to resist. One Viet Cong speaks to the Leader,
whispering.

VIET CONG SOLDIER

It is clear, Comrade, that if
the villagers tell them nothing
and the soldiers pass this way,
we shall kill them all with ease...'
What if the villagers speak,
if the soldiers find Colonel
Li and our Comrade Chu...?

VIET CONG LEADER

Then we shall have warning,
for our Comrade Fong is watching
the house, ready to throw his
grenades into it and kill as
many as possible if we are
betrayed....

199

INT. FARMHOUSE - DAY - CLOSEUP - HENRY
Understanding dawns on him.

199

HENRY

(aghast)

So you figure on holding us
all here while the troops
march into an ambush and
get slaughtered, huh?

He glances around, brightening.

HENRY (cont'd)

Well, you can't hold all of
us with a single-shot derringer!

200

CLOSEUP - CHINESE
He smiles, gestures negligently with the derringer.

200

CHINESE

Of course not...fortunately,
however, that is not necessary;
It is necessary only to restrain
you...you observe that no one
else is rushing off to warn
the soldiers?

- 201 PAN SHOT - THE VILLAGERS 201
No one moves, no one is about to move.
- 202 CLOSEUP - HENRY 202
He cannot believe what he sees.
- HENRY
But -- they are our soldiers!
You can't let them --!
- 203 CLOSEUP - CHINESE 203
He is pleased with himself.
- CHINESE
You Westerners are sentimental
and idealistic; we Orientals
are practical and...fatalistic.
Your friends will not warn the
soldiers, because if the soldiers
attack the ambush and do not
succeed in killing all my
comrades, then this village
will perish..this is the way
your friends reason, do you
understand?
- 204 CLOSEUP - HENRY 204
He looks slowly around at the villagers, then back to
the Chinese.
- HENRY
I am not here to criticize my
friends for their reasoning.
If they feel so, this is their
country, and that is their
right....
- A command is HEARD OFF - CAMERA, and the clatter and
creak of equipment as the Army patrol falls in preparatory
to marching off. Henry raises his voice a little.
- HENRY
(quickenning cadence of
speech)
But I'm going to give you an
example of my reasoning, Buster!:
We have a saying in my country
that goes, "Never pull a gun
on a man unless you intend to
shoot him with it, because that's
one bluff you can't afford to
have called!" ... Now, my
reasoning right now is....
- 205 MED. SHOT - THE VILLAGERS 205
They are watching and listening intently as Henry
continues.

206

CLOSEUP - HENRY

206

HENRY

....when a high-ranking trouble-maker like you totes around a little single-shot popgun he can hide from search, he isn't aiming to shoot anybody else with it: that's to shoot himself, in case he gets tempted to answer some questions he shouldn't, huh? That thing is at least .45 calibre, and it would make enough noise to bring those soldiers in on the run....

207

MED. CLOSE TWO SHOT - HENRY AND THE CHINESE
Henry tenses; his eyes narrow.

207

HENRY

(conversationally)

So...I reason that you aren't about to shoot, Buster...and I'm calling your bluff.

He takes one quick step forward and kicks high as a punter. The Chinese tries to save his gun -- not to fire it -- but he is not quick enough; Henry's foot catches his wrist and the derringer goes flying.

208

CLOSEUP - THE CHINESE
His face contorted with fury.

208

209

FULL SHOT - HENRY, THE VILLAGERS
Henry turns slowly with dignity, addresses the villagers.

209

HENRY

Pick that up, please, somebody, and hang onto it. The soldiers will want this clown alive.

210

CLOSEUP - CHINESE
He is livid with rage; his voice rises uncontrollably.

210

CHINESE

You fool -- how did you get the bruises on your face? Did your friends come to your aid then? Do you think they will go against the Viet Cong now, for you?

211

FULL SHOT - HENRY
Henry strides purposefully toward the villagers, who make no move to get out of his way.

211

- 212 MED. CLOSE SHOT - THE VILLAGERS - POV HENRY 212
They stand stolid, impassive, stubbornly barring his way; no one speaks.
- 213 CLOSEUP - HENRY 213
He stops, looks intently from one to another; absently his hand comes up; his fingers tremble as he gingerly feels his bruised and battered face.
- 214 CLOSEUP - CHINESE 214
He is smiling.
- 215 EXT. SMALL HILL - OVERLOOKING VILLAGER OF BAN WA - DAY 215
MED. CLOSE SHOT - THE SEVENTH VIET CONG
He lies well concealed with a small pile of grenades before him, looking down on the farmhouse below. A patrol of soldiers in Vietnamese Army uniform is in the street before another of Ban Wa's houses; the non-commissioned officer commanding is interrogating two or three of the villagers.

FADE OUT

ACT IV

FADE IN

- 216 EXT. SMALL HILL - DAY - FULL SHOT - VIET CONG OUTPOST 216
Looking down on the farmhouse. He watches as the patrol of Army troops falls in; as the command is given and they begin to march off, he gathers up his grenades and other gear and half-rises to depart himself. Suddenly there is a minor commotion below as the villagers re-group to block someone inside the house who is trying to get out. The Viet Cong, alerted, settles back holding a grenade in readiness to throw: if Henry comes out of there now, the balloon is going up.
- 217 EXT. VILLAGE - DAY - FULL SHOT - THE ARMY PATROL 217
marching down the village street. They have a quarter-mile to go to reach The Place of the Bath - and the ambush - about one minute of marching pace.
- 218 EXT. - JUNGLE - DAY - THE AMBUSH 218
The Viet Cong are ready, tense; the soldiers will never know what hit them. They cannot be seen as yet, but the SOUND of MARCHING FEET is faintly audible and coming GROWING LOUDER as they approach.
- 219 INT. - FARMHOUSE - DAY - FULL SHOT 219
The villagers form an impassable barrier. Lu'Ding and Nam Quang Hok and T'rong are in forefront. Henry has been pacing. Now he moves to the door.

HENRY

My friends...will you let me pass?

No one answers. They stare at him silent, unmoving.

HENRY (contd)

(touch of desperation)

Not only to get a doctor but to warn our soldiers. They deserve a chance....!

NAM QUANG HOK

There is no doctor with the soldiers, O Giant American.

HENRY

(in rising tension)

But they will be butchered. They won't stand a chance.

Nam Quang Hok and Lu'Ding exchange a glance.

CONTINUED

219

CONTINUED

(contd)

219

LU'DING

They are, after all, soldiers...
And it must be considered that
the Viet Cong have surely posted
one who even now watches this
house, and who will destroy our
children if anyone calls a warning
to the soldiers...This is not for
you to do, O Giant American!

NAM QUAM HOK

(echoing)

No, it is not for you to do.

220

CLOSEUP - CHINESE

220

CHINESE

No, it is not for you to do,
American! It is not for you to
sacrifice the lives of these
villagers, to try to save a
few soldiers able to defend
themselves...you cannot do it...
and they will not!

221

INT. FARMHOUSE - FULL SHOT

221

Henry hesitates; the villagers stand unyielding. He
turns, slowly, to face the Chinese.

222

MED. TWO SHOT - HENRY AND THE CHINESE

222

The Chinese is haggard, beaten: he has lost face, but
he addresses Henry tridently, making one last try for
the ear of Ban Wa.

CHINESE

In common with all the world,
American, these people will
take your money and despise you
for offering it, but they will
risk nothing to defend you or
your ways...They fear us and
respect us -- and no one either
fears or respects your country!

HENRY

All right, knock it off!...It
is not for me to do, because I
am a guest in this country; it
is not for me to oppose my hosts,
and I won't. But I'll tell you
something, Buster -

CHINESE

(stung)

Do not address me so!

223 CLOSEUP - HENRY
Grins deliberately.

223

HENRY

Why not...Buster? You lost all the face you had here when you lost your popgun, do you think I don't understand that? So look, Buster; friends don't always agree on everything, but these are my friends, understand?

Suddenly there is the SOUND of small-arms FIRE OFF CAMERA: it is amplified at once by the SOUND of HEAVY-AUTOMATIC FIRE and the explosion of one of two grenades. Henry flinches and turns pale, spinning to face the villagers: he thinks the ambush has been sprung and the patrol slaughtered. But the Chinese reacts even more violently, surging up on his elbows, his face contorted with fury. The villagers are impassive.

224 EXT. VIET CONG OUTPOST - MED. CLOSE SHOT

224

As he dashes out of his place of concealment overlooking the farmhouse, two soldiers materialize from nowhere, pounce upon him. All three go down in a struggling heap; the Viet Cong breaks free for a moment; a third soldier knocks him cold with a rifle butt. He is swiftly and efficiently bound and gagged. SOUND of FIRING OFF CAMERA continues.

225 EXT. ROAD NEAR AMBUSH - DAY - FULL SHOT PATROL

225

halts, breaks formation. The soldiers squat comfortably at roadside, light cigarettes; SOUND of FIRING continues OFF CAMERA.

226 INT. FARMHOUSE - DAY - CLOSEUP THE CHINESE
He is wild-eyed, frantic.

226

CHINESE

That is heavy automatic fire!
We had no such weapons!

227 CLOSE UP - HENRY - MED. SHOT
The villagers still impassive.

227

228 CLOSE UP - BE KY

228

229 EXT. JUNGLE - DAY - FULL SHOT - THE AMBUSH

229

It is surrounded by a full company of Vietnamese Rangers, who are pouring concentrated fire into the jungle, from which weak, sporadic firing answers.

229A MED. CLOSE - THE RANGER CAPTAIN

229A

Directing his troops. Close by him is Chan, bug-eyed with the excitement of being in a real battle.

- 229B MED. CLOSE - INSIDE JUNGLE - THE VIET CONG 229B
They have sustained casualties: one is dead, two are wounded. A grenade hurtles in upon them, explodes; the Viet Cong Leader suddenly drops to his belly, begins to wriggle off: he is going to abandon his wounded men and make his escape.
- 229C MED. CLOSE - RANGER CAPTAIN AND CHAN (As Scene 229-A) 229C
Chan peering intently at jungle.
- 229D FULL SHOT -JUNGLE - POV CHAN 229D
We can barely see stirring of foliage indicating whereabouts of Viet Cong Leader as he wriggles off.
- 229E MED. SHOT - CAPTAIN AND CHAN 229E
Chan tugging at Captain's sleeve; Captain, preoccupied brushes the kid off. While the Captain's attention is distracted, Chan sidles away a safe distance, breaks into run. Captain does not notice his absence.
- 229F MED. CLOSE - INSIDE JUNGLE - VIET CONG LEADER 229F
He crawls out onto jungle trail. SOUND of firing is fainter: he has got safely away from the battle. He stands up, begins to run along trail.
- 229G MED. CLOSE - INSIDE JUNGLE - CHAN 229G
He is sitting against tree trunk; trail runs along other side of tree: he is well-concealed. He is chewing gum pensively; in one hand he holds an end of a tough jungle vine.
- 229H MED. SHOT - VIET CONG LEADER 229H
Running.
- 229J MED. CLOSE - CHAN 229J
Viet Cong Leader runs into shot. Chan pulls on his vine, which lies across trail; Viet Cong leader runs full-tilt into it, goes a. over t. in spectacular fall, lies very still. Chan watches, round-eyed and solemn, the tempo of his chewing altered; then unhurriedly gets up...
- 230 INT. THE FARMHOUSE - CLOSEUP THE CHINESE 230
He is speechless, livid. The SOUND of the firing begins to die down.

CHINESE

It was a trap! There were more of the soldiers; those who came here were only -!

231 CLOSEUP - THE WOUNDED VIET CONG 231
as he raises his head. He is weeping with terror and
despair.

232 MED. CLOSE SHOT - HENRY, THE CHINESE, T'RONG THE 232
DRAYMAN, LU DING
As T'rong steps forward from the crowd.

T'RONG
(gently, to
Henry)
It was not for you to do, O
Giant American, because there
was no need...

He turns on the Chinese; his voice is harsh with hatred.

T'RONG (contd)
Yes, it was a trap, O thou
from whom a peaceful, unarmed
man can so easily take a loaded
gun...

233 CLOSEUP - THE CHINESE 233
He winces, closes his eyes: his burden of shame is great.
T'Rong continues, OFF CAMERA.

T'RONG (v.o.c.)
(proudly)
A trap -- and we, who fear you,
have dared to set it for you!...
Yes, we fear you. You have also
boasted we respect you...
(shakes
head)
...do not confuse respect with
hatred!

234 CLOSEUP - LU DING 234
He is inspired to soaring eloquence.

LU DING
Yes, you boast to our American
friend that you are Oriental as
we are; yet you let it be known
that you despise us; you taunt
him with his difference, yet you
are far more alien to us than he...

235 MED. SHOT - THE VILLAGERS 235
They nudge each other, exchange glances full of glee;

235 CONTINUED

(contd)

235

T'RONG

When your vicious animal of a comrade brutally beat our defenseless friend The Giant American I could not restrain the indignation of my small son -- and I did not try. So my little son followed your comrades and marked their ambush, and then he ran -- all night he ran--to find the soldiers and lead them to encircle it...all but the few who came here to lull the suspicions of your observer while the others positioned themselves.

236

CLOSEUP - LU DING

He glances apologetically at Henry; his manner changes.

236

LU DING

We could not let the Giant American go out to speak with these soldiers, for fear that you or your lookout might raise an outcry and precipitate an attack before the soldiers were ready...

237

CLOSEUP - HENRY

He mops his brow, nods; it was a near thing. T'rong continues, OFF CAMERA.

237

T'RONG

Well, it is over now. You are forever screaming that the Americans are decadent and finished and it is your system that will replace theirs....

238

MED. CLOSE TWO SHOT - T'RONG AND CHINESE

as T'rong steps forward, bends over Chinese.

238

T'RONG

Well, perhaps it is, Heaven help us all. We of Ban Wa can do little to alter the course of events; we are a simple, timid people, content to farm our land and raise our families; we do not thing over much of politics or systems...But here in Ban Wa we have seen only one American, this Giant One who has tended your wounds as I would never do, for it would delight my eyes to see you carrion....

- 239 CLOSEUP - HENRY 239
as T'rong continues OFF CAMERA: reacts.
- T'RONG (contd)
- He does not seem rich to us, nor fat, nor lazy, and he is no coward as even you have seen. He does not offer us money, though he eats as we do and sleeps as we do and works twice as hard as any of us, and with kindness and wisdom he has taught us much and helped us greatly. And he asks nothing in return, he does not even preach of his system nor complain of yours; it is therefore clear to us that The Giant American loves us all -
- 240 MED. CLOSE SHOT - POV T'RONG - HENRY 240
As Be Ky comes INFO SHOT, with shy pride presses close to Henry, looks up at him. T'rong continues OFF CAMERA.
- T'RONG
(briefly; he is teasing)
...though perhaps it must be conceded that his affection is not equally distributed among us...
- 241 CLOSEUP - HANDS ONLY 241
Be Ky slips hers into Henry's; his closes over it. T'rong's voice continues OFF CAMERA.
- T'RONG (contd)
...and perhaps it is this one for whom he shows a certain preference who will keep him forever among us; all Ban Wa would rejoice if this were so -
- 242 CLOSEUP - HENRY AND BE KY 242
Gazing into each other's eyes; it looks as if
- 243 INT. FARMHOUSE - FULL SHOT 243
As Ranger Captain enters, pauses, glances about, crosses toward Chinese. T'rong intercepts him.
- 243A MED. CLOSE - T'RONG AND CAPTAIN 243A
- T'RONG
The Battle is over, Captain?...
Did you kill them all?
- CAPTAIN
One escaped. The others are dead.

CONTINUED

243A CONTINUED

(contd)

243A

T' RONG

And my little son?

CAPTAIN

He is your son, the boy Chan?
He is all right. He ran away
when the firing started; I think
the noise frightened him...

Captain crosses to Chinese.

244 MED. CLOSE TWO SHOT - RANGER CAPTAIN AND CHINESE

244

CAPTAIN

(elaborate politeness)

Ah, good morning, Colonel Li!
I rejoice to find you still
alive and trust you will refrain
from dying on the way to Saigon -
my superiors have long desired
to ask you certain questions.

245 INT. FARMHOUSE - FULL SHOT

245

Commotion at door as Viet Cong Leader enters marching
rather stiffly. His hands are bound before him with
vines; his face is agonized with humiliation.

245A MED. CLOSE - VIET CONG LEADER

245A

As he passes camera, we see Chan marching close behind
him, and prodding him with his own machine pistol, his
jaws chomping vigorously as he swaggers along with his
prisoner. He looks around for Henry, grins and winks.

245B MED. CLOSE SHOT - POV CHAN - HENRY AND BE KY

245B

Henry returns wink, makes O.K. sign with fingers, turns,
laughing, to share moment with Be Ky.

FADE OUT

246 EXT. THE PLACE OF THE BATH - DAY - FULL SHOT

246

It is the Hour of The Bath and all the village of Ban
Wa is in the river, as usual.

247 MED. CLOSE THREE-SHOT - HENRY, LU'DING, NAM QUAMG HOK 247
 bathing together in mid-stream. Lu'Ding looks thoughtful;
 he gazes away into the distance and speaks meditatively.

LU'DING

I have been thinking, O Giant
 American...if I could hope for
 seven more children in seven years,
 as they came to your Uncle Fritz,
 I think I could stomach a diet of
 rice and fish.

NAM QUAMG HOK

And I, too, have considered; I
 will plant the little fish of
 The Giant American in my rice
 paddy tomorrow. For a house of
 many children is a -

It dawns on the two farmers together that Henry is not
 listening. He is staring straight ahead, absently lathering
 his torso; his expression is a dopey grin. Lu'Ding and
 Nam Quang Hok exchange a puzzled glance, then follow his
 gaze, begin to grin and nudge each other slyly.

LU'DING

(slyly)

I say, O Giant American...what is
 it your eyes have found to regard,
 which gives you such pleasure as
 your face reveals?

248 MED. CLOSE SHOT - POV LU'DING - BE KY 248
 as she coasts up to river bank on her bicycle, dressed in
 her best ao dai, sits for a moment to preen for Henry's
 appreciative gaze.

249 CLOSEUP - BE KY 249

250 CLOSEUP - HENRY 250

251 FULL SHOT - THE PLACE OF THE BATH 251
 As Be Ky drops her bicycle, wades fully dressed into river;
 Henry wades to meet her.

252 MED. SHOT - EXT. - DAY - FRED ASTAIRE 252
 Observing scene from edge of jungle.

ASTAIRE

A very pleasant Vietnamese custom,
 The Hour of the Bath....

MOVE IN TO

253 CLOSEUP - FRED ASTAIRE 253
 Looks full at CAMERA; smiles

ASTAIRE

...don't you think?

FADE OUT

THE END