The Beach

By

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1. EXT. BANGKOK. NIGHT.

A single headlamp in close up shines directly and brightly out Extreme noise and light. Beyond its glare can be seen the outline of a motorized tricycle ("tuk-tud") and its Thai driver A young man, Richard, sits in the back, his rucksack beside him, swaying with the motion of the vehicle. He is worn and sweating. They travel through nocturnal Bangkok: fleets of tuk-tuks, taxis, road works, food vendors, dogs, tourists. Music and credits.

2. EXT. KHAO SAN ROAD. NIGHT

The bright headlight comes to a halt. Richard climbs down from the tuk-tuk

    RICHARD (V.O.)
    When you hit Bangkok, there’s really only one place to go.

The street is busy, full of Thai’s and travelers. Richard picks his way through the crowd, his rucksack on his back. He absorbs the scene as he passes boarding houses and hotels, and the shops and stalls selling food, clothes, pirated tapes, jewelry, travel tickets, and international phone calls. Restaurantes are filled with western travelers watching American films or European sport.

    RICHARD (V.O.)
    (continuing)
    The Khao San Road is a decompression chamber between east and west. It’s where you learn to breathe car fumes and tropical air for the very first time, or else carefully rearrange your memories before you catch your flight home.

Richard is approached by a young male Thai Hustler who walks backwards in front of him while making his pitch.

    HUSTLER
    You need somewhere to stay?

    RICHARD
    I’ll be OK, Thanks.

Richard politely ignores each of his subsequent offers.

    HUSTLER

(MORE)
HUSTLER (cont’d)
you to the best silk place? You get
a suit in twenty-four hours.
Diamonds? You want to come with me,
you get present for your
girlfriend. Maybe no girlfriend.
You want a girl, no problem. Good
time. Boy girl fucking no problem.
You want to drink some snake blood?

At this last one Richard stops and addresses the Hustler.

RICHARD
No thanks.

Richard walks on, the hustler fading out behind him.

HUSTLER
You want designer clothes? I get
you Versache, Gucci, Armani, no
problem. You want a camera, all the
best makes: Nikon, Leica, Canon I
can get you.

RICHARD (V.O.)
Yeah, it’s all here: you an phone
home, meet up with strangers, split
up with your friends, watch
Hollywood movies while you sip
Budweiser and eat a burger or get
some massage and green chicken
soup. You could be anywhere in the
world but you could only find it
here. And what do they want, all
these people?

3. EXT. KHAO SAN ROAD. NIGHT./ INT. BARS AND SHOPS. NIGHT.

Various young travelers, male and female, in snapshot
exerpts, address their comments to the camera or each other.

TRAVELER 1
Where you been?

TRAVELER 2
Where you going?

TRAVELER 3
I’ve been there

TRAVELER 4
It’s a waste of time
TRAVELER1
We just got back

TRAVELER2
Fantastic

TRAVELER 3
How much did it cost?

TRAVELER5
A complete rip off.

TRAVELER3
Too many people. There’s a much better place along the coast.

TRAVELER 4
We’re going exploring. We’ve read this book. It tells us all the best places to explore.

TRAVELER 2
I know a place that everyone says is really unspoiled.

TRAVELER 1
I heard they built a big hotel there.

TRAVELER 5
Some sort of sewage problem, apparently.

TRAVELER 1
We’re going anyway: all the rooms have got air conditioning.

RICHARD (V.O.)
But for me it’s all about finding out something about a place, and something about yourself. And when you get off the beaten track, that’s where you find out what there is to find out.

Richard turns into one of the restaurants.
4. INT. RESTAURANT. NIGHT.

The restaurant extends deeply back away from the street. Richard passes many diners not dissimilar to himself. Some are talking, many are engrossed in the video entertainment.

At the back he reaches a reception desk where he drops his pack. A Thai female HOTEL RECEPTIONIST sits behind the desk. She immediately shows Richard a "menu" of available rooms. The menu offers a spread of prices for single/double/window/fan/aircon/bathroom. Richard points to the cheapest combination and hands over 300 baht. The Receptionist becomes aware that he is being started at. A worn, disheveled man in his mid-thirties is standing at the nearby bar, a bottle in his hand, studying Richard. This is Daffy.

   RICHARD
   Good evening.

Daffy says nothing but continues to stare and takes a drink. Richard will not be stared down. Neither turns away. The Receptionist passes over a key and smiles broadly.

   HOTEL RECEPTIONIST
   Welcome to Thailand.

Richard turns to her.

   RICHARD
   Thank you.

5. INT SHOWER. NIGHT

In a small windowless shower room, Richard stands motionless, eyes closed, facing with pleasure the spray of cold water.

6. INT. HOTEL CORRIDOR. NIGHT

The sound of the shower can be heard through a door marked with a shower sign.

The sound stops and the door is opened. Richard emerges with a towel wrapped around his waist, carrying his key and washbag. He walks the short distance to his room. He puts the key in the door but the lock is stiff and he has to fiddle with it, bent over and dripping water on the floor. While he is doing so, the sound of footsteps climbing nearby stairs can be heard. There is the sound of a loud wolf-whistle. Richard turns to the source of the whistle. A beautiful European woman is smiling at him. This is Francoise. She approaches and takes the key from his hand.
She turns the key in one direction, then the other, while twisting the handle.

FRANCOIS
Et voila.

The door swings gently open. She stands back

RICHARD
Thank you.

Footsteps approach from the stair. Francoise is joined by a young man, ETIENNE, who catches up with her. He nods at Richard as he takes her arm. They walk away from Richard to the next door.

FRANCOISE
Bonsoir.

RICHARD
Eh - bonsoir.

ETIENNE
Goodnight.

The couple reach their door. They enter their room and the door is closed behind them. Alone in the corridor again, Richard contemplates their presence.

RICHARD (V.O.)
I was traveling alone for two reasons. First of all, being alone allows you more opportunity to absorb your experiences on a personal level. Secondly, and this I felt acutely at that moment, there was no one who wanted to go with me.

7. INT RESTAURANT. NIGHT

Richard is in the restaurant which is quiet now.

He is alone at a table eating and drinking. On a high shelf several feet away a Hollywood action film, all gunshots, car chases, and explosions, plays on the television. Most of the tables around him are empty. Richard is interrupted by the man he met earlier, Daffy, who pulls up a chair beside him.

DAFFY
Excuse me.
RICHARD
Yes?

DAFFY
I’m Daffy.

RICHARD
Richard. Hi.

DAFFY
Look, I’m sorry to bother you but I was wondering if you could help me out.

RICHARD
Help you out?

DAFFY
Yeah; just ten or fifteen dollars maybe.

RICHARD
I’m sorry, I don’t think so.

DAFFY
I’m waiting on some money coming through. It’s just that at the moment, you know, I’m short. They’re going to chuck me out. On the street in Bangkok, that’s bad.

RICHARD
I’m really sorry but I just arrived; I’m on a pretty tight budget myself. I just can’t afford it.

DAFFY
Just five dollars, please.

He leans in close to Richard

DAFFY
I’ll share something with you.

RICHARD
I’m sorry. I can’t lend you any money.

Daffy retreats. Richard turns back to the video and his food. Daffy approaches two young women sitting at a nearby table.
DAFFY
Excuse me, ladies, is there any chance you could help me out. I’m down on my luck at the moment.

The two young women seem uncomfortable. Richard notices.

DAFFY
(continuing)
if you could see your way to lending me some cash -

RICHARD
Here.

He leans across and holds out a ten dollar note for Daffy.

DAFFY
Thank you, sir. Thank you. I promise I will repay you.

RICHARD
Just take it, OK.

Daffy takes it. Richard returns to the video as a big yellow explosion is reflected on his face.

8. INT. RICHARD’S HOTEL ROOM. NIGHT.

Some light enters from the street through a small window.

Richard lies on his bed, watching the fan rotate above him. He is listening to the sound of Etienne and Francoise engaging in noisy sex. They reach the climax of their activity and fall silent. Richard just has time to enjoy the silence when a new disturbance begins, this time from the next room in the other direction. It is a man, Daffy, banging on the wall just above Richard’s head and shouting in time.

DAFFY (O.S.)
To. -

9. INT. HOTEL CORRIDOR. NIGHT.

Richard knocks sharply on the door of Daffy’s room.

The door is opened immediately by Daffy, looking even worse then before.
RICHARD
No, I don’t have anything to smoke.

Daffy stares at him for a moment. Recognition dawns.

DAFFY
You. You’re the guy that lent me the money.

RICHARD
Yeah, that’s right. Now could you be quiet so I can get some sleep.

DAFFY
Ten dollars. I’ll find a way to pay you back. How would you like to know about somewhere special? The perfect beach. Paradise. No one else knows about it. That’s got to be worth something. What do you say?

RICHARD
Look I don’t care about the money right now: I just want some sleep. So if you could be quiet -

DAFFY
Yea, OK. I will be, I will be, I promise.

RICHARD
Thanks. Richard turns away.

DAFFY
Richard -

He turns back.

DAFFY
(Continuing)
Been nice knowing you.

He sticks his hand out. Richard politely reciprocates.

RICHARD
Sure. They shake hands.
10. INT. EXT. RESTAURANT. DAY.

The restaurant fronts on to the street where a new day’s activity is beginning.

Richard watches this as he eats his breakfast. He notices Etienne and Francoise sit down at the next table.

RICHARD
Bonjour.

ETIENNE
Good morning.

FRANCOISE
Did you sleep well?

RICHARD
Not too bad.

FRANCOISE
I hope our noise did not keep you awake. Richard looks from one to the other.

RICHARD
The noise? Don’t worry. You’re on holiday.

ETIENNE
She means your neighbor. The Scotsman

RICHARD
Oh, that noise! Yes, he certainly did.

ETIENNE
We moved rooms because of him.

FRANCOISE
He tried to borrow money from us.

ETIENNE
What idiot would lend him money? It would disappear.

FRANCOISE
He said if we lent him money he would tell us about a secret beach.
ETIENNE
It’s on an island that no one get
to.

FRANCOISE
But he has been there, of course.

ETIENNE
It was ridiculous; all this at
tree o’clock in the morning.

RICHARD
It would be nice though, if there
was a place like that. You know,
that no one could get to.

ETIENNE
Of course, but look; all these
people. If that place existed,
they’d all be there.

11. INT. TRAVEL AGENT’S. DAY

On a large board are details, photographs and prices of
various standard excursions. A Thai TRAVEL AGENT reels them
off at great speed.

TRAVEL AGENT
Nakhon - Pathom - Phra Phatham Chedi
- Damnoen Sadual floating market -
eight hundred baht. Kanchanburi -
Erwan national Park Phrathat Cave,
Khamin Falls - six hundred
baht. Nam Tok, hellfire Pass, Three
Pagodas, Sai Yok National Park -
fifteen hundred baht. Bang Pa In
Royal Palace, Ayatthaya, Wat Phra
Manhatth, Wat Raburna - one
thousand baht. What do you want?

Richard studies the board but is not excited.

RICHARD
Twenty Marlboro light, please.

Instantly the Travel Agent produces the packet of cigarettes
from a shelf and lays them on the counter.
12. EXT. KHAO SAN ROAD. DAY.

Richard lights up and looks around.

He looks through the tapes at a stall.

13. INT. HOTEL CORRIDOR. DAY

Richard walks along the corridor towards his room, his new tape playing on his walkman.

On his door, a folded sheet of paper is attached with a pin. Richard lifts it off and unfolds it. It is a detailed and carefully drawn map of a cluster of islands. Some are named. One is unnamed. On it, some features are marked; hills, forest, river and a letter X. In the corner it reads "X = beach". Richard switches his Walkman off. He studies the map then walks to Daffy’s door and knocks. No reply. Richard twists the handle and pushes gently. The door opens.

14. INT DAFFY’S ROOM. DAY.

The room is dim, but even so the blood can be seen sprayed and smeared around the walls, sheets and floor.

There is no sign of Daffy. Richard treads carefully, avoiding the pools of blood on the floor. He reaches the other side of the room. There, wedged in the narrow gap between bed and wall, is Daffy’s corpse. His wrists have been cut. Richard studies the map again.

RICHARD (V.O.)
You hope and you dream, but you never believe that something’s going to happen for you, not like it does in the movies. And when it does, you sort of expect it to feel different. More visceral. More real. Like IMAX maybe. I was waiting for it to hit me, but it didn’t. And just for the record, I never did get my ten dollars back.

Richard switches his walkman back on.

15. INT. POLICE STATION. DAY.

In an office, two policemen, one in UNIFORM and the other a DETECTIVE, stand over Richard while he signs a statement.

RICHARD (V.O.)
The police didn’t want to waste any time on it. They were just pissed

(MORE)
RICHARD (V.O.) (cont’d)
off because he was traveling on a false passport, name of Mr Daffy Duck, birthplace Ruritania, which kind of fucked up all the paperwork. They pulled everyone in from the hotel, but all they wanted from me was a statement saying I found him and it looked like he cut his wrists. No problem.

The detective studies Richard’s passport.

DETECTIVE
What are you doing in Thailand?
Tourist?

RICHARD
Traveler.

DETECTIVE
You go to Patpong? See smoke from pussy, ping pong ball from pussy, razor blade from pussy; bird from pussy.

RICHARD
I don’t think so.

DETECTIVE
Why not? Thai girls best in the world. Thai food best in the world. Thai dope best in the world.

RICHARD
I wouldn’t know anything about that, sir.

16. INT. POLICE STATION CORRIDOR. DAY

The door of the office opens and Richard walks out.

Lined up in the corridor, slouching against the walls, are several other travelers from the hotel. At the front of the queue are Francoise and Etienne. The officer beckons Etienne into the office and closes the door. Richard and Francoise acknowledge each other with a smile.
17. INT. RICHARD’S HOTEL ROOM. DAY.

Richard is seated at the top of his bed, addressing his speech out of shot while he holds the map.

    RICHARD
    OK, this island may not actually exist. And even if it does, we might not be able to get there. But look at it like this: what else is there to do around here?

Richard is alone.

    RICHARD
    (continuing)
    So what do you think? Are you going to come or not. I’d be thrilled if you’d join me, you and your...you and your boyfriend.

18. INT. HOTEL CORRIDOR. DAY

Richard knocks on his neighbors’ door.

Etienne opens it.

    RICHARD
    Hi. You want to take a hike? I mean a trip. A journey. With your girlfriend and me. I mean the two of you, and me. It’s a secret island. Paradise. You know the kind of thing I’m talking about.

Francoise appears behind Etienne.

    FRANCOISE
    Hi.

    RICHARD
    Hi there. Here, take a look.

He shows Etienne the map.

    RICHARD
    (continuing)
    It’s a map. The dead guy left it for me; I think it’s the place he tried to sell you. It’s going to be just fucking great. You want to come? I’d be thrilled if...

Francoise and Etienne are looking at him.
RICHARD (V.O.)
I realized that I had absolutely no idea of how I was going to get there.

19. EXT. RAILWAY/THAI COUNTRYSIDE. NIGHT.
A train travels at night alongside fields.

20. INT. TRAIN. NIGHT
Richard is awake. Opposite him, Etienne and Francoise are slumped together in sleep.

RICHARD (V.O.)
Etienne, however, and I have to hand it to the guy, was fucking great. He organized the whole thing: tickets, timetables, best route, the whole damn trip.

21. EXT. SEA. DAY.
The bow of a passenger ferry crashes through a wave.

22. EXT. BOAT DAY.
The decks are crowded with travelers and their packs. Amongst them are Richard, Francoise, and Etienne. Maps and guidebooks are being studied by many. The noise of the engines and the wind deters conversation.

RICHARD (V.O.)
Thanks to him we hit the final stop on the tourist trail inside twenty-four hours, where, Etienne assured me, we would hire what he called a "local fisherman" to take us on the last stage of our journey.

23. INT EXT. TRUCK. DAY
Inside back of a covered, converted pick-up, four people are seated down each side, amongst them Richard, Francoise, and Etienne. Behind them as they bump along, can be seen the dusty red road bordered with dense green shrubs. The truck stops.
24. **EXT. ROAD. DAY.**

Richard unloads the final of the three rucksacks from the roof of the truck, passing it down to Etienne who stands at the back with Francoise. The truck pulls away, revealing as sign, "Seashell Bungalows".

25. **EXT. BUNGALOW. DAY.**

A simple wooden shack on stilts, one of several standing in a line at the edge of the beach. There is a small porch to the front.

26. **INT. BUNGALOW. DAY**

A spartan room: bed, mosquito nets, chair, cupboard, fan. Richard dumps his rucksack.

27. **EXT. SEA/BEACH. DAY.**

A long inflatable tube is towed past by a motorboat, its passengers whooping with delight. As it passes, Francoise is revealed, standing in the water, looking in towards the shore. She begins to walk in. On the beach there are sunbathers, games of beach volleyball, and vendors selling food and sunglasses.

RICHARD (V.O.)
This was just the kind of place I didn’t want to hang around. Not that it’s lacking in comfort. Quite the opposite. It’s got everything. Everything you could possibly need to make you feel at home. And what’s the point of that.

On the beach Francoise picks up a towel.

28. **EXT. BEACH RESTAURANT. DAY.**

The restaurant fronts on to the beach. At the back there is a bar. Richard sits alone at a table with a drink, watching the scene on the beach, including Francoise. Etienne pulls up a chair and sits down. Francoise will join them as the dialogue proceeds.

ETIENNE
It’s arranged. Tomorrow morning.
Eight hundred baht.

RICHARD
Nice work.
ETIENNE
There is one problem.

Etienne opens the map on the table.

ETIENNE
He will not take us to the island. It’s in the National Park and it is forbidden to go there. But we are allowed to travel to this one to stay for one night.

RICHARD
That’s the wrong one.

ETIENNE
I know that.

Francoise sits down with a drink.

RICHARD
So from there to there?

FRANCOISE
We swim.

RICHARD
Swim?

ETIENNE
We leave our rucksacks on this island and then we swim.

FRANCOISE
You can swim?

RICHARD
Yes, of course I can swim. How far do you think it is?

ETIENNE
One or two kilometers.

RICHARD
Oh. Great. Not far at all. I don’t like to be negative, but do you think we should let someone know where we’re going?

ETIENNE
Why?
RICHARD
We’re going to swim "one or two kilometers" across open sea, from one uninhabited island to another. Something goes wrong. What then?

FRANCOISE
Have you told someone?

RICHARD
No.

FRANCOISE
I think it’s a bad idea to tell anyone.

ETIENNE
Richard, it’s secret. That’s the whole point.

RICHARD
Yeah, OK. Forget it. We won’t tell anyone.

Richard picks up the map

29. EXT. BUNGALOW. DAY

Richard sits on his veranda, under cover. Beyond him is a tropical downpour. He hears two sets of footsteps rushing up the stairs of the next door bungalow. Two men, Americans, Zeph and Sammy, try to open their door but cannot.

ZEPH
Fuck, I knew we locked it. We should have left it unlocked.

Sammy addresses Richard

SAMMY
We lost our key

RICHARD
Where did you lose it?

ZEPH
On the beach. Or in the water.

SAMMY
The truth is we don’t know.
RICHARD
You try reception?

ZEPH
Closed. Back later. We hope.

RICHARD
Pretty annoying

SAMMY
It’s a disaster, to which there is only one sensible, considered, appropriate, and timely response.

30. EXT. BUNGALOW. NIGHT.

All three are stoned. A joint is passed around while Zeph sings badly.

ZEPH
I smoke two joints in the morning, and I smoke two joints at night, and I smoke two joints in the afternoon, and then I feel alright. I smoke two joints in time of peace, and two in time of war. I smoke two joints before I smoke two joints and then I smoke some more. I can’t remember the rest.

RICHARD
Perhaps you smoked too much dope.

ZEPH
Not possible

SAMMY
Do you know the Kentucky friend mouse story?

RICHARD
Woman bites chicken leg, turns out to be a mouse. Or a rat. It’s an urban myth.

SAMMY
Exactly. Always happened to someone else.

RICHARD
So?
SAMMY
So there’s an urban myth, well more of a rural myth, going around here at the moment. It’s about a beach.

RICHARD
Uh-huh.

ZEPH
Yea. This beach is perfect. It’s on an island, right, hidden from the sea. Imagine: pure white sand and enough dope to smoke all day every day for the rest of your life. Only a few know exactly where it is and they won’t tell anyone.

SAMMY
Of course no one’s actually ever met any of these people, only met someone who has. You know what I mean. It’s a Kentucky fried mouse.

RICHARD
I hadn’t heard that one before. But it’s good. It’s a good story.

A torch shines on them, jolting them into some sort of reaction and a woman’s voice calls out.

THAI WOMAN
Hey, you! I got your key!

31. INT. BUNGALOW. DAY

Richard’s rucksack is packed and by the door. Richard is sitting copying Daffy’s map on to another sheet of paper. He finishes and writes a note on the copy. He puts the original in his pack and lifts it.

32. EXT. BUNGALOW. DAY.

Richard hops over the fence to the veranda of Zeph and Sammy’s bungalow. He slips the folded copy under their door. He looks around to check that he has not been seen.

33. EXT. BEACH. DAY

Richard walks along a narrow wooden pontoon, his rucksack on his back. He stops about half way along at a small narrow wooden boat with an outboard motor. He looks down into it. Etienne and Francoise walk past him along the pontoon without stopping and disappear from view.
RICHARD (V.O.)
OK, let’s face it. There is no such thing as a local fisherman anymore. There really isn’t the demand for them. If you want to catch fish you put down a hundred kilometer drag net.

Richard walks away along the pontoon.

RICHARD (V.O.)
(continuing)
And if you want to go somewhere – you get a taxi.

34. EXT. SEA.. DAY.

Richard, Francoise and Etiene sit at the back of a small powerful motor launch which skims across the surface of the sea with great noise and speed.

35. EXT. BEACH. DAY.

The motor launch idles gently as it drifts into the shallows of a small deserted bay. Richard Francoise, and Etienne jump from the boat into the shallows.

36. EXT. BEACH. NIGHT.

As the sun sets they sit in silence, each shovelling down forkloads of noodles.

37. EXT. BEACH. NIGHT.

The only sounds are those of crickets and the waves gently breaking on the shore. Richard is lying asleep on the sand. He is woken by someone rummaging through the rucksack beside him. It is Francoise, removing clothes, books, souvenirs. Eventually she finds her camera, a mini-tripod and a cable-release. She places them on an unfolded T-shirt on the sand.

RICHARD
Francoise –

FRANCOISE
Sshh. Etienne will be angry if I wake him. He thinks I waste film taking photographs of the sky.

Richard wakes up and works out what she is doing.
RICHARD
I think so too.

FRANCOISE
One night I will get the perfect photograph.

She presses the cable release.

FRANCOISE
(continuing)
Un, deux, trois, quatre, cinq, six.

She lets the shutter close.

FRANCOISE
(continuing)
Take a look.

Richard leans over and squints down the viewfinder. The sky is framed. Francoise leans into the frame. Richard draws back.

RICHARD
You realize that in the eternity of space, there is a planet, just like this one, where you are photographing back towards us. You’re photographing yourself.

FRANCOISE
Incredible

RICHARD
There are infinite worlds out there, where anything that can happen does happen.

FRANCOISE
So on one you are rich, on another poor. On one you are a murderer, on another the victim.

RICHARD
Exactly

FRANCOISE
Richard, you know something –

She hands him the cable release while she adjusts the camera.
FRANCOISE
(continuing)
That is just the kind of pretentious bullshit that Englishmen and Americans always say to French girls so that they can sleep with them.

RICHARD
Sorry. I thought I was doing quite well.

FRANCOISE
It’s just the sky, Richard.

She presses his thumb down on the cable release, her hand around his.

FRANCOISE
(continuing)
Un, deux, trois, quatre, cinq, six, sept...

38. EXT. NIGHT. SKY.
Francoise voice fades away over an image of the night sky.
TIME LAPSE: THE SKY RAPIDLY CHANGES TO DAY.

RICHARD (V.O.)
When you develop an infatuation for someone, you always find a reason to believe that this is exactly the person for you. It doesn’t need to be a good reason, a bad one will do just as well. Taking photographs of the night sky, for example: in the long run that’s just the kind of dumb irritating habit that would cause you to split up. But at the time – it’s the charming eccentricity you’ve been searching for all these years.

39. EXT. BEACH. DAY.
From a different beach they look towards their target: the island. It is 1-2 kilometers away.

Richard, Etienne, and Francoise stand on the beach looking towards it. Each is in their swimwear and a T-shirt, and carries a plastic bag, inflated and tied, in which they carry their valuables and some rations.
ETIENNE
One kilometer

FRANCOISE
Two.

ETIENNE
Richard?

RICHARD
I don’t know – I’m American.

ETIENNE
So?

RICHARD
We think in miles, not kilometers.

ETIENNE
So how many miles do you think it is?

RICHARD
I have no idea but it looks like a long way.

FRANCOISE
Too far?

RICHARD
If it’s too far, then we’ll drown. But if we don’t try then we’ll never know.

Richard wades into the water.

RICHARD
So, let’s go.

RICHARD (V.O.)
You have to enjoy a moment like that. You just don’t know, you see; it may never happen again. Once more.

RICHARD
So, let’s go.

RICHARD (V.O.)
I am such a fucking hero. "Let’s go". I felt like I’d waited all my life just to say something like that. So I replayed it a couple of (MORE)
RICHARD (V.O.) (cont’d) times, taking it from different perspectives.

40. EXT. BEACH. DAY.
Multiple repeats of Richard’s moment from various perspectives and speeds.

RICHARD
So: let’s go.

RICHARD (V.O.)
You have to enjoy a moment like that. You just don’t know, you see: it may never happen again. Once more.

RICHARD
So: let’s go. He dives in and begins swimming.

41. EXT. SEA. DAY.
They are far out to sea now, several hundred meters from the shore.
Richard swims at the front, the other two about five meters behind.

RICHARD
Everyone ok?

ETIENNE
We’re ok.

RICHARD
I think we’re about half way.

A few strokes later.

ETIENNE
Richard – I saw a fin!

RICHARD
What!

ETIENNE
A fin!

They all stop and tread water.
RICHARD
A shark fin?

ETIENNE
I don’t know, just a fin. Over there. About a hundred meters.

RICHARD
Big?

ETIENNE.
Yes.

RICHARD
Well what the fuck do you expect me to do about it.

ETIENNE
Nothing. I just thought you ought to know.

RICHARD
Well to be honest, Etienne, I would rather have not known about it.

ETIENNE
I’m sorry.

RICHARD
A bit fucking late.

He starts swimming again. A few strokes later he hears a short sharp scream from Francoise.

ETIENNE
Francoise! Francoise!

Richard turns around. Francoise is gone. Her plastic bag bobs on the surface. Etienne is frantic, hysterical.

ETIENNE
(continuing)
She is gone!

RICHARD
What happened?

Etienne submerges briefly and resurfaces.

ETIENNE
She just went under the water. She was pulled under. Oh God, I don’t see her.
RICHARD
Was there a shark? Did you see a shark?

They both start looking down at their feet and circling frantically in the water.

ETIENNE
I don’t know! I don’t know! Oh God.

Suddenly Richard screams. Francoise surfaces, pulling up his ankle. She and Etienne laugh at Richard.

RICHARD
Very funny. You Europeans, you have such a playful sense of humor. No wonder your comedy has conquered the world.

He swims on.

ETIENNE
What about Moliere?

RICHARD
Fuck off.

He swims on without looking round.

42. EXT. BEACH. DAY.

One by one the three swimmers emerge from the sea and collapse on the beach. They are absolutely exhausted and lie there on the sand, unable to speak.

Eventually, they tear open their plastic bags, drink some water and eat some chocolate. Richard has a little water left in his bottle. He notices Francoise and Etienne eyeing it enviously. He holds the bottle out towards them, then snatches it back and swigs down the last of the water.

43. EXT. FOREST. DAY.

Richard, Francoise, and Etienne walk through the forest behind the beach.

43. EXT. FOREST. DAY

They scramble up a steep slope through dense foliage.

Richard, at the front, pauses to let the other two pass him, then he follows.
44. EXT. TOP OF SLOPE/CLEARING. DAY.

Richard reaches the top of the slope and follows the other two through a gap in the foliage.

He joins Etienne and Francoise who are standing in awe at the edge of a large clearing filled with cannabis plants.

ETIENNE

Nice Island.

They smile and examine the plants. Richard wanders a short distance away. Something glinting on the ground catches Richard’s eye. He leans down and picks it up. It is an empty brass cartridge from a rifle. Richard looks around. Just ahead he sees the remains of an extinguished campfire, and beyond that, protruding from the undergrowth, a pair of male legs and beyond them, the butt of a rifle. CLOSE IN on the nest in the undergrowth. The legs and gun belong to a Farmer. He is asleep. His physique is strong and his skin weathered. Richard turns back to Etienne and Francoise. They are still strolling amongst the plants. Richard begins to back away. The Farmer wakes. He lifts his gun and stands up to look out over the dope field.

44. EXT. FIELD. DAY.

There is no one there.

45. EXT. FIELD. DAY.

The farmer looks around, sees nobody. His attention is attracted by a whistle.

He looks over. A group of three more, similarly armed Farmers emerge from the forest at the other side. He waves at them. They beckon him across. He sets off through the field.

46. EXT. AMONG PLANTS. DAY.

The three intruders continue to crawl along the ground between the plants

Suddenly Richard stops. The farmer’s footsteps come closer. His feet pass in the gap between Richard and Francoise. He pauses. They lie frozen in place. He lights a cigarette and drops the match. He moves on. They breath again.
Richard, Etienne, and Francoise reach the far edge of the field and enter the forest again.

FRANCOISE
My God, what are we doing here?

ETIENNE
Shit. This was not on the map, Richard.

RICHARD
I didn’t draw the map, Etienne.

ETIENNE
It’s a fucking mess.

RICHARD
I didn’t force you to come, so don’t blame me.

FRANCOISE
We should go back. It’s too dangerous. We shouldn’t be here.

RICHARD

ETIENNE
Richard – she is frightened. So am I.

Richard looks at them. They await his lead.

RICHARD
Well, we’re not going back.

Richard smiles. The other two are still nervous.

RICHARD (V.O)
Once again, I think you’ll agree. A moment worth savoring.
51. EXT. FOREST. DAY.

They flit through a least dense forest, up a slope, looking carefully around as they go.

    RICHARD (V.O.)
    The most satisfying aspect, of course, was that Monseigneur Practical, Mr. Timetable, Mr I’ll-sort-it-out-with-a-local-fisherman, he turned out to be not so hot in your actual primordial fight or flight situation, your combat zone, where what it takes to stay alive is quick thinking and nerves of steel. I didn’t need to say anything. I knew it, and so did he.

They reach the top of the hill. Richard looks back. Down below they can see the dope fields. They continue

52. EXT. FOREST. DAY.

They are traveling downhill now, beside a stream. They stop to drink from it.

    ETIENNE
    If we follow this down, it should lead us all the way to the lagoon.

    RICHARD
    That’s right, all the way down.

    RICHARD (V. O.)
    He was right. All we had to do was follow the water and we’d be in paradise. Only It wasn’t going to be that easy.

53. EXT. WATERFALL. DAY.

Water thunders from a clifftop to a pool Etienne and Francoise are lying flat on a rock, peering over the edge of this high waterfall. It falls in a single giant step. On either side of the waterfall, cliffs curve away to form a massive circle enclosing the lagoon and an area of land covered in forest. Etienne crawls back a few paces to where Richard is sitting on a rock. Francoise continues to look over.

    ETIENNE
    Well, Richard, how are we going to get down?
RICHARD
Why are you asking me?

ETIENNE
Why shouldn’t I?

RICHARD
Because you can have an opinion too.

ETIENNE
I have an opinion.

RICHARD
OK, so let’s hear it.

FRANCOISE
We’ll jump.

RICHARD
Don’t be stupid. Etienne?

ETIENNE
We’ll climb down over there.

RICHARD
There?

ETIENNE
So, what do you think?

FRANCOISE
Listen to me – we can jump.

RICHARD
No, if we try to climb there we’ll all be killed. Over there looks better.

ETIENNE
Maybe we could make a rope out of some creepers.

RICHARD
Yes, or maybe we could build a hang glider and a giant staircase.

FRANCOISE
(Shouting)
Please!

They turn to her. She is standing with her back to the drop.
RICHARD
What?
She turns around.

ETIENNE
No!
She jumps. She falls towards and into the pool. Richard and Etienne scramble to the edge and peer over. She surfaces and waves. Richard and Etienne look at each other.

RICHARD
OK, so we’ll jump.

54. EXT. WATERFALL. DAY.

Richard and Etienne jump. They sink and then surface. All three are ecstatic and elated, charged with the excitement of the fall and the joy of a journey’s end. They exchange hugs and kisses. They become aware of a single person clapping slowly. They turn to see Keaty, a young Afro-Caribbean Londoner, standing a few paces away.

KEATY
Congratulation. It took me the best part of an hour to work up the balls to do that. Mind you, I was alone, so you have to make allowances.

They say nothing.

KEATY
(continuing)
I’m Keaty.

RICHARD
Are there many people here?

Keaty raises a hand to stop Richard’s question.

KEATY
The Q and A comes later. First of all, I think you’d better meet Sal.

55. INT. LONGHOUSE. DAY.

Sal, a woman in her early thirties, is seated on the floor opposite Richard, Francoise, and Etienne. Sal is studying Daffy’s map. She hands it back to Richard. Gathered around them are about twenty assorted inhabitants of various nationalities, all weathered travelers in their twenties or
thirties. The longhouse is single story building made from wood and bamboo lattice, about thirty meters long. It is divided up by low partitions into single or double sleeping areas, some of which are personalized, others not. There is also an open area where this action takes place.

RICHARD (V.O.)
At first they were more interested in the map than us. It seems that Daffy, the guy who drew it, he was a founding father, he discovered this places and set up the community five years ago. Then about one year ago he starts to get depressed, six months later he leaves and that’s the last they hear till we turn up.

RICHARD
He’s dead. He cut his wrists open in a hotel room on the Khao San Road. The police didn’t know what to do with the body. I guess they’ll incinerate him or something.

SAL
Do you think he gave a map like this to anyone else.

RICHARD
I don’t know. I don’t think so.

SAL
And you, have you told anyone or shown anyone this map?

ETIENNE
No.

FRANCOISE
No.

RICHARD
No.

SAL
Good.
56. EXT. ISLAND SCENES. DAY/NIGHT.

Commence a montage of various scenes of island life involving its citizens and the newcomers. The longhouse stands at one edge of a clearing, dominating it. Scattered around are several other smaller huts and a few tents. Other locations are the beach, the garden, and the forest. We see the inhabitants

* at work in the garden * in the lagoon * relaxing on the beach * around the fire at night

RICHARD (V.O.)
Now I’ve got to say that my first impressions were not favorable. Oh God, I thought, it’s a tribe of hippies. I thought we’d have to talk about our positive energies a lot, kiss the earth every morning and recycle our waste products by some unspeakable mechanism. Fortunately not. It really was some kind of a paradise. We grew some fruit and some dope. The farmers on the other side left us alone and we didn’t trespass on their turf.

57. INT. LONGHOUSE. DAY

Everyone, including Francoise, Etiennne and Richard is sitting around a big wooden table set for dinner. Two people are serving side dishes of vegetables and rice.

RICHARD (V.O.)
Sal was the leader but it wasn’t a big deal. There wasn’t any ideology or shit like that, it was just a beach resort for people who don’t like beach resorts.

One man begins drumming softly on the table with his hands. Another joins in, then another. Soon everyone is tapping out a rhythm, against the table or a bottle or a coconut shell, using their hands or a knife or chopsticks. This is intercut with the following scene to the point where the newcomers have joined in and it reaches a crescendo as the main dish—a massive complete swordfish, is served.
58. EXT. ISLAND SCENES. DAY.

Various characters are introduced in different locations; at work or at rest; speaking to Richard or (as if to him) to camera.

First the three Swedes.

   RICHARD (V.O.)
   There was the Swedes: Christo, Sten, and Karl.

   CHRISTO
   We like fishing

   KARL
   Fishing. Yeah.

   STEN
   Yeah.

   CHRISTO
   And in the winter we like skiing.

   KARL
   Yeah.

   STEN
   Yeah.

   CHRISTO
   But in Thailand – there is no skiing.

   RICHARD (V.O.)
   Then there were the Yugoslavian girls.

   SONJA
   We are from Sarajevo.

   MIRJANA
   Our hearts are full of loss

   RICHARD
   I’m sorry.

They start laughing at him

   SONJA
   It’s alright.
MIRJANA
We tell everyone that.

RICHARD (V.O.)
There was the Weathergirl.

WEATHERGIRL
I feel a tightness in my pelvis; it’s gonna rain.

Heavy rain falls.

RICHARD (V.O.)
And yes, unfortunately, there was a man with a guitar.

GUITAR MAN
(singing badly)
"Come as you are, as you were, and as I want you to be..."

RICHARD (V.O.)
The only person I didn’t like was Sal’s boyfriend, Bugs. He was one of those pricks who just won’t shut up about all the great things they’ve seen and done, all of which are just that little bit better, bigger, more dangerous, more extreme, more remote, more unusual, more this more that more fucking everything than anything you’ve ever done.

BUGS
We were in the dessert for three weeks. It’s forty-eight in the shade and there’s bugger all of that to speak of. We’re on one and half liters a day; it’s practically suicide. But every morning we’d look east and see the sunrise, and I’d thing, if I die today – it’s worth it.

RICHARD (V.O.)
The local diet was pretty good and most evenings we’d smoke some dope. Most afternoons too, as a matter of fact, but I had a personal rule never to smoke before lunch, although as time went on I allowed myself a certain number of – special occasions".
Richard smokes dope.

59. INT. LONGHOUSE. DAY.

The drumming reaches its crescendo and the swordfish is laid out.

    RICHARD (V.O.
This became our world. Pretty soon nothing else mattered anymore:
family, friend, future achievements - who cares. Back home was just
standing behind a counter all day wearing a stupid fucking hat
saying, "how can I help you sir, eat in or take away?" All gone, all
faded away. I settled in. I found my vocation.

60. EXT. BEACH. DAY.

Richard, Etienne, and Francoise are standing in waist-deep water. Each is holding a bamboo spear.

Their hair is longer and their tans deeper than when they arrived. They are watching Christo who stands a short distance away, spear poised for the kill while he talks through the process.

    CHRISTO
    OK. Now you stand still. You wait.
The fish come. You wait until the fish are still. They trust you. You wait.

His speech is hypnotic, calming. His students take in the view.

    CHRISTO
    (continuing)
And then-

He suddenly throws the spear into the water. He lifts it out triumphant.

    CHRISTO
    (continuing)
You kill

A dying fish wriggles on the end of the spear.
Richard, Etienne and Francoise wade apart a little and into deeper water. They wait and look.

61. EXT. UNDERWATER. DAY & EXT. SURFACE. DAY.

Their feet and legs are visible. At first nothing is happening, then a few fish swim into view.

Richard throws and misses. The other two throw and miss.

CHRISTO
No, no, no. Too fast. Slowly.

They pause Richard throws. He hauls his spear from the water.

RICHARD
Yo!

A decent sized fish wriggles on the end.

CHRISTO
You are a natural!

They all congratulate him. Richard raises the spear aloft.

RICHARD
And I say unto you: I shall provide.

62. EXT. CLEARING. DAY

A bamboo spear, loaded with fish like a giant kebab, is carried across the clearing towards the cooking area where the chef and his helpers are at work.

The spear is held by Richard who smiles as he deposits the fish on the broad wooden chopping surface.

RICHARD (V.O.)
That’s right, I had an aptitude, a hidden talent. All these years I’m good for nothing, turns out I’m a full-on old fashioned hunter fucking gatherer.
63. INT. LONGHOUSE. DAY

As Richard enters there are only a few people inside.

He walks to the partitioned area and looks for a packet of cigarettes among his possessions. Opposite to him, Keaty is lying down, reading the Bible.

KEATY
Ah, the hunter gatherer returns. Satisfied with a good day’s killing amongst the fruits of the sea?

RICHARD
That’s me: a good day’s killing.

KEATY
God has smiled on you.

RICHARD
He has?

KEATY
He has made you sharp of eye and swift of limb. In other words, you catch a lot of fish, you’ll be very popular around here.

RICHARD
Great.

KEATY
Don’t forget to thank Him, will you?

RICHARD
I’ll try.

KEATY
He’d appreciate that. Anyway, first day’s fishing, first day’s catch, you lot are just about ready to join the community.

RICHARD
I thought we already had.

KEATY
Not yet baptized, my son, not yet baptized.
64. EXT. CLEARING. NIGHT

A blade burns in the fire.

Keaty lifts the knife from the fire. The entire community is assembled, watching. He takes Etienne’s wrist.

RICHARD (V.O.)
Every society must have its rituals. They’re what binds you together, they tell you that you belong. Ours was simple. Last one to arrive tattoos the next.

KEATY
It hurts. OK?

Etienne nods. Keaty swiftly cuts the simple symbol just below Etienne’s shoulder and smears blue powder into the cut. Etienne winces. Keaty finishes and hands the knife to Etienne who heats the blade briefly in the fire before he turns to Francoise. He kisses her arm before he cuts. Francoise takes the knife. Richard offers his arm. She grips it tightly. She hesitates. He looks into her eyes. She cuts. He grimaces. She works on, holding his arm.

65. INT. LONGHOUSE. NIGHT.

A few candles still burn as people prepare to turn in for the night. Richard is lying in his sleeping area. He is watching Francoise.

She is standing, visible only from the waist up above a partition. She is inspecting her tattoo.

RICHARD (V.O.)
All the excitement of arrival had given me something to think about, but it wasn’t enough to displace my major preoccupation. You can go to the most beautiful place in the world, but the sunlight shall not bleach thy passion, nor the tide wash away thy desire.

A hand. Etienne’s appears from below, beckoning her down. She takes the hand. Just for a moment her eyes meet Richard’s and then she lowers herself towards the ground, disappearing from view. The last candle is extinguished.
66. EXT. BEACH. DAY.

A game of soccer is in progress, involving most of the population, men and woman.

Etienne is playing well. A few people, not involved in the game, are scattered along the beach, relaxing. Amongst these are Francoise and Richard, who is watching the game.

RICHARD
He’s good.

FRANCOISE
Who?

RICHARD
Etienne. He’s good at soccer.

FRANCOISE
Oh, I wouldn’t know.

RICHARD
You don’t like soccer?

FRANCOISE
No. It’s so boring.

RICHARD
Yea, but he is good. Look. Nearly scored.

FRANCOISE
Is that good or bad?

RICHARD
I think it’s good. Not that I think there’s anything good about being good at soccer. Anyone could do that. I could do it if I wanted to. I just don’t want to. That’s all.

She sits up.

FRANCOISE
Richard.

RICHARD
Yes?

FRANCOISE
What are you talking about?
RICHARD
I don’t know. Just conversation.

FRANCOISE
Do you have a girlfriend?

RICHARD
Here?

FRANCOISE
Anywhere

RICHARD
No. Why?

FRANCOISE
Just conversation.

RICHARD
I’m not jealous, if that’s what you’re thinking.

FRANCOISE
No, it’s what you are thinking. You are far from home. You meet a girl. It’s exciting, why not? You are attracted to her - it’s in your eyes. Perhaps in hers as well. So you think something might happen; it’s easy to believe, it’s exciting. But she has a boyfriend so you are jealous. Don’t worry. It’s natural. Now I have seen enough football. Shall we swim?

Richard is stunned.

RICHARD
So would I be wrong?

FRANCOISE
What?

RICHARD
If I thought something might happen - would I be wrong?

She touches him.

FRANCOISE
Richard, how would I know? I don’t know any more than you.
She walks away. Richard watches her go. He turns to the football. Etienne scores.

RICHARD (V.O.)
And that’s all it takes. Nothing more than a few words and the softest touch and your life is different, won’t ever be the same again. Man dies, leaves you the mystery map to the secret island: happens every day. But you get a smile from someone you want: well that’s special, that’s worth the journey.

67. INT. LONGHOUSE. NIGHT.

Richard is sitting in his bed. He is watching Francoise in conversation with Keaty across the other side of the room. During Richards (V.O.) their conversation ends and Keaty walks away, leaving Francoise momentarily alone. Most of the population is present in the room. Sal is reading.

RICHARD (V.O.)
I would have liked to have continued our discussion, to thrash out the details of our forthcoming affair, but every time I had the chance to catch her alone, something always got in the way.

Francoise is alone now. Richard is about to move across when the center of the room is occupied by commotion. At the heart of this are Bugs, and an Italian man, Gregorio. Bugs is holding a pair of pliers. Gregorio is in pain. Richard watches.

BUGS
I can deal with it!

GREGORIO
I don’t want you to deal with it.

BUGS
It won’t take a minute.

GREGORIO
No! Please, no! I must go to the mainland. Onlookers join in.

VARIOUS
No way/ You can’t go to the mainland/ No, etc.
GREGORIO

Sal!

Sal looks up for the first time.

SAL

Sorry, I wasn’t really tuned in.
You want to go to the mainland? To see a dentist, is that it?

GREGORIO

Yes.

Sal is casual but firm.

SAL

No. It’s out of the question.

She returns to the book. With help from two or three other people, Bugs drags Gregorio to the floor and rips out the offending tooth with a pair of pliers. Gregorio screams.

RICHARD (V.O.)

I was sort of disturbed by this, but really only by the method, by the way that Bugs handled it. But the guy couldn’t leave; I could see that. When you have something secret, everyone’s got to take responsibility to keep it that way.

Francoise has gone.

68. EXT. BEACH. DAY

A tropical lightening storm is in progress.

At the edge of the beach, Christo, Richard, Sten, and Karl are standing under the ineffectual shelter of a palm tree, each holding their spear. A short distance away, under another tree, sit Francoise and Etienne, hand in hand. They are all contemplating the sea and the sky. Christo has a swimming mask and a snorkel.

RICHARD (V.O.)

In any case, I was more concerned about the Francoise situation. After such a promising start, it just didn’t seem to be reaching its natural conclusion. In truth it was beginning to annoy me; I mean what’s the use of being in paradise if you can’t have whatever you (MORE)
RICHARD (V.O.) (cont’d)
want. Correct me if I’m wrong, but isn’t that the whole idea?

CHRISTO
The problem is seeing the fish. With the rain and the poor light, they are very difficult to catch. It could last for days. Sometimes when it rains, we get hungry.

RICHARD
Hey, Etienne, you going fishing?

ETIENNE
I don’t know, maybe if -

RICHARD

He takes the mask and snorkel from Christo and marches down towards the sea.

ETIENNE
Good luck

Richard looks back at them but says nothing. He pulls the mask on and resumes his march into the sea.

69. EXT. LAGOON. DAY. AND UNDERWATER. DAY.

Richard swims along near the sea-bed past rocks and coral but can see no fish.

He surfaces and swims further out. He hears shouts from the shore. He turns and treads water. The shouts from his colleagues are indistinct, carried away by the wind and the rain.

RICHARD
(Shouting)
I can’t hear.

He takes the mask off to clean the lens.

RICHARD
(Continuing)
And you can’t hear me.

He puts the mask back on and turns away from the shore. He freezes. There is a shark’s fin in the water, moving towards
him. He looks around. The shore seems far away. He starts swimming frantically towards it. The shark closes in. Richard submerges and turns to face the shark. The shark approaches head on. It is about five feet long with the appropriate teeth. Richard is terrified, convinced he is about to die. The shark swoops towards him at speed. It stops, its teeth centimeters from his mask. It pauses then flicks its tail and swims past Richard. He is astonished. It circles him and approaches again, pausing just in front. Tentatively, Richard raises a hand. The shark does not react. Richard pats it gently on its snout. It swims around him again. Richard sees small fish swimming around him. He spears one and holds it out on the tip of his spear. The shark snatches it off and repeats its circle but does not threaten Richard. He smiles. As it approaches again, he holds the spear in both hands and lowers it by his side. The shark bobs in front of him, curious and friendly. Richard’s arms begin their forward motion as his V.O. commences.

RICHARD (V.O.)
I ducked to one side, then to the other as it passed me. First on my left, then on my right.

70. INT. LONGHOUSE. NIGHT.

Grilled shark steaks have been passed around and eaten by all while Richard stands and relates his adventure. He cannot resist a glance at Francoise, who listens with rapt attention.

RICHARD (V.O.)
But it could see that I was getting tired, so I stood my ground as he swam in for his final attack.

71. EXT. UNDERWATER. DAY.

Continuing the shark scene.

The shark is bobbin in front of him, practically wagging its tail. Richard is smiling.

RICHARD (V.O.)
And at that instant, it was either the shark or me. The shark knew it, I knew it.

RICHARD (V.O.)
Nothing personal, of course. It's
the way of nature. But I swear that
in the last flicker of its dying
eyes there was a moment between us,
when it said -

72. INT. LONGHOUSE. NIGHT.
Richard continues his story.

RICHARD
"Hey Richard - enjoy your dinner."

There are cheers to the end of his story. Bugs waits until
these die down.

BUGS
Strange thing, killing a shark,
 isn't it?

RICHARD
Just a big fish, Bugs.

BUGS
Just a big fish? Maybe. Maybe when
it's still a baby and it hasn't
really learned to kill yet, then
maybe it's just a big fish. But
when it's a great white angry
mother with the taste of human
blood on its tongue, well then it's
a different story.

Richard yawns noisily. Some people laugh. He notice Bugs
scowling at him.

RICHARD
Sorry, Bugs. Is it just me or does
this wet weather make everybody
tired? Maybe we can hear your "very
different" and I'm sure "very
fascinating" story some other time.

There is a flurry of exaggerated yawning, sniggering,
extinguishing of candles and calls of "goodnight". Bugs does
not laugh. He stares at Richard. Richard is smiling as he
extinguishes the final candle.
A sunny day. A game of cricket, under the supervision of Keaty, is about to begin.

KEATY

At low tide, two sets of cricket stumps have been set up on the beach some twenty yards apart. The stumps and bats have been roughly hewn. At one end, Sten stands with a bat, ready to defend his stumps. At the other end stands Keaty, who is umpiring. Behind them, the bowler warms up, holding a small rubber ball. Among the ten fielders are Étienne and Francoise. Richard, the second batsman, walks toward Keaty, practicing with an air of exuberance.

KEATY
(Continuing)
We thank you Lord, for the twin pillars of civilization, Christianity and cricket, even when played by those of another faith., Amen. Ok, right arm over the wicket; first ball.

The bowler runs up and bowls. Sten hits the ball and it is fielded for no run at leaisurly pace by Étienne. Keaty and Richard watch.

KEATY
(Continuing)
You do realize that killing a defenseless shark won’t make any difference.

RICHARD
Difference to what?

KEATY
You and Francoise, that’s what.

RICHARD
Sorry Keaty, but I don’t know what you’re talking about.

KEATY
That is why you killed it, isn’t it? Ducked one way then the other! All to impress her, I suppose.

The second ball is bowled and fielded.
KEATY
(Continuing)
But you haven’t got a chance in hell. I’m not saying you won’t get a quick fumble in her knickers down the back of the longhouse but in the long run.

Third ball

RICHARD
I don’t need to discuss this with you.

KEATY
No ball!

RICHARD
Also, you’re wrong.

Third ball re-bowled and hit well.

KEATY
Four runs!

He turns back to Richard.

KEATY
(continuing)
Richard, you are a novelty act. He is the main attraction.

RICHARD
Thank you for your opinion, Father.

Fourth ball.

KEATY
I don’t mean to bring you down. I just wouldn’t want anyone to get hurt

RICHARD
If you don’t shut up, you’re the one that’s going to get hurt.

Silence

KEATY
One other thing.
RICHARD

What?

KEATY

He’s better looking than you.

RICHARD

Thanks.

Fifth ball bowled and hit. The batsmen both run, Richard and Sten exchanging places. Richard prepares to face the bowler

KEATY

Right arm over the wicket. One ball remaining.

The ball is bowled. Richard hits it in the air.

KEATY

Catch it! Catch it!

Etienne catches it. Keaty signals "out". Richard walks away from the wicket, past Keaty and the celebrating fielders, Francoise among them, who have gathered around Etienne.

74. EXT. BEACH. DAY.

Richard reaches the fringe of the beach where Sal is sitting alone, half watching the game.

SAL

Aren’t you going to stay and watch the game?

RICHARD

No. As a matter of fact, I’m going to go for a long walk.

SAL

Don’t forget about this evening. You wouldn’t want to miss it.

RICHARD

Why? What happens this evening? Another obscure English sport with which to humiliate the Americans?

SAL

It’s the anniversary, Richard.
75. EXT. CLEARING. NIGHT.

A pair of hands, Sten’s, tap loud and fast on a small drum.

The inhabitants are sitting in a group. They are all holding half coconut shells. Sonja walks along with a large clay bottle, filling each shell with a milky liquid. Sal is standing up. The drumming stops.

    SAL
    To the first six years.

They all drink. Richard cringes at the unpleasant taste. Beside him, Etienne proudly gulps down the whole drink. Sonja refills the cups, pouring freely.

    SAL
    (continuing)
    And looking forward to the next one.

They all drink again. Once again, Richard sips while Etienne empties his cup.

    RICHARD
    So who was actually the first here?

    SAL
    Well, technically, Daffy was the first person on the island.

    RICHARD
    So why did he leave?

There is an immediate silence.

    SAL
    What?

    RICHARD
    Why did Daffy leave? What made him unhappy?

The silence persists.

    RICHARD
    (continuing)
    Sorry. Have I broken a rule?

    SAL
    No, Richard, don’t worry. Daffy left because he felt that in coming to paradise we had inevitably destroyed it.
RICHARD
Because you built a shelter.

SAL
He was a purist.

MIRJANA
He was crazy.

There is a general murmur of agreement.

RICHARD
Must have been.

The atmosphere is still slightly awkward. Guitarman breaks the silence by plunging into a rendition of a popular favorite. Sonja refills the cups. Once again, Etienne tilts back his head and drinks.

76. INT. LONGHOUSE. NIGHT.

The longhouse is empty. Outside a different, slower tune is being played.

The door is kicked open. Richard struggles in, carrying Etienne draped over his shoulder. Francoise follows. Richard lets Etienne slide off onto his bed where he lies, inert and comatose.

FRANCOISE
Look at him. It’s disgraceful to drink so much.

RICHARD
I think he just got carried away with the excitement of the occasion.

FRANCOISE
Don’t make excuses for him. I’m so embarrassed.

RICHARD (V.O.)
Now, I thought, this is my moment. It’s now or never. Now or never. Now or -

RICHARD
Francoise -

FRANCOISE
Richard, would you like to go to the beach with me.
77. EXT BEACH. NIGHT.

Richard and Francoise walk down the shore to the moonlit sea.

Francoise wades in up to her thighs. Richard follows.

FRANCOISE
Do you like it here, Richard?

RICHARD
I love this island.

FRANCOISE
Do you think about home?

RICHARD
No.

FRANCOISE
Nor do I. Do you think that I ignore you?

RICHARD
Me? No.

FRANCOISE
It’s because I am with Etienne. It’s difficult to spend time with you.

RICHARD
I don’t suppose there’s any special reason that you should, spend time with me, that is.

FRANCOISE
Of course there is: I like you, a lot.

RICHARD
And have you mentioned this to Etienne.

FRANCOISE
No. It’s our secret.

They are very close now, looking into each others’ eyes. Suddenly Francoise looks away.
FRANCOISE
(continuing)
There!

RICHARD
What?

FRANCOISE
Look! The plankton. Shrimps. In the dark, when they are disturbed, they glow.

She dives in. He follows.

UNDERWATER. NIGHT.

Their faces, close together, are illuminated by the phosphorescent plankton.

78. EXT. BEACH. NIGHT.

They surface, kissing passionately.

79. EXT. CLEARING. DAY.

Under a shelter in the cooking area, the Chef walks up to two sacks of rice and slashes them open.

He picks out two clumps of green, rotten mush and holds them out towards Sal who stands nearby.

80. EXT. CLEARING. DAY

The inhabitants of the community are sprawled around the area, generally facing towards Sal who addresses them. Francoise is sitting with Etienne but turns to acknowledge Richard with a smile at some stage.

SAL
Alright, I’ve got some bad news. As some of you may have heard, a couple of sacks of rice have gone rotten. Now this is not a disaster -

VARIOUS
Oh, no.

SAL
Yes, that’s right: I need a volunteer to go to Ko Pha Ngan with me to buy some rice. So please don’t all volunteer at once.
There are no volunteers. Everyone avoids Sal’s eye.

SAL (continuing)
Keaty?

KEATY
I went two months ago.

SAL
And so did I. Anyone else?

Still no volunteers.

SAL (continuing)
Richard?

Richard has been scrutinizing Francoise’s back.

RICHARD
What?

SAL
What about you? Will you come to Ko Pha Ngan with me?

RICHARD
Sure. Yea. I’ll come with you.

SAL
Great.

She smiles at him.

81. INT. LONGHOUSE. DAY

Richard is sitting on his mat with a pencil and a piece of paper. A line of people wait to pass him some crumpled baht and their order.

Their recitals overlap.

MAN 1
Toothbrush, toothpaste, sixty cigarettes, a new hat, some elastoplast, a pair of swimming trunks, four bars of chocolate and some razors.

WOMAN 1
One hundred aspirin, one hundred paracetamol, six boxes of regular (MORE)
WOMAN 1 (cont’d)
tampons, toothpaste, soap and some shampoo.

MAN 2
Toothpaste, a ball of string, four double-A batteries, and twenty condoms. No, make it forty.

WOMAN 2
Six bars of chocolate, moisturizer, four boxes of tampons, assorted sixes, two bars of soap and some toothpaste.

MAN 3
One tin of beef curry.

WOMAN 3
A newspaper, some boiled sweets, shampoo and conditioner, two hundred cigarettes, a pair of plastic sandals, small, a new swimsuit, size ten, bright but no flowers, a plain T-shirt, a jar of Vegemite and three cigarette lighters.

The last to sit down opposite Richard is Bugs. He sits close, their knees almost touching. Richard is posed with his pen, ready to take note.

RICHARD
Anything I can do for you?

Bugs smiles. His right arm whips out and he grabs Richard by the testicles. Richard buckles forward in pain.

BUGS
Yeah. When you get to Ko Pha Ngan, keep your hands to yourself and your dick in your pants.

He releases Richard. Preplexed and in pain Richard watches Bugs walk away.

82. INT. LONGHOUSE. NIGHT.

Everyone is asleep. Track along past the sleeping forms to stop at Richard. The figure looking down at him is Sal.
83. EXT. CLEARING. DAWN.

Sal and Richard are walking away from the longhouse in the early morning light. Sal has a small parcel of cannabis wrapped up in a plastic bag.

RICHARD
Why are we leaving so early.

SAL
If you hang around, people take advantage of you, give you orders for all sorts of shit - clothes, condoms, Vegemite and God knows what else.

RICHARD
Right.

SAL
We go to Ko Pha Ngan, sell the dope, buy the rice, and come back. That’s all.

84. EXT. BEACH / WATER. DAY.

Sal walks into the water and begins swimming out towards the cliff. Richard watches then dives into the water.

85. EXT. LAGOON / CLIFFS. DAY.

Sal waits for Richard as he catches up with her at the base of the cliffs inside the lagoon.

RICHARD
Over?

SAL
Under.

RICHARD
Anything I should know?

SAL
Don’t breathe till you get to the other side.

Sal submerges. Richard watches her disappear into an underwater tunnel into the rock. He takes a deep breath.,

UNDERWATER. DAY.
Richard enters the tunnel, passing from the light into the dark. He enters near total darkness. Far ahead is a narrow point of dim light. He swims towards it.

86. INT CAVE. DAY.

Richard surfaces, breathing deeply. He is in a cave within the cliffs, from which a small entrance opens on to the sea beyond. Within the cave is a large flat rock and moored beside that is a small narrow boat with an outboard motor. The ceiling of the cave is high and opening into it is a chimney (which will be in use later). Additional light enters through this. As Richard surfaces, Sal is already in the boat.

SAL

Welcome to the garage.

She pulls the start cord. The small engine’s loud roar reverberates around the stone walls.

87. EXT. SEA / CLIFFS. DAY.

The small boat emerges from the cave on to the sea, Richard at the front and Sal at the helm.

88. EXT. BEACH. NIGHT.

By the light of the moon, they come to land on a deserted stretch of beach. Richard jumps into the shallows as Sal cuts the engine. Lights dance in the sky some distance away. Sal and Richard drag and shove the boat up the beach. The full moon shines brightly. The insistent beat of dance music is heard.

RICHARD (V.O.)
All the way I was sort of looking forward to the party, but when we actually got there -

89. EXT. BEACH RESORT. NIGHT.

The street is lined with bars each pumping out western music on its own sound system. Richard and Sal walk along the strip. They turn towards a bungalow complex. Sal is still carrying the parcel of dope.

RICHARD (V.O.)
- I couldn’t be bothered. It all seemed kind of trashy and out of place. This was why we kept the secret. If these assholes ever (MORE)
RICHARD (V.O.) (cont’d)
found out about our island they’d
take just one night to spoil it
forever.

90. EXT. BUNGALOWS RECEPTION. NIGHT.

The reception area is covered by an awning. An old warped
pool table stands in the center. Sal and the receptionist,
SUMET, greet each other and speak in Thai. There are no
subtitles but when they discuss the number of rooms they
indicate with their fingers: this is not seen by Richard.

SAL
Good evening.

SUMET
Good evening, how are you?

SAL
Very well, thank you.

SUMET
You brought something?

SAL
As always.

Sal puts the parcel on the desk. Sumet weighs it in her
hand.

SUMET
Good.

SAL
We’d like to stay one night.

SUMET
Two rooms?

SAL
One.

Sumet looks at Richard.

SUMET
A good choice. Young and strong.

She squeezes his arm and laughs.
SAL
She says she’s got two rooms. No problem.

RICHARD
Great.

91. INT. PHONE BOOTH. NIGHT.

Richard is in one of a line of booths in an international call office/general tourist store.

RICHARD
I don’t know. I just don’t know. Maybe this year, maybe not. I like it here. Things are different out here.

RICHARD (V.O.)
I phoned home and discovered that I couldn’t communicate. I realized that I was no longer the person they knew.

RICHARD
You don’t understand.

He hangs up. He steps out of the booth. On the other side of the store are racks of patterned shirts and hats. Richard walks across and stares just beyond them. He is looking in a mirror, at himself, tanned and weather-beaten.

92. INT. SUPERMARKET. NIGHT.

Richard browses, selecting the items on his list, then spending time choosing soap, eventually opting for a brand marked "Genuine French Soap".

RICHARD (V.O.)
In fact the more I thought about it the more I realized that none of this world made any sense to me. I’d left it behind. We all had, and in its place we’d found somewhere special, and we were determined to keep it that way.

He drops the "French" soap in his basket.
93. EXT. BEACH. NIGHT.

The music is far away now. Richard and Sal struggle along the deserted beach to their boat carrying a pallet laden with sacks of rice. They arrive and drop the pallet.

    RICHARD
    Now I understand why no one wants to come for the rice.

INT/ EXT. BAR. NIGHT.

The bar opens out to a street just back from the beach. It is busy. Sal and Richard stand at the bar with their drinks.

    SAL
    So how does it feel to be back in the world?

    RICHARD
    It’s not like I remembered it.

    SAL
    It gets worse every time.

A hand rests on Richard’s shoulder, gently pushing him aside to create space at the bar. It is Zeph.

    ZEPH
    Excuse me, please.

He does not see Richard’s face but concentrates on the barman. Richard recognizes him and conceals his face.

    ZEPH
    (continuing)
    Excuse me! Four beers please. Heineken.

The barman serves him. Sammy and two German girls stand behind Zeph. He passes the drink back to them and turns to speak. Richard and Sal listen in.

    ZEPH
    (Continuing)
    OK, where was I?

    SAMMY
    The beach.

    ZEPH
    Right, the beach: it’s on this secret island, in the middle of the
    (MORE)
national park where no one is allowed to go. It’s paradise.

GIRL 1
Sounds cool.

ZEPH
What’s even better is we got the map of how to get there.

GIRL 1
Can we see it?

SAMMY
Sure. Let’s go back to our place. We can smoke some dope, drink some beer, loosen off these tight clothes we’re wearing, then check out the map.

ZEPH
But hey it’s secret - if we show you the map, you have to come with us.

They laugh. Zeph and Sammy high-five each other.

ZEPH
(continuing)
Back in a minute. Just going to conduct a recon of the local sanitation facility.

Richard watches him leave the bar.

94. EXT. TOILET. NIGHT.

The toilet is a narrow concrete passage with a ditch along the bottom on one side. There is no roof but a single light above. Zeph is just finishing as he notices Richard.

ZEPH
Hey, Richard! I hardly fucking recognize you. Where have you been? The beach? Tell me – it’s paradise.

RICHARD
There is no beach.

ZEPH
What?
RICHARD
The map is wrong.

ZEPH
You’ve been?

RICHARD
No. it’s dangerous.

ZEPH
Danger - hey, you’re calling my middle name. What kind of danger?

RICHARD
Doesn’t matter.

ZEPH
I think you’re trying to put me off.

RICHARD
I’m just telling you, for your own good: stay away. Don’t go. Don’t even try. Just forget it.

ZEPH
We’ll do whatever we want.

He goes to leave. Richard places a hand on his chest. They stop for a moment. Zeph pushes the hand away.

ZEPH
(continuing)
Fuck you. Zeph walks past then turns back.

ZEPH
(continuing)
Stay away from the mushrooms, Richard, they make you paranoid.

95. EXT. BECH / STEPS. NIGHT.

Richard and Sal are climbing the steps towards the bungalow reception.

SAL
That idiot Daffy? What was he doing - handing out Xerox copies to every asshole in Thailand?
RICHARD
Yeah, it’s unbelievable.

SAL
Why? That’s all I want to know. Why?

RICHARD
I don’t know, Sal.

SAL
Pardon me for this, but thank Christ he’s dead.

96. EXT. BUNGALOWS RECEPTION. NIGHT.

Richard and Sal enter from the steps. Behind them the party is still in progress. Sal approaches the desk while Richard hangs back. She greets Sumet who hands over one key.

SAL
Bad news.

RICHARD
What?

SAL
She gave away your room. She thought we were - you know - together. Sorry.

RICHARD
Right. Great. Well I’ll go find somewhere else then. I’ll meet you back here in the morning.

SAL
Richard.

She shows him the key for the room. They look at each other.

SAL
(continuing)
I’m going to play a couple of games of pool with Sumet.

She throws the key. He catches.

SAL
(continuing)
Why don’t you go warm the bed?
97. INT. BUNGALOW. NIGHT.

The room is in darkness. Moonlight penetrates the threadbare
curtain. The bed is surrounded by a mosquito net. The music
from the beach party is audible. Just visible through the
net is the outline of two human forms entwined.

98. EXT. BUNGALOW. NIGHT.

Lizards scuttle across the small porch.

99. INT. BED. NIGHT.

Surrounded by a wall of mosquito net, Richard and Sal lie on
the bed. Sal lies on her side falling asleep. Richard is
awake.

    RICHARD
    Sal.

    SAL
    Uh-huh.

    RICHARD
    Can I ask you a question?

    SAL
    It was great.

    RICHARD
    No, it’s not that. I just wondered
about Bugs. And me.

Sal rouses herself.

    SAL
    OK, it’s like this. Bugs is my
boyfriend, my partner, and you,
you’re someone I just screwed. Is
that ok?

She turns on her side again.

    RICHARD
    That’s fine. That’s absolutely
fine.

    SAL
    Good, now get some sleep – I may
wish to have sex again before we
eat breakfast.
100. EXT. BEACH. DAY.

Richard and Sal push the boat into the water and away from the beach, jumping on board as they do so.

101. EXT. SEA/CLIFFS. DAY.

Richard and Sal approach the outer cliffs of the sea-wall in the boat. Richard looks up. Bugs is standing at the top of the cliff, directly above the cave.

102. INT CAVE. DAY.

The sacks of rice are now contained in a net being hauled upwards on a rope towards and into the chimney which rises out of the ceiling. Sal swims away into the tunnel.

103. EXT. CLIFF TOP. DAY.

Bugs and Keaty haul the rice up with the aid of a block and tackle.

104. INT. CAVE. DAY.

Richard is alone as he looks up the chimney and watches the cargo disappear the last few feet to the top of the cliff. As it reaches the top it is swung aside and Bugs looks down. Richard and Bugs stare at each other down the length of the chimney. Richard casually clutches his groin and thrusts once.

    RICHARD (V.O.)
    Screwing Sal was pretty good but
    screwing Bugs - that was even
    better.

105. INT. LONGHOUSE. NIGHT.

The longhouse is full of inhabitants. Richard walks the length of the hut like Santa Claus dispensing toiletries and other gifts as requested. He reaches Francoise alone at the end of the hut. He gives her the "French" soap.

    RICHARD
    For you.

    FRANCOISE
    I missed you.

    RICHARD
    I’m back.
FRANCOISE
What was it like?

RICHARD
The rice run? No problem.

FRANCOISE
I mean being with Sal?

RICHARD
Oh...fine. Listen, do you want to go to the beach?

FRANCOISE
I can’t. Meet me tomorrow morning. Ten o’clock at the waterfall.

She touches him as she walks away.

RICHARD (V.O.)
I didn’t’ feel as bad as I should have about all this. In fact I didn’t really feel bad at all. What happened on Ko Pha Ngan was different, it didn’t count.

106. EXT. FOREST/WATERFALL. DAY

Richard is on his way to the waterfall.

RICHARD (V.O.)
And I was glad to be back. Now I really did understand why no one wanted to go for the rice. Life here was so good that going back to the world we came from could only bring you down.

He reaches the area by the waterfall and stands waiting. He looks around for Francoise: no sign. He checks his watch: a few minutes to ten.

SAL (O.S.)
Hi there, Richard.

Richard turns to see Sal, who has appeared as though from nowhere.

RICHARD
Oh, Sal. Hi.
SAL
Hi? Is that all you can say? I thought we had a little more rapport than that.

RICHARD
I mean, hello, nice to see you. What brings you here.

SAL
I was looking for you.

RICHARD
Oh. Well, here I am.

SAL
I have to go somewhere. I’d like you to accompany me.

Richard checks his watch.

RICHARD
Right now? It’s not really all that convenient, Sal.

SAL
I’m sorry. Are you meeting someone?

RICHARD
Me? No.

SAL
You sure?

RICHARD
Yes.

SAL
Good. So, you can come with me.

(Unfortunately the copy of the script is now missing a page.)

SAL
If they reach the island, I want you to discourage them from getting any further.

RICHARD
"Discourage."
SAL
You’ll think of something, Richard.
I trust you.

Sal kisses him on the cheek and leaves. Richard watches her go.

RICHARD
Sal! How long do I - Sal!

She does not turn around. Richard turns back towards the other island. He focuses the binoculars.

111. EXT. BEACH. DAY.
The empty beach on the other island.

112. EXT. HILLTOP. DAY.
Richard is not pleased.

113. EXT. BEACH. NIGHT.
Richard and Francoise are sitting in the shadows.

RICHARD
She didn’t tell me how long I was supposed to wait or anything. You know what she’s like, she just gets you to do things.

FRANCOISE
What kind of things?

RICHARD
Just things, you know.

FRANCOISE
No, I don’t.

RICHARD
Hey, what’s wrong - I’m sorry I wasn’t there today. Is that it?

FRANCOISE
I think Sal is attracted to you.

RICHARD
No, I don’t think so.

FRANCOISE
On Ko Pha Ngan, did anything happen?
RICHARD
Happen? No, nothing.

FRANCOISE
You promise.

RICHARD
I promise.

FRANCOISE
Good.

They kiss.

RICHARD (V.O.)
Ok, so I lied. It just wasn’t the right time.

114. EXT. HILLTOP. DAY.

Richard sits at the lookout.

RICHARD (V.O.)
And the next day, we couldn’t meet up either. It was straight back up. Same scene again: no travelers, no boat, no action, nothing. Now I thought if this is going to be a regular situation, I’m going to have to start hiding from Sal so I don’t have to come up here. But a strange thing happened: I began to enjoy it. I looked forward to it, I started to explore.

115. EXT. HILL. DAY.

From a vantage point, Richard looks down on the lagoon, the beach, the forest, and the clearing. With the binoculars he can see the details of life in each of these areas.

116. EXT. ISLAND SCENES. DAY.

Through the binoculars, various characters are at work or at rest including Francoise, Etienne, Sal, Bugs, Keaty, etc.

RICHARD (V.O.)
And then I couldn’t understand why I’d never come up before. I got a whole new perspective. They were ants, or rats in an experiment, but up here I wasn’t part of it, I was free. I could do whatever I wanted.

(MORE)
RICHARD (V.O.) (cont’d)
This was my personal adventure
playground. There was even a bunch
of local bad guys I could fool
around with.

117. EXT. FOREST NEAR DOPE FIELD. DAY.

Looking through the trees, the four dope farmers (with their
guns) are visible about thirty meters away, relaxing and
playing cards. Richard appears in a tree, hiding from their
view, if they cared to look. He steals forward to another
tree. He watches them.

RICHARD (V.O.)
Pretty soon, I was starring in my
very own war movie. It was Vietnam
1968, or at least about as close to
it as I would ever get, considering
I was born in 1973. But I knew
exactly who I was: renegade special
forces officer on a solo mission,
search and destroy. I liked the
sound of it "he prefers to work
alone," they’d say, "he’s got the
stare."

The farmers are oblivious. Richard advances as far as he
dare; a few meters from them. He peers at them around the
edge of the tree. He notices that the one nearest has left a
knife on the ground. Richard lifts a stone and throws it
high in the air beyond the farmers. As it falls through the
trees to the forest floor the farmers are startled. They
stand and turn away towards the noise reaching for their
guns, cocking them, etc. The knife is taken by Richard. The
farmers see a bird fly from a tree. Satisfied, they give up
and return to their resting place. Richard steals away from
tree to tree. The farmer cannot understand where his knife
has gone.

118. EXT. FOREST. DAY

Richard sits in a hollow under a rough shelter he as made
from palm leaves. He is using the knife to gut a bird of
some sort which he then eats raw.

RICHARD (V.O.)
I hadn’t entirely forgotten my
purpose up here, but I wasn’t
worried about it. I mean I didn’t
want one of those bastards turning
up with my map sticking out of his
pocket, but if they did, it was
(MORE)
RICHARD (V.O.) (cont’d)

going to be a challenge. It was a mission, my mission, to defend our island.

119. EXT. HILLTOP. DAY.

Richard watches the empty beach.

RICHARD (V.O.)
The only hitch was - the enemy didn’t show up. Now it was probably a mistake, but I one day I brought Francoise up. I thought I’d show her around.

120. EXT. FOREST. DAY

Richard struggles through dense undergrowth, followed by Francoise.

RICHARD
Come on, just through here. Watch out for the thorns. Here: look.

Beneath a tree, a few rotting logs are topped off with palm leaves.

RICHARD
(continuing)
Well, what do you think?

FRANCOISE
What is it?

RICHARD
It’s a shelter. I built it. I thought we could move up here. Get away from it all.

FRANCOISE
We?

RICHARD
Yeah. You’ll need to tell Etienne, of course but -

FRANCOISE
Richard, it’s horrible.

RICHARD
Primitive, yes, but you have to accept some limitation when you go for seclusion like this.
FRANCOISE
And to eat?

RICHARD
Whatever I kill, we’ll eat.
Francoise laughs.

FRANCOISE
Enjoy yourself, Richard. I’ll see you later, back in civilizatin.

RICHARD
Do you want a mushroom?

FRANCOISE
What?

RICHARD
They grow here, all over the place. I picked some. Here.

Richard collects a handful from under the shelter. Francoise does not think this is funny.

FRANCOISE
No thanks.

RICHARD
Please yourself.

He swallows one. Francoise turns away. She struggles back through the undergrowth. Richard watches her. He swallows a handful of mushrooms.

121. EXT. FOREST. DAY.

Close up: a caterpillar crawls along a green leaf. Richard, his pupils dilated, is watching, transfixed. He holds the knife at the end of the leaf. The caterpillar crawls on to the blade. Richard sticks his tongue out and swivels the blade around. The caterpillar crawls on to his tongue. Richard gently closes his mouth. He swallows.

RICHARD (V.O.)
When you’re a highly trained combat machine, you can’t allow yourself to be distracted by minor problems in your personal life. And you can’t sit around, you have to stay active, otherwise your energy will dissipate. You have to feed the fear.
122. EXT. FOREST. NIGHT/DAWN.

Richard, his face disrupted by mud, sneaks towards the rough shelter of wooden planks and palm leaves under which the four farmers are sleeping.

123. INT. EXT. SHELTER. NIGHT/DAWN.

The shelter is several meters long but shallow and is open down the length of one side. This is the farmers’ home on the island. It contains a collection of tools, arms, crates, bedding, food, cigarettes, and bottles of cheap whiskey. Spaced out within the shelter, the four farmers are asleep on low pallets or mats on the ground, each with their gun by their side.

Richard enters the shelter and surveys the scene. He approaches the nearest farmer who lies asleep. He is wearing a bandana which has slipped half off in his sleep. Very slowly, Richard reaches down and lifts the farmer’s gun, a Kalashnikov-type assault rifle. Richard holds the weapon, becoming comfortable with it. He lifts the butt to his shoulder and squints down the sight. He closes in on the farmer, so close that the muzzle is almost tickling the farmer’s nose. In his sleep, the farmer swats at his nose as he might swat at a fly. Richard withdraws the gun a fraction. His finger strokes the trigger. He moves very carefully around the shelter, pointing the gun at each sleeping farmer and mouthing “bang” as he goes. He returns to the first farmer and kneels beside him. The farmer is on his side, facing away from Richard. He stirs in his sleep and wakes slightly. He reaches out behind him to feel for his gun. His hand feels the metal. He relaxes and closes his eyes again.

Behind him, Richard smiles and releases his own grip on the gun. Instead he lifts the bandana away from the farmer’s head and puts it on his own. Now he produces the knife from the back of his shorts. He kneels beside the farmer and holds the knife firmly. Abruptly he stabs it into the upright wooden plank behind the farmer’s head. The blade sinks deep into the wood.

124. EXT. WATERFALL. DAY.

Richard screams as he executes an exhibition dive from the top of the waterfall to the pool below.
125. EXT. BEACH. DAY.

There is no one on the beach apart from Richard. He walks to the water and dives in. He surfaces and faces the sun.

    RICHARD (V.O.)
    I was ecstatic. In a fair contest I had infiltrated their command and left my mark. I had fulfilled my potential as a warrior, a soldier, a killer on the loose. I could just imagine them trying to work how the missing knife got home.

Christo, Sten, and Karl appear walking down the beach with their fishing gear as Richard walks in from the water.

    RICHARD
    Hi, guys.

    CHRISTO
    Hello Richard.

    RICHARD (V.O.)
    I couldn’t wait to tell Francoise about it.

126. EXT. FOREST. DAY.

Richard’s face is slapped twice by Francoise’s hand. They are standing in a small clearing not far from the longhouse. Francoise raises her hand to slap him again. He retreats a fraction.

    RICHARD
    Do you want to calm down? I’m trying to tell you about something exciting. I’m trying to share it with you and all you can do is freak out because you don’t like where I want to live.

    FRANCOISE
    I don’t care about that.

    RICHARD
    No? Still pissed about the mushrooms. You know Francoise, sometimes you are so uptight.

    FRANCOISE
    You lied to me. About Sal.
Richard
Oh, that. She told you?

Françoise
She told everyone. She believes in openness and honesty, not like you.

Richard
Come on, you were two-timing Etienne.

Françoise
Because I liked you. I didn’t know you were going to screw Sal twenty-four hours later.

Richard
Well if you’re going to make such a big deal out of it –

Françoise
Bugs is going to kill you. And you know what – I don’t care.

She raises her hand and slaps him again. Richard does not flinch.

127. INT. LONGHOUSE. DAY.

Richard enters the longhouse. Inside are several people, including Bugs, sitting at the far end. When they see that it is Richard, all conversation stops. One by one at first, then en masse, everyone except Bugs leaves the longhouse, hurrying past Richard at the door. Richard and Bugs stare at each other down the length of the longhouse. Richard smiles. He repeats the gesture that he made when returning with the rice: he clutches his groin and thrusts towards Bugs. Bugs starts running towards Richard. Just as Bugs reaches him he takes evasive action, feinting to one side. Bugs, cursing, pursues Richard around the longhouse, each of them trampling over possessions and partitions. Bugs is bigger but Richard is too sly and nimble for him, taunting and mocking as he dodges around the narrow upright supports that run down the middle of the building. Eventually Bugs has Richard cornered. They face each other, crouched slightly, breathing heavily. From outside a loud, horrified screaming begins. It carries on and on.

Richard
Don’t you think we ought to go see what the problem is?

Bugs pauses for a moment. He glances towards the door for a fraction of a second. Richard slugs him in the jaw.
128. EXT. CLEARING. DAY.

Richard emerges from the longhouse, flexing the fingers of his punching hand. A crowd has gathered as he joins it. At the center are Karl, on his knees, wailing and shouting in Swedish, and Sten, who has been savaged by a shark and looks dead. Despite his appearance, Keaty and Gregorio are attempting to resuscitate him.

    RICHARD (V.O.)
    Poor Karl: he didn’t speak much English, but he only needed one word.

    KARL
    Shark! Shark!

    RICHARD (V.O.)
    They were trying to save Sten’s life although even as a novice in this field I could tell that just wasn’t going to happen.

Richard backs away.

129. EXT. BEACH. DAY.

Richard walks along the shore and begins to follow a bloodstained furrow in the sand.

    RICHARD (V.O.)
    The way I saw it, sharks live in the sea, so if you go swimming where they live, they might eat you. That’s what sharks are good at, that’s what they do. I could have explained this to Christo but I just knew he wouldn’t see it.

Richard is standing over Christo who is lying in agony on the sand.

    CHRISTO
    Richard! My foot. My foot! It’s so painful. My foot!

Richard looks at Christo’s right leg: it has been bitten off beneath the knee, leaving only a ragged bloody stump.

    RICHARD
    Yeah, your foot - it’s - pretty bad.

Christo clings to him.
CHRISTO
But it will be ok? Please Richard, when I get to the hospital?

RICHARD
Hospital?

CHRISTO
Tell me - it will be ok.

RICHARD
Yeah. Sure. Christo, it’ll be ok.

130. EXT. GRAVE SITE. DAY.

A freshly dug grave in sandy soil about 1.5 meters deep. The corpse (Sten) in a sleeping bag is slung into the grave, its feet protruding from the end. Immediately, the earth starts to be filled in from either side.

KEATY (O.S.)
We are gathered here today to pay our last respects to Sten. I couldn’t claim to know the bloke all that well but what I knew, I liked. He was a straightforward, easy to get along with, reliable sort of guy. He worked hard for the whole community - he even lost his life fishing for us.

Keaty is addressing the entire community beside the grave while earth is heaped on.

KEATY
He made an effort to join in whatever was going on. For example, he played cricket with an aptitude and enthusiasm that belied his Nordic origins, and I think we can see that as a symbolic of his place amongst us in a wider sense. Anyway, he wasn’t one for long speeches, and neither am I. May God take you soul, and you shall rest forever in peace mate. We’ll miss you.

Keaty holds back a tear as he throws a flower in the grave. Others throw flowers in. Bugs hammers a wooden cross into the ground behind the grave.
131. INT. LONGHOUSE. DAY.

Christo is being nursed by Etienne who is mopping his brow, trying to get him to drink etc. Several people are sitting around, inactive and silent. Christo moans. A couple of people get up and leave.

    RICHARD (V.O.)
    After the funeral we all tried to get back to normal, but it just didn’t seem right. After a while it became clear that the problem was Christo. You see, in a shark attack, or any other major tragedy I guess, the important thing is to get eaten and die, in which case there’s a funeral and someone makes a speech and everyone cries and says what a good guy you were, or: get better in which case everyone can forget about it. It’s the hanging around in between that really pisses people off.

132. EXT. FOREST. DAY.

Etienne is backing through the forest. Outraged.

    ETIENNE
    This is disgusting! You cannot do this! Take him back!

A party of stretcher bearers, including Bugs, Sal, and Keaty, carry Christo through the forest. Sal is carrying a small rolled up tent. Richard walks behind.

    SAL
    Ok, that’s far enough. They lower Christo to the ground.

    ETIENNE
    Take him back, you fucking animals!

Sal drops the tent at Etienne’s feet. The part walks away apart from Richard

    ETIENNE
    (continuing)
    Fucking bastards!
133. INT. SMALL TENT. DAY.

Christo, delirious, is being nursed by Etienne in the small tent, now situated in the middle of the forest. Richard is with him.

RICHARD
It’s not that they don’t care, Etienne, it’s just that they don’t care in the same way as you do. It’s a fine distinction, I know.

ETIENNE
I understand: they wish he was dead.

RICHARD
No! they’ve be equally happy if he recovered. They just want an outcome.

ETIENNE
He needs a doctor.

RICHARD
You worked in a hospital.

ETIENNE
For one month, as a cleaner, a domestic.

RICHARD
Well that’s one month longer than anyone else around here. Look, you’re doing your best for the guy. No one could ask for more. Everyone appreciates that.

ETIENNE
Look, Richard!

Etienne draws back the sheet covering Christo’s discolored stump. Richard recoils.

RICHARD
Jesus!

ETIENNE
It’s gangrene. It’s spreading. He needs an amputation.

Etienne produces a knife from his possessions.
RICHARD
You’re going to do it here?

ETIENNE
Where else?

RICHARD
OK! I’ll hold him still.

Etienne prepares to proceed, but at the last moment he cannot. He drops the knife Richard relaxes.

134. EXT. BEACH. DAY.

People are playing and relaxing on the beach and in the water, shouting and swimming.

   RICHARD (V.O.)
   It would be a lot easier to condemn our behavior if it hadn’t been so effective, but out of sight really was out of mind. The bad smell was gone - it was like we had amputated Christo from our community and after the operation was over, we felt a whole lot better.

UNDERWATER. DAY.

In water one meter deep, moving forward with a smooth side-to-side action, the POV of some underwater creature. Small fish scatter ahead of it. Suddenly a pair of legs come into view: they are Francoise’. Close right in on them at speed.

135. EXT. SEA. DAY.

Francoise screams as Richard surfaces beside her, laughing.

   FRANCOISE
   Richard!

   RICHARD
   Just when you thought it was safe to go back in the water.

   FRANCOISE
   That’s not funny.

   RICHARD
   Hey, relax, just a joke. What’s wrong with you?
FRANCOISE
No, what’s wrong with you? Why
didn’t you stop them moving
Christo?

RICHARD
Francoise I just thought we ought
to spend some time together. We
haven’t had a chance to talk, and
let’s face it, it’s going to be a
lot easier for us to do that if
Etienne isn’t hanging around the
longhouse.

FRANCOISE
I don’t believe it. You really
think it was alright to move him.

RICHARD
He was getting everyone down.

FRANCOISE
I don’t know what has happened to
you, Richard.

RICHARD
I like it here! That’s what
happened! So what’s the problem?

Francoise turns and walks away. Richard calls after her
sarcastically.

RICHARD
(continuing)
We do still have something going
don’t we? She does not reply.

RICHARD (V.O.)
So, it seemed that Francoise and I
were finished. Under other
circumstances I might have got
depressed about a thing like that,
but I had something else to occupy
my mind.

136. EXT. BEACH. DAY.

Seen through binoculars, Zeph walks along the beach on the
other island. He is carrying a large piece of driftwood. He
turns away from the water and walks up the beach towards the
line of palm trees. There he joins Sammy and the two German
girls who are constructing something from driftwood and
polystyrene floats.
137. EXT. CLEARING. NIGHT.

Richard is sitting with Sal.

    RICHARD
    They’re building a raft. It’s nearly finished.

    SAL
    When did they get there?

    RICHARD
    I don’t know. Sometime during all that shark shit.

    SAL
    Well you’ll have to stop them.

    RICHARD
    They won’t get beyond the DMZ.

    SAL
    The what?

    RICHARD
    The demilitarized zone, Sal.

    SAL
    Right. You call it what you want, Richard, just don’t let them get this far.

    RICHARD
    They won’t. Believe me.

    SAL
    This is a particularly bad time, with Christo lying in that tent, it wouldn’t look good if anyone arrived.

    RICHARD
    He’s still alive?

138. EXT. FOREST. DAWN.

In the small tent, a torch glows, outlining Etienne and Francoise over the prone form of Christo. Francoise emerges from the tent. Richard watches.
139. EXT. FOREST. DAWN

On the upper part of the island Richard ascends rapidly beside the stream.

140. EXT. HILLTOP. DAWN.

Richard surveys the beach on the other island.

141. EXT. BEACH. DAWN.

Through binoculars. Zeph, Sammy, and the German girls launch their raft. It floats. They climb on and begin paddling.

142. EXT. FOREST NEAR DOPE FIELD. DAY.

Richard flits through the trees until he can see the shore.

143. EXT. BEACH. DAY.

The travelers on their raft come ashore. They consult their map then move into the forest.

144. EXT. FOREST NEAR DOPE FIELD. DAY.

Richard watches them as they ascend the slope to the dope field. In the other direction, hidden from the travelers' perspective, he notices the four farmers sitting at their shelter eating breakfast.

145. EXT. FIELD. DAY.

The travelers, watched by Richard, reach the top of the slope and then the edge of the field. The farmers are nearby.

   RICHARD (V.O.)
   If I was going to warn them, then now was the time to do it. All I had to do was walk out and tell them not to make any noise I could lead them to safety. I could persuade them to go. I could threaten them. If the worst came to the worst, I could lead them to the camp and we could kick the shit out of them, then send them home. But I didn’t want to do any of those things. I wanted to see what would happen.

Zeph, Sammy, and the German girls are jubilant.
SAMMY
We are in dope heaven. There is no other explanation.

ZEPH
(singing)
I smoke two joints in the morning. I smoke two joints at night. I smoke two joints in the afternoon and then I feel alright. I smoke two joints in time of peace and two in time of war. I smoke two joints before I smoke two joints and then -

Zeph stops singing. He has seen the farmers, armed and watching him from a few meters away. Sammy and the others also notice, one by one. They too stand still, dumb and frightened.

ZEPH
Hi.

SAMMY
Shit.

ZEPH
We’re Americans. Tourists. But we will leave. We made a mistake. We go now. We take nothing.

Slowly, he begins to walk backwards, smiling reassuringly. The farmers say nothing but advance and outflank the travelers, herding them back into a huddle.

ZEPH
(continuing)
We go now. We leave in peace. Look we can pay. Here, American dollars. You can have them.

The farmers line up opposite them. All begin to plead desperately for their lives. One of the German girls suddenly breaks away and starts running in the direction of Richard’s hiding place. One of the guards shoots at her repeatedly, missing. The others start shooting at the remaining three, cutting them down in a hail of bullets. The German girl keeps on running, zigzagging as she goes. The farmers fire but miss. She reaches the place where Richard is hiding, couched down in the undergrowth. Startled by seeing him, she stops abruptly. Richard and the German girl stare into each other’s eyes for a moment. Suddenly her chest explodes forwards as a single bullet rips through from
her back. She falls to the ground. Richard is spattered in her blood. He sits motionless, staring at her corpse.

UNDERWATER. DAY.

In the pool at the base of the waterfall. It is empty. Richard appears, submerging at the speed from his jump. He sinks then floats slowly towards the surface, eyes open.

146. EXT. POOL. DAY.

Richard climbs from the pool.

    RICHARD (V.O.)
    So that was it. Now I knew exactly what would happen. I wouldn’t need to wonder about it any longer.

147. EXT. CLEARING. NIGHT.

Richard walks across the deserted clearing towards the light of the longhouse. Around him, a wind begins to blow.

148. INT. LOONGHOUSE. NIGHT.

The longhouse is full. Everyone is there, apart from Etienne and Francoise, engaged in quiet conversation. Richard is hardly noticed as he sits down. A few seconds later, Sal sits opposite him. She is absolutely matter of fact.

    SAL
    Well?

    RICHARD
    They’re dead.

    SAL
    All of them?

    RICHARD
    Yes, all of them. They disturbed the farmers.

    SAL
    Right.

    RICHARD
    I guess that means we don’t need to worry about them any more.

    SAL
    Yeah. The only problem we have left is Francoise and Etienne.
Richard realizes what she means.

RICHARD
You knew they’d be killed.

SAL
It’s not the first time.

RICHARD
And Daffy?

SAL
What?

RICHARD
Daffy. He saw it happen. Didn’t he?
Yea, he saw it happen. And now you
wanted me to see it happen.

SAL
Richard, if you’re going to live
here, you’ve got to get involved.

Richard’s knife (the stolen one) is lying beside him. Sal picks it up by the tip of the blade.

SAL
(continuing)
Francoise. And Etienne.

She slaps the knife into Richard’s hand. She stands up and walks away. Richard contemplates the knife.

149. EXT. CLEARING. NIGHT.

A storm is building up, scattering anything loose across the clearing.

150. INT. LONGHOUSE. NIGHT.

Most of the lights are out now. The wind is beginning to rattle the building. Richard lies awake.

RICHARD (V.O.)
I wasn’t thinking about what she asked me to do.
151. INT. HOTEL CORRIDOR. DAY.

Richard and Daffy shake hands.

   RICHARD (V.O.)
   I was trying to remember somewhere
   I used to call home, someone I used
   to be, but I couldn’t put a name to
   that place or a face to that person
   anymore - they got left behind in a
   hotel room in the Khao San Road
   along with a man who cut his
   wrists.

152. INT. DAFFY’S ROOM. DAY.

Richard steps carefully across the floor, avoiding the pools
of blood.

   RICHARD (V.O.)
   But at least I understood why he’d
done it.

153. EXT. CLEARING. NIGHT.

It is pouring rain and the storm grows stronger. Richard
appears alone in the clearing, the knife in his hand.
Thunder and lightening begin.

   RICHARD (V.O.)
   I still didn’t know what I was
   going to do when I got to them. You
   see, when you have blood on your
   hands, you ask yourself, what
difference will it make if you
spill some more? I had made a
sacrifice to keep the secret, and
now that sacrifice was the secret.

154. EXT. FOREST. NIGHT.

Richard approaches the faint glow of the small tent where
Francoise is nursing Christo. He is carrying the knife. He
crawls close up to the tent. Etienne is sleeping in the open
doorway.

155. INT. LONGHOUSE NIGHT.

Inside there is darkness while all are sleeping. The thunder
is directly overhead and the lightening flashes frequently.
Sonja stirs in her sleep. In a flash of lightening she
thinks she sees something. A whole series of flashes provide
a clearer view. At the end of her bed four corpses, Zeph,
Sammy, and the two German girls, hang upside down and bound together from the central beam in the roof of the building. Zeph appears to be staring at her, his hair trailing against her feet. She screams. More lightening illuminates the four armed Farmers.

156. EXT. FOREST. NIGHT.

Richard crawls towards the sleeping Etienne. Inside the tent, Francoise has her back to the entrance as she mops the brow of Christo, feverish and unconscious.

157. INT. LONGHOUSE. NIGHT.

The farmers have torches now. One of them is interrogating Sal angrily in Thai while the other inhabitants cower at gunpoint.

    FARMER
    You draw maps! You bring people here! Why?

    SAL
    No, we don’t. We bring no one.

    FARMER
    You are lying! You are bringing people here. Too many people!

He hits her with the rifle butt.

    SAL
    No, I promise, we keep it secret. We tell no one.

He hits her again.

    FARMER
    Then who drew this?

He holds out the map drawn by Richard.

158. EXT. FOREST. NIGHT.

Richard draws closer to Etienne. He reaches him, the knife poised in his hand.
159. INT. LONGHOUSE. NIGHT.

The four bodies hang from the roof. The farmers have gone. Sal lies injured on the floor. The inhabitants silently pass the map from one to the other. It reaches Bugs last. He studies it.

160. EXT. FOREST. NIGHT.

Richard’s bald is at Etienne’s throat. He opens his eyes, frozen with fear. Richard is aware of a gaze from another direction. Keeping the knife at Etienne’s throat, he turns to see that Francoise is looking at him. They stare at each other. Richard takes the knife away.

    RICHARD
    You have to leave. Do you understand? You have to leave right now. If you don’t they’ll kill you.

    ETIENNE
    What about Christo?

    RICHARD
    There is nothing more you can do. I’ll look after him.

    FRANCOISE
    Richard -

    RICHARD
    You don’t have time to talk about this. You have to go now.

Christo moans. Etienne looks at him.

    RICHARD
    (continuing)
    Leave him with me.

Etienne understands. He and Richard stare at each other.

161. EXT. FOREST. NIGHT.

Bugs runs through the forest, away from the lights of the clearing.
162. EXT. FOREST. NIGHT.
Francoise and Etienne flee through the forest towards the beach.

163. INT. SMALL TENT. NIGHT.
Richard studies Christo, illuminated by a torch. His breathing is labored and irregular. Richard reaches forward. He pinches Christo’s nose and covers his mouth. Christo’s body struggles briefly and goes still. Richard relaxes his grip. He switches off the torch.

164. EXT. LAGOON. NIGHT.
Richard swims out from the beach.

165. EXT. LAGOON/CLIFFS. NIGHT.
Richard swims out towards the cliff. He reaches the cliff and pauses, taking a deep breath before submerging towards the underwater tunnel.

166. INT. CAVE. NIGHT.
Moonlight reflects in through the chimney and the entrance. Etienne and Francoise are in the boat. Etienne is trying to start the boat. He sees the silhouette of a man surface and crawl onto the flat rock. Etienne steps off the boat onto the rock as the figure in the shadows approaches him.

ETIENNE
Richard, come one, get into the boat.

The man pulls Etienne forward and stabs him deep into his abdomen.

ETIENNE
(continuing)
Richard! It is Bugs.

BUGS
Richard can’t help you now, French boy.

Francoise screams. Bugs releases Etienne who falls helpless to his knees. Bugs turns his attention to Francoise. She pulls the start cord and the engine starts. Bugs holds one end of the mooring rope, pulling the boat towards him while Francoise tries to undo the other end.
Richard stands on the rock. Bugs turns towards him. He drops the rope and walks a couple of paces, then rushes him. Richard manages to avoid the blade. They fight. Bugs forces Richard on to the ground. He is about to stab Richard. Etienne appears behind Bugs, struggling on his feet, bleeding from his wound. He is holding a piece of rope. He slings it around Bug’s neck. Etienne’s eyes roll and his head lolls. He falls back into the water, pulling Bugs with him.

UNDERWATER. NIGHT.

Etienne and the struggling Bugs sink. Bugs cannot free himself, becoming only more entangled.

167. INT. CAVE. NIGHT

Richard lies on the flat rock. Francoise is in the boat. She switches off the engine.

UNDERWATER. NIGHT.

Etienne and Bugs lie at rest on the sea bed.

168. EXT. SEA. DAY.

A calm sunny day. Richard and Francoise are on the boat, drifting.

Richard (V.O.)

That was the worst thing: I didn’t even get to die. I had to live with myself.

169. INT. HOTEL ROOM. DAY.

In a typical Khao San Road hotel. The room is a mess. Richard disheveled and haggard is sitting at a small table, working with a pencil and a piece of paper.

Richard (V.O.)

I haven’t seen her since and I don’t suppose I ever will. I’ve been here six months now.
170. EXT. CLEARING. DAY.

The clearing is deserted and overgrown. The longhouse is derelict and overrun with creepers.

171. EXT. ISLAND. DAY.

From above in one rising shot, the beach, the lagoon, and the island.

    RICHARD (V.O.)
    Listening to all the people talk about where they’re going to go and how great it’s going to be, and I try to tell them: you can go too far, you can find out too much, but no one ever listens, no one ever listens. I guess there’s some things you just have to discover for yourself.

172. INT. HOTEL ROOM. DAY.

He finishes his work. It is a copy of The Map. He picks up a single tack.

173. INT. HOTEL CORRIDOR. DAY.

Richard pins the map to the door of an adjacent room. He walks back to the open door of his own room. He looks back once and closes the door. Close on The Map.