

Klong Toey
by
Alan Surrey

Alan Surrey
apsurrey@yahoo.com

FADE IN:

INT. PRISON CELL - DAY

A large COCKROACH scuttles along the floor and wriggles through a gap under the cell door.

SCRATCHED on the WALL - HELL. JOCK. 26/4/1998.

The cell is grim. A small bed covered with a dirty mattress...a plastic chair and table in one corner.

TITLE INSERT - BANGKOK, SEPTEMBER 2006.

PATRICK DOLAN (40s), sweating profusely, sitting on the floor with his back resting against the wall. He swats a mosquito on his arm and then another on his neck.

INT. BUDDHIST TEMPLE - NIGHT

A framed PHOTOGRAPH of a young, beautiful WOMAN (23). A NAME printed on card underneath READS - SUNISA CHAIPATANA.

The photograph is placed on a stand in front of a refrigerated, silver metal, CASKET covered with white, BLINKING lights, flowers and garlands.

The SOUND off screen of five Buddhist Monks CHANTING the *suad sop* - the Prayer for the Dead.

INT. INTERROGATION ROOM - DAY

A windowless, bleak room illuminated with NEON STRIP LIGHTS. Patrick seated at a wooden table - HANDCUFFED. He is soaked in sweat. Another chair under the table opposite. The room otherwise empty.

Captain CHAVALIT ANAND (late 30s) of the Royal Thai Police Force enters with Police Officer KRIT MEESANG (early 30s). Chavalit holds a plastic bottle of drinking water and a tin cup. Krit is carrying a cardboard box.

Chavalit sits opposite Patrick. He twists off the top of the bottle of water and fills the cup. He sips from the cup.

Krit places a TAPE RECORDER a LEGAL PAD, several PENCILS and a FILE from the box on the table and then stands with his back to the wall next to the door.

Chavalit begins to leaf through the file, glancing at crime scene PHOTOGRAPHS. Eventually, he switches ON the Tape Recorder.

(CONTINUED)

CONTINUED:

CHAVALIT

Please state your name.

PATRICK

Patrick, Dolan.

CHAVALIT

In case you didn't know her name, it was Sunisa Chaipatana. She was twenty three years old. - Do you have a taste for young woman Mr. Dolan?

Patrick...avoiding eye contact.

CHAVALIT (CONT'D)

Perhaps she was a too old for you?

Patrick staring at the tin cup of water. Chavalit takes a sip from the cup.

CHAVALIT (CONT'D)

The Bar Tender said you bought Miss Sunisa several drinks.

PATRICK

Yes.

CHAVALIT

You left the bar together?

PATRICK

Yes.

CHAVALIT

Where did you go?

PATRICK

I was hungry. We went out to eat then back to the hotel.

CHAVALIT

Did you discuss a price?

PATRICK

No.

CHAVALIT

You thought she was attracted to you?

PATRICK

No...I was going to give her some money...before she left.

CHAVALIT

You understood it was a business transaction?

(CONTINUED)

CONTINUED: (2)

PATRICK

Yes.

CHAVALIT

Are you aware prostitution is
illegal in Thailand?

Patrick shakes his head...No.

CHAVALIT (CONT'D)

Yes or no.

PATRICK

No.

CHAVALIT

Do you pay for sex with
prostitutes in the United States?

PATRICK

No.

CHAVALIT

Not even once? On a business trip
perhaps.

PATRICK

Never.

CHAVALIT

Is prostitution legal in your
country?

PATRICK

No...

CHAVALIT

Please speak clearly.

PATRICK

...it's illegal.

CHAVALIT

Why do you think it would be any
different in this country?

Patrick looking at the tape recorder.

CHAVALIT (CONT'D)

Why do you feel at liberty to
travel to a sovereign country and
break laws you would not break in
your own.

FADE TO BLACK.

(CONTINUED)

CONTINUED: (3)

TITLE INSERT - 2 WEEKS EARLIER

FADE IN:

INT. PATRICK'S HOUSE - EVENING

Patrick, his sons KINSLEY (6) and MAX (11) seated at the dinner table. Patrick's wife JENNIFER (40s) former Cheerleader and Prom Queen, joins them carrying a piping hot Casserole.

JENNIFER

Kinsley.

Jennifer, Kinsley and Max bow their heads and clasp their hands in prayer. Patrick helps himself to the Casserole.

KINSLEY

For what we are about to receive,
may the Lord make us truly
thankful.

INT. PATRICK'S HOUSE - LATER

Patrick sorting through HOUSEHOLD BILLS. Jennifer sipping wine as she browses a BROCHURE advertising BEACH RENTAL PROPERTIES.

JENNIFER

This one has four bedrooms. We
could invite Amanda and Sam down
for Labour Day Weekend.

PATRICK

We can't afford it.

Jennifer holding up brochure.

JENNIFER

What about this one?

INT. COMMUTER TRAIN - DAY

Patrick wearing a smart business suit, shirt and tie seated reading a NEWSPAPER. Early morning COMMUTERS with blank expressions, unseeing eyes, lost in private thoughts.

EXT. RAILWAY STATION - DAY

The Commuter Train arrives and stops at the station terminal. PASSENGERS emerge from the train and begin to walk towards the Platform exit.

EXT. OFFICE BUILDING - DAY

Patrick enters the ultra-modern, Corporate Office building.

INT. OFFICE BUILDING - DAY

Patrick walks through the empty Reception area. A corporate logotype READS - TRACE CORPORATION.

INT. OPEN PLAN OFFICE - DAY

A clock on the wall READS - 7:03 am. Patrick walks through the empty, Open Plan office space.

INSERT - OFFICE NAMEPLATE - PATRICK DOLAN, STRATEGIC PLANNING.

Patrick enters his office.

INT. PATRICK'S OFFICE - DAY

On the wall, a DIPLOMA for a CERTIFIED PUBLIC ACCOUNTANT and an M.A. in FINANCE. Patrick hangs his suit jacket behind the door, approaches his desk and notices his computer terminal is BOOTED-UP.

He checks the screen and then walks back to the office door.

OPEN PLAN OFFICE

LESTER MYLES (30s) African-American, approaches Patrick carrying a mug of coffee.

LESTER

Bright and early this morning?

PATRICK

Couldn't sleep. Some one been using my computer?

LESTER

Just got here buddy. Coffees fresh. Just made it.

Lester walks away and enters an office further down the corridor.

PATRICK'S OFFICE

Patrick returns to his computer. He puts on a pair of Designer SPECTACLES and checks the screen.

INSERT - COMPUTER SCREEN - The name of the file READS - THE TOP DRAWER. A FINANCIAL SPREADSHEET with numbered accounts. In the far right hand column - six figure US\$ amounts.

Patrick inserts a FLASH DRIVE into the USB port.

INSERT - COMPUTER SCREEN. An Icon READS - SAVING.

INT. OPEN PLAN OFFICE - DAY

Now crowded with office personnel. Patrick approaches a plush office door. Lester Myles exits and nods to Patrick.

INSERT OFFICE NAMEPLATE - JACK ELLIOT. PRESIDENT FINANCE. Patrick knocks and enters.

INT. JACK ELLIOT'S OFFICE - DAY

JACK ELLIOT (50s) seated at his desk. He glances up as Patrick enters then returns his attention to paperwork.

JACK

Patrick.

PATRICK

Jack. I think some one has been accessing Level Five through my computer.

Jack looks up.

PATRICK (CONT'D)

When I came in this morning there was a file on-screen.

JACK

So?

PATRICK

My computer is password protected and I don't have clearance for Level Five.

JACK

Probably the IT people running maintenance.

Patrick...expecting a more urgent response.

(CONTINUED)

CONTINUED:

JACK (CONT'D)

That it?

PATRICK

Yea. Thought you should know.

Jack returns his attention to paperwork. Patrick turns to leave.

JACK

Patrick.

Patrick turns to face Jack.

JACK (CONT'D)

Great job on the Warren Account.

PATRICK

Thanks.

FADE TO BLACK.

FADE IN:

INT. INTERROGATION ROOM - DAY

Patrick and Captain Chavalit - writing notes in a Legal Pad. Krit in the background.

CHAVALIT

How long have you been married?

PATRICK

Fourteen years.

CHAVALIT

Children?

PATRICK

Two sons.

CHAVALIT

Do you have normal sexual relations with your wife?

Patrick...what kind of a question is that.

PATRICK

Define normal.

CHAVALIT

Do you engage in aberrant sex?

PATRICK

None of your goddam business.

INT. PRISON CELL - DAY

The cell...stripped clean of furniture and bedding. Patrick pacing up and down the cell, his clothes soiled with sweat stains.

The cell door is UNLOCKED. A POLICE OFFICER places a tray containing a plate of rice, a bowl of soup and a tin cup of water on the floor, then exits.

SOUND of the KEY - locking the door.

Patrick gulps down the cup of water, stuffs rice into his mouth and begins to drink the soup. He suddenly GAGS and spits the contents of his mouth out on the floor. He bends down and picks up a LARGE INSECT.

INT. INTERROGATION ROOM - DAY

Patrick, Chavalit and Krit.

PATRICK

No.

CHAVALIT

Of course not. She is the mother of your children.

Patrick and Chavalit...facing off.

CHAVALIT (CONT'D)

But I suspect you would like to do to your wife what you did to Miss Sunisa. Correct?

FADE TO BLACK.

FADE IN:

EXT. SUBURBS TRAIN STATION - NIGHT

The train stops. Patrick and other PASSENGERS disembark.

EXT. PARKING LOT - NIGHT

Patrick unlocks his \$56,000 + car with a remote key.

INT. PATRICK'S MOVING CAR - NIGHT

Patrick SCANS the FM wavelength and tunes into a Jazz Station. The Dashboard Digital Clock READS - 20:15.

EXT. SUBURBIA - NIGHT

Patrick's car cruising through a plush suburb.

EXT. PATRICK'S HOUSE - NIGHT

Patrick's car turns into the driveway and parks next to another vehicle. The house - elegant - befitting his upper middle-class status.

INT. PATRICK'S HOUSE - NIGHT

Patrick enters. LAUGHTER from the living room. Jennifer approaches and kisses Patrick on the cheek.

JENNIFER

Amanda and Sam are here. Be nice.

INT. LIVING ROOM - NIGHT

Patrick...shuffling a PACK OF CARDS. He deals to Jennifer, AMANDA (late 30s), plain but well-groomed and her husband SAM (mid 40s) a Jock past his prime.

They are treading a well-worn path of opinion. The TONE calm, matter-of-fact. Half a bottle of wine and two beer cans on the table.

SAM

We made a decision based on the best information that was available.

PATRICK

Do you know how many billions of taxpayers dollars that cost?

SAM

We all have to share the burden.

PATRICK

Some more than others. When did we stop being the Good Guys?

AMANDA

You're such an idealist.

PATRICK

You make that sound like a viral infection.

(CONTINUED)

CONTINUED:

AMANDA

Grow up. The real world is not ideal.

DISSOLVE TO:

INT. LIVING ROOM - LATER

A bottle of wine and three beers later.

AMANDA

We believe that from the moment of conception...

PATRICK

Oh please.

AMANDA

...From the moment of conception...

PATRICK

You want to turn the clock back forty years.

SAM

Popular opinion changes. Look at Prohibition.

AMANDA

According to a Gallup Poll, people who considered themselves...

PATRICK

If you want to live in a Theocracy...

AMANDA

...Pro-Life...

PATRICK

...Move to Iran.

JENNIFER

Can we not talk about politics just for once, please.

PATRICK

Religion?

Jennifer flashes an 'End of conversation' look at Patrick. - End of conversation.

JENNIFER

Popcorn any one?

IN THE KITCHEN

Jennifer preparing microwave popcorn. Sam gets two beers from the fridge. He approaches Jennifer from behind and stands next to her. He runs his hand down her back...

SAM

You okay?

...and then caresses her ass. Jennifer...eyes watery. She smiles and removes Sam's hand from her rear-end.

BACK IN THE LIVING ROOM

Patrick and Sam watching sports on TV. Amanda and Jennifer seated at the table. They LAUGH at some shared intimacy.

One team SCORES. Sam CELEBRATES.

SAM

Want to pay me now or in ten seconds when he blows the whistle?

Patrick...life sucks.

INT. COMMUTER TRAIN - DAY

Patrick studying the 'Top Drawer' file on his Laptop.

INSERT - INTERNET WEB PAGES

1. Federal Authorities seize files. Shareholders call for Board's resignation as stock prices crash.

2. President Bush signs Corporate Corruption Bill.

3. ...no boardroom in America is above or beyond the law.

4. This law says to corporate accountants: the high standards of your profession will be enforced without exception; the auditors will be audited; the accountants will be held to account.

5. A PHOTOGRAPH of KOFI ANNAN, United Nations Secretary-General.

6. Corruption attacks the foundation of democratic institutions by distorting electoral processes, perverting the rule of law...

7. ...creating bureaucratic quagmires whose only reason for existence is the soliciting of bribes.

INT. OPEN PLAN OFFICE - DAY

Patrick walking purposely through the crowded office.

INT. LESTER MYLE'S OFFICE - DAY

Lester at his desk. A KNOCK on the door. Patrick enters.

LESTER

Patrick.

PATRICK

Who has access to Level Five on the server?

LESTER

Only the people with clearance know that. Why?

Patrick...uncertain whether to share his concerns...then deciding against it.

PATRICK

Nothing. It's not important.

EXT. O'CONNOR'S BAR - NIGHT

A neon sign READS - O'CONNOR'S. A FOUR LEAF CLOVER part of the design. Patrick approaches and enters the bar.

INT. O'CONNOR'S BAR - NIGHT

A Pool Game in progress. Customers dressed casually, contrasting with Patrick's suit and tie who is seated at the bar with long-time friend MARLEY HOYT (40s) sharp, Irish-American good looks. Works out.

Marley watching sports on TV located behind the bar. Patrick distracted.

A fight breaks out in the bar between two DRUNKS.

The BARMAN picks up a baseball bat, approaches the two antagonists and WHACKS them on the legs. The two drunks go down. The Barman grabs the two men and manhandles them towards the exit.

AT THE BAR.

PATRICK

Isn't that called disturbing the peace?

(CONTINUED)

CONTINUED:

MARLEY

Too much paperwork.
(looking at TV)
Cheer up for Christ's sake. Should
you even be here?

PATRICK

You never married.

Marley...a shake of the head.

MARLEY

How often are you getting laid old
buddy?

PATRICK

The usual.

MARLEY

What like Birthdays, 4th of July,
New Years Eve?

PATRICK

You left out Wedding Anniversary.

MARLEY

If you remember it.

Patrick...smiling.

MARLEY (CONT'D)

No wife, no kids and no debt. I
have a beer when I want, come and
go as I please, watch what ever I
want on TV and I get laid once a
week.

PATRICK

Who's the lucky girl?

MARLEY

Seventy five bucks, no flowers, no
mother-in-law and no bullshit at
Thanksgiving.

PATRICK

A Hooker?

MARLEY

(writing on napkin)
Here's the number, sweet kid.

PATRICK

Thanks, I got caught once.

(CONTINUED)

CONTINUED: (2)

MARLEY

And she forgave you. Yea right.
 (looking at TV)
 Your world is highly over rated.

INT. PATRICK'S HOUSE - DAY

Patrick...watching TV.

JENNIFER (O.S.)

Honey.

Jennifer appears at the door.

JENNIFER (CONT'D)

I'm meeting Monica at the Mall.
 Can you pick up the boys at three?

Patrick waves nonchalantly

Jennifer leaves.

INSERT - TV SCREEN - AUTHOR pitching HIS/HER latest book.

AUTHOR

...fifty per cent of all marriages
 end in divorce...

The Channel changes - INFO-COMMERCIAL

PRESENTER

...Isn't that right Selma?

SELMA with a Super-Glue smile.

SELMA

It sure is Bob.

The Channel changes - A THERAPIST - Intense.

THERAPIST

Forget about what they told when
 you were a child. There is no
 "Happy Ever After."

The Channel changes - AN EVANGELIST

EVANGELIST

...Praise Jesus...

The Channel changes. A PASTOR talking on a Chat Show.

PASTOR

...three people commit suicide
 every hour. We should all reflect
 upon why so many of us with so
 much, fear life more than death.

(CONTINUED)

CONTINUED:

The Channel changes - A 1940s BLACK AND WHITE MOVIE.

WOMAN

Can't we talk about something
else?

The TV is SWITCHED OFF. The screen goes dark leaving a
small point of light on the screen.

INT. LINGERIE SHOP - DAY

Jennifer and her friend MONICA (30s) attractive brunette,
laughing, looking at SEXY LINGERIE.

EXT. PLAYING FIELD - DAY

The Softball game is over. Patrick arrives in his car.
Max and Kinsley say goodbye to friends and enter the
vehicle.

INT. MOTEL ROOM - DAY

Jennifer undressing. She removes her wedding ring and
places it on the bedside table.

EXT. PIZZA HUT - DAY

Max knocks off Kinsley's Baseball Cap and runs into the
Pizza Hut chased by his brother. Patrick wearily follows.

INT. MOTEL ROOM - DAY

Jennifer...her head bent back over the edge of the bed,
eyes closed, mouth open in ecstasy. Her LOVER...unseen.

FADE TO BLACK.

FADE IN:

INT. INTERROGATION ROOM - DAY

Patrick, Chavalit and Krit.

CHAVALIT

Tell me what happened when you
went up to your hotel room?

PATRICK

We had a drink, a bath and then we
went to bed.

(CONTINUED)

CONTINUED:

CHAVALIT

What did you drink?

PATRICK

I think I had already had a couple
of beers so I drank Coke...

CHAVALIT

Then you went to bed?

PATRICK

Yes.

CHAVALIT

You both went to sleep?

PATRICK

Come on...you know what...

CHAVALIT

No I don't.

Patrick...can't believe it.

CHAVALIT (CONT'D)

Do you have a problem saying the
word sex Mr. Dolan?

PATRICK

Okay, I fucked her. Is that clear
enough for you?

FADE TO BLACK.

FADE IN:

INT. PATRICK'S OFFICE - DAY

Patrick working. A SECRETARY enters.

SECRETARY

Jack Elliot wants to see you.

PATRICK

Promotion or Pink Slip?

The Secretary...smiling.

INT. JACK ELLIOT'S OFFICE - DAYPatrick seated in front of Jack's desk. Jack busy with
papers.

(CONTINUED)

CONTINUED:

JACK

Dwight Shaw needs help closing out a deal...the position comes with a lucrative package...So, how does Bangkok sound?

Patrick...sounds great!

EXT. CITY STREET - DAY

Marley, dressed in POLICE UNIFORM leaning out the window of a POLICE PATROL CAR talking to Patrick.

MARLEY

You lucky son-of-a...

Patrick hands Marley the USB FLASH DRIVE.

PATRICK

Look after this for me.

MARLEY

Porno?

PATRICK

It's important.

MARLEY

Like Susie French in a Hot Tub with Yvette Lamour isn't?

PATRICK

Later.

INT. O'CONNOR'S BAR - NIGHT

Patrick and Marley at the bar.

MARLEY

The only reason my Old Man kept going back was so he could get some R and R over there.

Patrick...smiling.

MARLEY (CONT'D)

Dumb son-of-a-bitch. Survived three Tours of Duty and then...

FLASHBACK

INT. TRAILER - DAY

Marley's FATHER (30s), dressed in Full Military Uniform, a chest full of Medals and Ribbons. He checks his appearance in a tarnished mirror.

Satisfied, he sits at a table scattered with empty LIQUOR BOTTLES, an ASHTRAY overflowing with cigarette butts. He begins to load a REVOLVER with live ammunition.

EXT. TRAILER - DAY

The Trailer has seen better days...SOUND of a GUNSHOT!

END FLASHBACK

INT. O'CONNOR'S BAR - NIGHT

Marley...pensive. Eventually, he looks at Patrick.

MARLEY

Now is that Irish for you or what.

Smiles. Marley raises his glass.

MARLEY (CONT'D)

The women are going to eat you alive.

FADE TO BLACK.

FADE IN:

INT. INTERROGATION ROOM - DAY

Patrick, Chavalit and Krit.

CHAVALIT

Do you use narcotics Mr. Dolan?

PATRICK

No...I smoked a few joints when I was at college...Thai Sticks.

Chavalit places several small plastic bags containing WHITE POWDER and another plastic bag containing PILLS on the table.

CHAVALIT

Can you explain this?

PATRICK

What do you mean?

(CONTINUED)

CONTINUED:

CHAVALIT

They were found in your hotel room.

PATRICK

What is it?

CHAVALIT

Heroin and Ya Baa.

Patrick...nonplussed.

CHAVALIT (CONT'D)

Amphetamines. We call it Crazy Medicine.

PATRICK

I've never seen it before.

CHAVALIT

It was found in your suitcase.

PATRICK

Then some one put it there.

CHAVALIT

Can you explain how your fingerprints are on the packets?

Patrick...staring at the plastic bags...eventually.

PATRICK

No, I can't.

FADE TO BLACK.

FADE IN:

INT. AIRCRAFT - NIGHT

Patrick in the aisle seat looking at the FRONT PAGE of THAIRATH, a Thai daily newspaper.

SERIES OF STILL INSERTS

1. A YOUNG MAN laying on the road next to a Honda Moped, a pool of blood around a gunshot wound to the head. Police and onlookers stare at the prostrate figure.
2. A YOUNG WOMAN, tied to a tree. She has been beaten and stabbed. Police and onlookers stare at the dead woman.
3. A MAN and a WOMAN alongside the bodies of their two CHILDREN...SPLATTERED on a pavement. A murder-suicide. Police and onlookers stare at the broken bodies.

END INSERTS

(CONTINUED)

CONTINUED:

Seated next to Patrick, an ENGLISHMAN (60s). Next to him, a beautiful, young THAI WOMAN (20s).

ENGLISHMAN

Do you read Thai?

PATRICK

No...

ENGLISHMAN

It's a tonal language you know.
Bloody impossible for the western
tongue to master. And look see...
(pointing to
newspaper)
...no capital letters of full
stops.

DISSOLVE TO:

INT. AIRCRAFT - LATER

The Englishman...sipping gin and tonic, three sheets to the wind.

ENGLISHMAN

It's a corrupt, semi-feudal
backwater with satellite TV and
mobile phones. Some sound advice.
Don't criticize the King. Unless
your tired of living of course.

Patrick leans forward to look at the young woman. She turns and looks at Patrick. Her natural beauty and diminutive figure...breathtaking.

ENGLISHMAN (CONT'D)

The wife.

Patrick nods to the young woman.

PATRICK

Hi.

ENGLISHMAN

She can't speak a word of English.
Thailand was never part of the
Empire you know.

DISSOLVE TO:

EXT. RUNWAY - DAY

The SHADOW of an AIRCRAFT on the ground as it flies low overhead...then the AIRCRAFT as it lands on the runway.

INT. ARRIVALS TERMINAL - DAY

Patrick carrying luggage exits the Secure Area into the Arrivals Terminal.

DWIGHT SHAW (30s), Patrick's boss in Bangkok. Athletic, All-American. He waves at Patrick. Patrick approaches, they shake hands and head for the exit.

EXT. ARRIVALS TERMINAL - DAY

Patrick stashes luggage and his Laptop in the trunk of a BMW and enters the vehicle passenger side.

INT. MOVING BMW - DAY

Patrick...with a sense of excitement and curiosity when one arrives in an unfamiliar culture and country.

DWIGHT

How was the flight?

PATRICK

Half way across the Pacific I was ready to kill an English guy going on about the Empire.

DWIGHT

We'll get you checked into the hotel, get some rest. I'll give you a full briefing tomorrow. Good to have you as part of the team.

EXT. BANGKOK HOTEL - DAY

The BMW stops at the entrance of the hotel. Patrick and Dwight exit. Two smiling, FEMALE HOTEL EMPLOYEES, dressed in traditional Thai costume, *wai* (bow their heads, hands clasped in front of them) as they greet Patrick and Dwight.

FEMALE EMPLOYEES

Sawatdee ka

A uniformed MALE EMPLOYEE whisks Patrick and Dwight through the entrance followed by a BELL BOY carrying Patrick's luggage.

INT. BANGKOK HOTEL - DAY

Patrick looking back at the two female employees.

(CONTINUED)

CONTINUED:

PATRICK

Cute.

DWIGHT

You're going to like this city.
Anything you want, twenty-four,
seven.

PATRICK

Pizza Hut?

DWIGHT

Anything.

Patrick...impressed.

INT. HOTEL ROOM - DAY

Patrick exits bathroom wearing a towel wrapped around his waist. He walks to the window and opens the curtains. A Birds-Eye view of the vast metropolis of Bangkok. As far as the eye can see - concrete and highways punctuated by Tower Blocks.

He lays back on the bed and quickly falls asleep.

EXT. BANGKOK ROAD - NIGHT

THREE ON A MOTORBIKE - Driving, FAR (30). A tough-looking man wearing a Manchester United Football shirt.

SUNISA - the young woman we recognise from the photograph in the earlier scene. She is a Goddess dressed to impress.

And her cousin KOON (28), ex-military marksman wearing a Chelsea football shirt.

INT. HOTEL ROOM - NIGHT

Jet Lag...and Patrick is suddenly WIDE AWAKE!

INT. HOTEL BAR - NIGHT

A Clock READS - 9:35 p.m. Patrick nursing a drink at the bar. Sunisa sits close by.

The BAR TENDER (30s) serves her a Coke. Patrick notices Sunisa then returns to his thoughts. He Glances in the mirror behind the bar - Sunisa catches his eye and smiles. Patrick sips his drink.

Another look back in the mirror. Sunisa turns toward Patrick and again, the smile.

(CONTINUED)

CONTINUED:

Turning to Sunisa.

PATRICK

Hi.

The Goddess...demure.

SUNISA

(smiling)

Sawatdee ka.

EXT. RED LIGHT DISTRICT - NIGHT

Patrick and Sunisa exit a taxi. Sunisa takes a LEAFLET from a TOUT.

INSERT LEAFLET which READS - LIVE SEX SHOW - A grainy black and white photograph of 3 NUDE WOMEN on a stage.

INT. SEX CLUB - NIGHT

3 NUDE WOMEN on a small raised stage area. One WOMEN LICKS the top of a COKE BOTTLE seductively. She places the Coke Bottle between her legs.

ON THE AUDIENCE

The mixed gender AUDIENCE which includes Patrick and Sunisa RESPOND to the young woman on stage who removes the cap of the bottle of Coke with her vagina - Delight, shock, whistles, applause!

INT. HOTEL ROOM BATHROOM - NIGHT

Patrick and Sunisa taking a Bubble-Bath. Sunisa washes his chest and shoulders with a sponge.

INT. HOTEL ROOM BATHROOM - LATER

Patrick brushing his teeth.

IN THE HOTEL ROOM

Sunisa dressed in a wrap, pours a small quantity of a vial of WHITE POWDER into a bottle of Coke. She smiles and on impulse, adds a larger quantity.

INT. HOTEL ROOM - LATER

Sunisa laying on her stomach holding onto a white bed sheet. Patrick on top breathing heavily. Sunisa...eyes closed, mouth open, gasping with pleasure.

FADE TO BLACK.

FADE IN:

INT. INTERROGATION ROOM - DAY

Patrick, Chavalit and Krit. Chavalit makes the occasional note in a Legal Pad with a pencil.

CHAVALIT

How many times did you have sex with her?

PATRICK

I passed out, I can't remember.

CHAVALIT

Try.

PATRICK

Two, maybe three...

CHAVALIT

Her youth and beauty excited you?

PATRICK

Yes.

CHAVALIT

Louder please.

PATRICK

Yes.

CHAVALIT

Was she a willing participant?

PATRICK

Yes.

CHAVALIT

She agreed to everything you asked of her?

PATRICK

We didn't sit around and discuss the Karma Sutra for Christ's sake.

CHAVALIT

That's not what I asked.

(CONTINUED)

CONTINUED:

PATRICK

We spent the night together.
That's what consenting adults do.

CHAVALIT

Did she consent to sodomy?

Patrick...angry.

PATRICK

I've had enough of this bullshit.
When do I talk to a lawyer?

PAUSE...as Patrick and Chavalit face off.

CHAVALIT

You have been found in possession
of narcotics. That alone carries a
Life sentence.

Patrick...about to protest.

CHAVALIT (CONT'D)

And Sunisa died of internal
hemorrhaging. A bottle with your
fingerprints on it was removed
from her vagina.

Patrick...trapped.

CHAVALIT (CONT'D)

It had been used with such force,
that the neck of the bottle...
(snapping pencil)
Broke.

Patrick...life as he new it - over!

CHAVALIT (CONT'D)

I don't think a lawyer can help
you Mr. Dolan.

INT. CHAVALIT'S OFFICE - DAY

Chavalit and Officer Krit with a SUPERIOR OFFICER (50s).
Chavalit passes a BROWN MANILA FOLDER to his Superior
Officer.

CHAVALIT (SUBTITLE)

The Toxicology Report.

The Superior Officer flips through the Toxicology Report.

CHAVALIT (SUBTITLE) (CONT'D)

The fact that he was found
unconscious after the Tip-
Off...raises questions.

INT. BUDDHIST TEMPLE - DAY

Chavalit places a bunch of smoking INCENSE under the cremation chamber.

EXT. BUDDHIST TEMPLE - DAY

Smoke BELCHING from the crematorium chimney.

INT. PRISON CELL - NIGHT

Patrick curled up on the mattress. He SWATS a mosquito.

The cell door is UNLOCKED. The door rests slightly ajar. A thin line of light from the outside corridor shines on the cell wall.

Patrick turns over and looks towards the door. No one enters. He stands and slowly approaches the door. He opens the door and looks into the corridor.

IN THE CORRIDOR

He cautiously exits the cell. He looks up and down the corridor. To the left, a barred door which leads to the inner sanctum of the Police Station. To the right, at the end of the corridor, a reinforced heavy steel door - also AJAR.

Patrick turns right and moves towards the open steel door. As he approaches the door, the SOUND of a key turning in a lock behind him.

Eyes fixed firmly on the door in front, he quickens his pace, the outward calm giving way to rising panic. He pushes open the steel door and peers outside.

EXT. POLICE COMPOUND - NIGHT

A ten foot high, walled compound. Patrick exits, walks calmly at first, then runs towards the wall. On the run, he puts one foot on the wall and reaches for the top. He grabs the top of the wall and hauls himself over.

EXT. SIDE STREET - NIGHT

Patrick drops to the ground. He stays crouched down and checks in both directions. He stands and begins to walk towards a well lit, main street.

(CONTINUED)

CONTINUED:

Behind him, the SOUND of a CAR ENGINE as it TURNS OVER and then ROARS into life. The gloom of the side street is suddenly ILLUMINATED by the vehicle's headlights.

The car begins to travel quickly towards Patrick.

Patrick looks behind and begins to run.

As the car approaches, Patrick stops running and places his back flat against the wall. The vehicle brakes, fishtails and skids to a halt. The passenger door opens.

SAM

Get in. Quick.

Patrick scrambles into the passenger seat. The car takes off, wheels spinning dust and pebbles. The car brakes at the end of the side street and turns left.

INT. MOVING RENTAL CAR - NIGHT

Patrick and Sam.

PATRICK

What the hell are you doing here?

SAM

Great to see you too. What took you so long?

PATRICK

Excuse me for being a little paranoid.

Sam...pulling a face.

SAM

You need a bath.

EXT. BANGKOK ROAD - NIGHT

The Rental Car travelling through the neon illuminated streets.

INT. MOVING RENTAL CAR - NIGHT

Sam hands Patrick a bag of 'Dunkin Doughnuts.'

SAM

Here. We've got two hours to get to the airport.

PATRICK

There's a small problem with my passport Sherlock.

(CONTINUED)

CONTINUED:

Sam hands Patrick his passport and wallet.

PATRICK (CONT'D)
Just like that?

SAM
Ten thousand dollars compensation
to the girl's parents and a three
thousand dollar donation to the
Police Charity Fund.

PATRICK
And I'm free to leave?

SAM
You're free to escape.

EXT. BANGKOK ROAD - NIGHT

The Rental Car slows down and stops behind two lanes of
vehicles in what appears a typical Bangkok traffic jam.

INT. RENTAL CAR - NIGHT

Patrick and Sam...impatient.

SAM
Dammit.

PATRICK
What about Jennifer?

SAM
She's the reason I'm here.

Patrick...quizzical.

SAM (CONT'D)
Sold some stock you guys have been
holding onto...for a Rainy Day.

Patrick...wincing.

SAM (CONT'D)
It was either pay up or Bang Kwan
for Life...except you wouldn't
last two years in that place.

SOUND of HORNS as drivers become impatient at the delay.

EXT. POLICE ROAD BLOCK - NIGHT

POLICE - checking drivers IDs, shining flashlights into
drivers and passengers faces and checking trunks of
vehicles.

INT. RENTAL CAR - NIGHT

Sam gets out of the car and looks towards the front of the traffic jam.

Leaning back in...

SAM

Road Block.

PATRICK

Is she buying into any of this?

SAM

The evidence is convincing.

PATRICK

Come on...heroin, amphetamines?

SAM

Just be thankful there are still a few dishonest cops around.

EXT. POLICE ROAD BLOCK - NIGHT

Police Officers start to walk down the line of stationery vehicles - searching for something or someone.

EXT. RENTAL CAR - NIGHT

Sam walks forward to get a closer look at the Police Road Block ahead. The clock is ticking...they are going nowhere fast. Sam impatient.

Police Officers getting closer.

Sam returns to the stationery Rental Car. He opens the driver's door. The vehicle is empty...Patrick has vanished.

Sam...SLAMS the roof of the car.

EXT. NIGHT MARKET - NIGHT

T-SHIRTS on display. Printed on the front - AMAZING THAILAND.

Patrick shopping. He buys T-shirts, slacks and a Baseball Cap.

EXT. GUEST HOUSE - NIGHT

Patrick carrying a small Backpack approaches the low budget Guest House. He browses postcards on a revolving stand and then approaches the Reception Desk.

INT. GUEST HOUSE - NIGHT

Portraits of KING RAMA V and KING RAMA IX hanging above a Buddhist Shrine. A Money Tree on the counter (used for collecting funds for the local temple).

Patrick...copying details of his passport onto a GUEST REGISTRATION CARD. A map of Bangkok on the wall behind the Reception Desk. Patrick hands the registration card to the Thai RECEPTIONIST (40s) who in turn hands him a key.

INT. SHOWER ROOM - NIGHT

Patrick taking a shower.

INT. GUEST HOUSE - NIGHT

AT THE RECEPTION DESK - A uniformed POLICE OFFICER enters and exchanges greetings with the Receptionist. The Receptionist opens a drawer and hands the Policeman a stack of Guest Registration Cards.

EXT. MOTORBIKE RENTAL SHOP - DAY

Patrick puts on a Crash Helmet, mounts a 125cc Honda motorbike and joins busy traffic.

INT. RIVERSIDE RESTAURANT - DAY

Dwight Shaw, two Thai EXECUTIVES (30s) and two Thai WOMEN (20s) eating Thai delicacies. Dwight AD LIBS fluently in Thai. The group laugh.

Patrick sits down at the table opposite Dwight. The group fall SILENT.

PATRICK

You want to talk here or outside?

EXT. RIVERSIDE RESTAURANT - DAY

Patrick and Dwight.

(CONTINUED)

CONTINUED:

DWIGHT

It would be better for everyone if you go with the legal process.

PATRICK

Everyone's not looking at a Life sentence in Bang Kwan.

DWIGHT

You're a fugitive, you don't speak the language...

PATRICK

Are you familiar with a company file called 'The Top Drawer?'

DWIGHT

No, why?

PATRICK

Unaccounted for, six figure dollar amounts paid into numbered accounts.

Dwight...finding it hard to hide his amusement.

PATRICK (CONT'D)

The dates of the payments correlate with multi-million dollar contracts awarded.

DWIGHT

If I were familiar with such a file I would hardly say so. What you're talking about is...

PATRICK

Not what they taught you on the Harvard MBA programme.

DWIGHT

I think you're wrong but I'll look into it. Where can I reach you?

Patrick...yea right.

PATRICK

I'd appreciate that Dwight.

Patrick walks towards the parked Honda.

DWIGHT

This is a dangerous city.

Patrick kick-starts the Honda and drives off.

EXT. SHOPPING PLAZA - DAY

Sam stops two TOURISTS and shows them a photograph.

INSERT - PHOTOGRAPH of PATRICK.

SAM

Have you seen this guy? He's missing.

The tourists look at the photograph, shake their heads and continue into the Shopping Plaza.

INT. HOTEL KITCHEN - NIGHT

The Bar Tender who served Patrick and Sunisa...saying his farewells to KITCHEN STAFF as he walks towards the rear door exit.

EXT. BACK ALLEY - NIGHT

The Bar Tender exits the hotel rear entrance. Patrick steps out of the shadows.

PATRICK

Hey, remember me?

The Bar Tender calmly removes his Flip Flops and assumes a Muay Thai boxing stance.

Patrick...confused.

PATRICK (CONT'D)

You want to fight?

The Bar Tender delivers a lightning, powerful KICK to Patrick's rib cage.

PATRICK (CONT'D)

Aagh!

Patrick sinks to his knees...winded. The Bar Tender steps back into his Flip Flops and walks away down the alley towards a well-lit main street.

PATRICK (CONT'D)

Son-of-a-bitch. Hey you! Five hundred baht.

The Bar Tender stops in his tracks...Turns and walks back to Patrick. He crouches down...Thai style.

BAR TENDER

What for?

(CONTINUED)

CONTINUED:

PATRICK

Information.

BAR TENDER

One thousand.

Patrick removes a one thousand baht note from his wallet.

PATRICK

The girl, Sunisa. Who did she work for?

BAR TENDER

Two thousand.

Patrick removes another one thousand baht note from his wallet. The Bar Tender takes the money.

BAR TENDER (CONT'D)

Pat Pong.

He rises to his feet and helps Patrick to stand.

PATRICK

Where can I find him?

BAR TENDER

Taxi driver know.

The Bar Tender walks off down the alley.

Patrick...shaking his head.

EXT. TAXI RANK - NIGHT

Patrick opens the rear door of the first Taxi in line.

PATRICK

Pat Pong?

The taxi driver turns ON the METER. Patrick...nursing his rib cage gets in the rear of the taxi. The taxi pulls into traffic.

The Bar Tender close by...talking to Far and Koon dressed in their football shirts. He points at the departing taxi.

Far hands the Bar Tender a five hundred baht note. Far and Koon get on their motorbike and follow the taxi.

INT. MOVING TAXI - NIGHT

Patrick watching the neon-lit life of Bangkok pass by.

SERIES OF SHOTS

(CONTINUED)

CONTINUED:

1. Food being cooked to order on the pavement. A WOMAN (50s) peddling lottery tickets.
2. Two BACKPACKERS...reading a GUIDE BOOK. One points one way, the other points in the opposite direction.
3. An OLD MAN searching through the contents of a GARBAGE CAN.
4. A young Thai WOMAN wearing short, Shorts, High Heels and a revealing knock-off Designer T-shirt and Designer Shoulder Bag walking with a POODLE on a leash.
5. A PACK OF STRAY DOGS...some scratching, two others mating.

EXT. SILOM ROAD, PATPONG - NIGHT

The taxi swerves in front of another car and stops. Patrick exits and pays the driver.

Where?
PATRICK

Alai?
TAXI DRIVER ONE

Pat Pong?
PATRICK

Here...everywhere.
TAXI DRIVER ONE

Patrick looks at the brightly lit row of Go-GO Bars, street hustlers with leaflets and realizes Patpong is a place, not a person.

Patrick disappears in the crowd.

Far and Koon arrive on the motorbike...wearing full-face crash helmets.

INT. GO-GO BAR - NIGHT

A RAISED STAGE dominates the centre of the room. A bar around the base of the stage. Female BAR STAFF supervised by a tough-looking Thai-Chinese MANAGER (50s).

Ten young THAI WOMEN dance on stage dressed in skimpy outfits. There is little enthusiasm or exotic choreography - they are just going through the motions as they sway to THAI, CHA, CHA, CHA.

THAI EXECUTIVE types and *farang* (foreigners) seated at tables nursing drinks. Some alone, ogling the girls dancing, others being entertained by young women.

(CONTINUED)

CONTINUED:

Patrick enters. Several girls on stage smile and try to catch his attention. He sits at a table. A KATOEY (Ladyboy) arrives with a Drinks Menu.

LADYBOY

Sawatdee ka

PATRICK

Beer.

The Ladyboy writes down the order and returns to the bar. The MUSIC STOPS. Some dancers leave the stage and are replaced by others who have been lounging with customers.

A fair-skinned, THAI BEAUTY sits next to Patrick and puts her hand on his knee.

DANCER

Sawatdee ka. Where you come from?

PATRICK

America.

DANCER

What your name?

PATRICK

Patrick. And what is your name?

DANCER

Lap.

The Ladyboy arrives with Patrick's beer.

LAP

You buy me Lady Drink?

Patrick nods to the Ladyboy who petulantly returns to the bar.

LAP (CONT'D)

You have beautiful eyes.

She flashes a smile that would make a Priest go weak at the knees.

INT. GO-GO BAR - LATER

The Ladyboy places Patrick's third beer on the table.

PATRICK

You know her?

LAP

Chai. She good friend. Now she dead, go to the temple.

(CONTINUED)

CONTINUED:

The Ladyboy glances at Lap and leaves.

LAP (CONT'D)

She have one baby you know. Now
mother, father look after. Sad,
sad.

PATRICK

Did she work here?

LAP

Yes and everywhere. When boring
work other place. Get more money.

PATRICK

Who owns this place?

LAP

Big Policeman. You want to pay bar
fine? We got to hotel.

AT THE BAR

The Ladyboy talking to the Manager behind the bar. The
Manager...INFURIATED. He looks over at Lap.

BACK WITH PATRICK AND LAP

Lap looks at the Manager...understands she has crossed an
invisible line and gets up.

LAP

I have to dance.

Patrick looks over at the bar trying to figure out what
just happened.

Everyone at the bar preoccupied with business.

INT. GO-GO BAR - LATER

Lap...entertaining another customer. Patrick alone. Every
one is having fun except Patrick. The Dancers are keeping
their distance. Patrick signals the Ladyboy who ignores
him. It's as if he were invisible.

Patrick gets up to leave and is immediately presented
with his BAR BILL. He pays and begins to make his way
through the crowds to the exit.

INSERT - A female HAND presses a folded piece of PAPER
into Patrick's HAND.

Patrick calmly keeps moving through the crowd to the
exit.

EXT. SILOM ROAD, PATPONG - NIGHT

Patrick approaches a Tuk-Tuk and climbs in the back. He speaks to the driver who starts the vehicle and pulls into the busy night traffic.

INT. GUEST HOUSE - NIGHT

Patrick showing the Receptionist the piece of paper that was palmed-off.

PATRICK

What does this mean?

INSERT - PIECE OF PAPER which READS - KLONG TOEY in Thai script.

RECEPTIONIST

Klong Toey.

PATRICK

Is that a place or a person?

The Receptionist points to the south-west corner of the map of Bangkok on the wall.

RECEPTIONIST

Klong Toey.

INT. PIZZA HUT - NIGHT

Patrick studying a MAP OF BANGKOK...eating pizza.

INT. PARKED TAXI - DAY

Patrick enters and sits next to the driver. He points to a location on a map of Bangkok. Buddhist amulets and flower garlands hang over the rear-view mirror.

PATRICK

(pointing)

Here.

TAXI DRIVER TWO

Klong Toey?

The taxi driver looks at his wristwatch.

INT. MOVING TAXI - DAY

Patrick...next to the driver.

(CONTINUED)

CONTINUED:

TAXI DRIVER TWO
Who you like, Man U?

PATRICK
Sorry?

TAXI DRIVER TWO
Football. Who you like Man U or
Liverpool?

PATRICK
The New England Patriots.

EXT. RADCHADAM NERN ROAD - DAY

The taxi passes the Royal Palace, turns right onto Pin Krao Road past Thammasat University and crosses the Praya River via the Pin Krao Bridge. The taxi travels through the western part of the city and eventually stops at a traffic light at a busy intersection.

EXT. INTERSECTION - DAY

TRAFFIC LIGHT DIGITAL DISPLAY - which indicates the length of time until the light changes from red to green
READS - 15, then 14, then 13. (Seconds).

INT. TAXI - DAY

Patrick and the driver. Patrick touches the Buddhist Amulets. The Digital Display outside READS - 10 then 9.

PATRICK
What are these?

TAXI DRIVER TWO
For protection.

PATRICK
From what?

TAXI DRIVER TWO
Khun mai dee. Bad man.

EXT. INTERSECTION - DAY

A MOTORBIKE - the driver GUNNING the engine, drives slowly past the line of vehicles waiting at the red light. Far driving, Koon the pillion passenger. Both wearing full-face crash helmets - recognized by their favourite team shirts.

INT. TAXI - DAY

Patrick and the driver. The Digital Display READS - 5 then 4.

TAXI DRIVER TWO

But you have to be good for them to work.

EXT. INTERSECTION - DAY

The motorbike ACCELERATES. It ROARS past the line of stationery vehicles. As it passes the taxi with Patrick inside...Koon TURNS, aims a gun and FIRES TWICE.

The wind-screen of the taxi SHATTERS. The motorbike accelerates through the intersection.

INT. TAXI - DAY

Patrick...IN SHOCK, crouched down. He turns and looks at the driver. The taxi driver stares back with unseeing eyes. Blood trickles from a bullet hole in his forehead.

Patrick tries to open the passenger side door. It is wrenched open from the outside. Patrick is staring down the barrel of a .45 Smith & Western.

Police Captain Chavalit drags Patrick out of the taxi.

EXT. INTERSECTION - DAY

Chavalit hand-cuffs Patrick and manhandles him to his Police Pick-Up Truck. Chavalit puts Patrick into the passenger side and then enters the drivers side. The vehicle leaves...lights FLASHING.

EXT. HIGHWAY RAMP - DAY

The Police Pick-Up travels up the ramp and joins the Highway heading south.

INT. MOVING POLICE PICK-UP TRUCK - DAY

Patrick turns around. The skyline of Bangkok slipping away to the north-east of the moving vehicle.

PATRICK

Where are we going?

Chavalit looking straight ahead.

(CONTINUED)

CONTINUED:

CHAVALIT

You seem uneasy Mr. Dolan.

PATRICK

There's a dead guy back there. We don't see many of those in my line of work.

Chavalit smiles.

CHAVALIT

You were lucky...they rarely miss.

Patrick...realizing the bullet was meant for him.

EXT. BANGKOK ROAD - DAY

Far and Koon on the motorbike. They pull over and remove their crash helmets, look behind to check whether they are being followed and then ROAR off doing a WHEELIE.

INT. MOVING POLICE PICK-UP TRUCK - DAY

Patrick and Chavalit.

CHAVALIT

Thai food is considered some of the finest in the world, wouldn't you agree?

PATRICK

What?

CHAVALIT

Why would you come here and choose to eat in a Pizza Hut. I'm curious.

PATRICK

You've been following me.

CHAVALIT

Why does some one want to kill you Mr. Dolan?

PATRICK

You know what? I've had it with the questions. Find the nearest bank and I'll make another donation to the Police Charity Fund.

EXT. WASTE GROUND - DAY

Far and Koon on the motorbike. They negotiate the natural obstacles of the waste ground and pull out onto a small paved road. They accelerate, travel a short distance and stop outside a dilapidated, wooden SHOP HOUSE.

INT. SHOP HOUSE - DAY

A framed sepia PHOTOGRAPH of KING RAMA V. His piercing gaze appears to be following Far and Koon as they buy a bottle of Mekong Whisky, bottles of Soda Water and a bag of ice.

They pay the SHOP OWNER, a woman in her 60s. The woman notices the handle of a GUN tucked into Koon's waistband.

INT. MOVING POLICE PICK-UP TRUCK - DAY

Patrick and Chavalit.

CHAVALIT

Like everyone drawn to the big cities of the world, the girls come here looking for work, a better life.

Patrick...not interested.

CHAVALIT (CONT'D)

Some work as maids or cleaners for four or five thousand baht a month. Sometimes for families who treat them no better than slaves.

EXT. HIGHWAY - DAY

The Police Pick-Up travels under a HIGHWAY SIGN which READS - KLONG TOEY.

INT. MOVING POLICE PICK-UP TRUCK - DAY

Patrick...looking over his shoulder at the Highway sign.

CHAVALIT

Then there is the lure of new clothes, cosmetics, mobile phones, extra cash to support a child or aging parent...

PATRICK

This is beginning to sound expensive.

(CONTINUED)

CONTINUED:

CHAVALIT

...the dignity that comes with independence.

PATRICK

How much?

CHAVALIT

The young women you watched dancing last night do not have University degrees hanging on the wall, but they are not stupid...and neither am I.

PATRICK

What's your point?

CHAVALIT

We were tipped off about the narcotics in your room. The Toxicology Report raised questions.

PATRICK

I'm trying to find the answers.

CHAVALIT

And now some one has just tried to kill you. So much trouble in such a short space of time.

PATRICK

Amazing Thailand.

EXT. HIGHWAY - DAY

The Highway ends. The Police Pick-Up travels down the ramp and turns right at a traffic light past the main entrance of Bangkok's Sea Port, travels a short distance further and turns left into the notorious Klong Toey Slum.

EXT. KLONG TOEY SLUM - DAY

The Pick-Up parks. Chavalit and Patrick exit the vehicle. Chavalit removes his Police uniform shirt, revealing a white vest underneath and a gold chain with a Buddhist Amulet around his neck.

He throws the shirt into the vehicle. Chavalit picks up a BROWN MANILA file from inside the truck.

CHAVALIT

This could have prevented a successful prosecution.

(CONTINUED)

CONTINUED:

PATRICK

I'm free to leave?

CHAVALIT

Yes.

Chavalit unlocks the handcuffs on Patrick's wrists.

CHAVALIT (CONT'D)

Do you wish to be cremated here in Thailand or would you like your remains sent back to the United States for burial?

Patrick...would prefer other options.

EXT. SHOP HOUSE - DAY

A Police Pick-Up parks outside. Police Office Krit Meesang and another UNIFORMED OFFICER exit the vehicle. They are greeted by the old woman who served Far and Koon. She points to an unseen location further down the road.

EXT. KLONG TOEY SLUM - DAY

A ramshackle wooden house. A MAN (50s) and a WOMAN (45) under a canopy in front of the house. The woman is rocking a BABY in a canvas hammock. Another MAN, a carpenter, is hammering nails into a piece of wood siding.

Chavalit and Patrick arrive. Chavalit is carrying a pack of PAMPERS. The man and woman *wai* to Chavalit. Chavalit hands the Pampers to the man and then Chavalit and Patrick continue walking.

CHAVALIT

Sunisa's mother and father.

Chavalit leads Patrick through narrow alleyways with open sewers, the ramshackle dwellings barely six feet apart. They pass a group of MEN gambling...Chavalit ignores them. Then a teenage BOY and GIRL sniffing glue from plastic bags, a Cock Fight in progress, a WOMAN (30) feeding chickens...

CHAVALIT (CONT'D)

Her husband was beaten to death two months ago for a gold chain he wore around his neck.

Patrick...looking over his shoulder as they pass by.

(CONTINUED)

CONTINUED:

CHAVALIT (CONT'D)

It was fake, but he never told any one that.

PATRICK

I talked to the Barman at the hotel. I think he knows something.

CHAVALIT

Why do you think that?

PATRICK

I wanted to talk he wanted to fight.

CHAVALIT

You should tell people you are Canadian.

Patrick...smiling.

CHAVALIT (CONT'D)

Practically all relationships in this society are governed by *phue yai*, *phua noi*. Big person, little person. Privilege and patronage.

PATRICK

Godfathers?

CHAVALIT

Your Bar Tender receives compensation in exchange for information but he doesn't know 'the why' and he doesn't ask.

OPEN SPACE

Chavalit and Patrick emerge into an open space. Bamboo cages. Two MEN...binding the spurs of Fighting Cocks.

CHAVALIT

When you're a small fish in a big ocean, it helps to know a friendly shark.

PATRICK

Did Sunisa know one?

CHAVALIT

Yes me. That is why I take her loss personally.

They cross open ground, approach and enter the Roman Catholic Mercy Mission.

INT. MERCY MISSION - DAY

Patrick, Chavalit and FATHER JOE (60s), Irish, Roman Catholic Priest, in the hospital ward. A large Crucifix dominates the room. Fifteen beds occupied by MALE PATIENTS - afflicted with AIDS.

FATHER JOE

They come here to die. We do what we can to make their final days comfortable.

Patrick...shocked at the sight of the emaciated men, some with large boils on the upper half of their torsos.

They stop at the end of one bed. The PATIENT smiles weakly back at them.

FATHER JOE (CONT'D)

This is Tom. He's probably been infected for eight or nine years but didn't realize something was wrong until about six months ago.

They move on to the next bed.

FATHER JOE (CONT'D)

Fortunately the government didn't close it's eyes to the problem.

INT. MERCY MISSION RECEPTION - DAY

Patrick, Chavalit and Father Joe. Painting of MARY with the BABY JESUS and a large CROSS on the wall.

FATHER JOE

We get some overseas funding and your friend Captain Chavalit here, collects donations from local businesses.

Patrick glances at Chavalit.

FATHER JOE (CONT'D)

It all helps. Even though he doesn't believe in...

(glancing at cross)

God smiles down on him.

EXT. NOODLE SHOP - DAY

The Thai and Buddhist FLAGS fluttering in a light breeze. Patrick and Chavalit...drinking beer.

(CONTINUED)

CONTINUED:

CHAVALIT

Probably the reason you never discussed a price with Sunisa was because she had already been paid. Some one doesn't like you.

PATRICK

I think I know why.

EXT. LAMAI'S HOUSE - DAY

Patrick and Chavalit climb the wooden steps of a traditional Thai, wooden house on stilts.

Four Klong Toey RESIDENTS sit quietly on plastic chairs on the deck outside the main double-door entrance which is open. They wai to Chavalit who returns the greeting.

CHAVALIT

Where is this file now?

PATRICK

On my Laptop...which is...?

CHAVALIT

Safe.

They stop at the double-doors and look inside.

The main room is decorated with statues of the Buddha, a statue of Kuan-Yin, litho-prints of Chinese and Indian Gods. Incense BURNING.

Seated on the floor LAMAI (32), Thai-Chinese, petite figure, a natural beauty with a Zen quality. She is a Mordoo (gifted with psychic powers).

Seated opposite, a WOMAN (60s) listens as Lamai talks quietly while studying the palm of her hand.

CHAVALIT (CONT'D)

You can stay here. You'll be under her protection.

Chavalit's mobile rings. He answers and listens.

CHAVALIT (CONT'D)

Krap...krap...Sawatdee krap.

He turns off his mobile.

CHAVALIT (CONT'D)

I have to go.

EXT. KHO SAN ROAD - DAY

The renowned Backpackers area. Low Budget Guest Houses, food stalls, restaurants, bars and Traditional Thai Massage Parlours.

Sam exits a Guest House, walks a short distance and enters another.

INT. GUEST HOUSE TWO - DAY

Sam shows the photograph of Patrick to two BACKPACKERS.

SAM

Have you seen this guy? He's a friend of mine.

The two Backpackers study the photograph, shake their heads and hand it back to Sam.

INT. LAMAI'S HOUSE - DAY

Patrick on a wooden Day Bed reading a book. He puts the book down and watches Lamai.

A MAN (50s) seated opposite Lamai cuts a pack of cards three times.

INSERT - TAROT CARDS - Lamai expertly spreads the cards in a circle.

EXT. FAR'S HOUSE - DAY

Koon asleep in a hammock strung between two trees a short distance from the house.

Far asleep on a wooden platform outside the ramshackle wooden structure. A MANGY DOG lays on the deck close to Far. The dog suddenly ALERT...It scurries off with it's tail between it's legs.

FAR ASLEEP - A SMITH & WESTERN .45 appears and presses against his temple. Far wakes up and immediately FREEZES.

EXT. PADDY FIELD - DAY

Koon...RUNNING for his life. The SOUND of a GUNSHOT. The IMPACT of the .45 Round, BLASTS a young tree in half. Koon keeps running and disappears in tropical undergrowth.

EXT. FAR'S HOUSE - DAY

Far's wife NIM (late 20s) watches tearfully as Far is bundled into a Police vehicle. Standing next to her is her DAUGHTER (8) and her SON (5) who is holding a TOY GUN.

INT. LAMAI'S HOUSE - NIGHT

Patrick and Lamai seated opposite each other on the floor eating. Patrick with fried chicken in his hands. Lamai...dissecting her chicken with fork and spoon, her eyes cast down as she eats.

Patrick LICKS his fingers. Lamai stops eating and looks at Patrick.

PATRICK

What?

Lamai hands Patrick a strip of toilet tissue. Patrick uses the paper to wipe the grease from his fingers.

INT. LAMAI'S HOUSE - LATER

Patrick laying in bed under a mosquito net. He gently lifts one side of the net and peers at Lamai who sits in the Lotus position in front of her shrine in deep meditation.

INT. CHAVALIT'S OFFICE - NIGHT

Chavalit and Krit looking at Patrick's Laptop computer.

INT. STORAGE ROOM - NIGHT

Chavalit browsing a row of VIDEO CASSETTES stored on a shelf. The cassettes are marked on the edge - black felt pen on white labels. The writing in THAI SCRIPT.

Chavalit chooses one, walks to the door, turns off the light and leaves the room.

INT. INTERROGATION ROOM - NIGHT

Far...very scared, handcuffed, seated at the wooden table. Four POLICE OFFICERS stand at the four corners of the room facing the prisoner.

Chavalit enters with Krit. Chavalit is carrying a bottle of water and a tin cup.

(CONTINUED)

CONTINUED:

He sits opposite Far, pours water into a cup and takes a sip. He offers Far a cigarette which is accepted.

Krit lights the cigarette.

Far...hands shaking.

CHAVALIT (SUBTITLE)

Koon killed the wrong man.

Far...eyes cast down.

CHAVALIT (SUBTITLE) (CONT'D)

Your Boss will not be happy.

INT. FAR'S HOUSE - NIGHT

Far's wife Nim in bed under a mosquito net.

The SOUND of a YELP from a dog and then SILENCE.

Nim sits up, unnerved by the sound. She checks her two sleeping children who lay side-by-side next to her. She slips out of bed under the mosquito net.

She cautiously looks out of the wooden, shuttered window. She nervously moves to the front door and opens it. She switches on a light which ILLUMINATES the outside deck area.

EXT. FAR'S HOUSE - NIGHT

Nim steps out onto the deck and looks to the left and then the right. She suddenly notices the MANGY DOG laying on the deck with it's THROAT CUT. She slowly approaches the animal and is GRABBED from behind.

Her head is pulled back and a knife is pressed against her throat.

Her ASSAILANT is VIT (40s), a Thai Gangster, scary looking, as mean and vicious as they get in Thailand. He whispers in her ear.

VIT (SUBTITLE)

There is nowhere you can hide.
Tell your husband to keep his
mouth shut.

Vit pushes Nim to the floor, her face inches away from the dead dog.

VIT (SUBTITLE) (CONT'D)

Or I will do this to your
children.

(CONTINUED)

CONTINUED:

The RED GLOW of a cigarette in the shadows. PETCH (mid 30s), a Thai Gangster, dressed in a dark suit, white shirt and a tie loosened at the collar...steps into the light. He flicks the cigarette away, nods to Vit, turns and leaves followed by Vit.

Nim...sobbing on the floor.

INT. POLICE STATION - DAY

Far...in a large holding cell with bars that reach from the floor to the ceiling. Other PRISONERS lounge around. He moves to the bars. Nim, wearing a scarf around her neck, is searched by a POLICE OFFICER.

She approaches Far, tears streaming down her cheeks.

INT. LAMAI'S HOUSE - DAY

Patrick...wearing his Designer Spectacles checking the Documents Folder on his Laptop.

PATRICK

The Hard Drive's been wiped clean.

Chavalit inserts a CD-ROM in the CD-ROM drive. He accesses the contents of the CD-ROM and begins to wind through CCTV FOOTAGE.

INSERT LAPTOP SCREEN - INSIDE POLICE EVIDENCE ROOM

A CIVILIAN EMPLOYEE appears carrying Patrick's Laptop. He opens a cage door and passes the Laptop to a THAI MAN (40s). The man hands the Employee a wad of cash.

The screen FREEZES

CHAVALIT

Do you know who that is?

PATRICK

Never seen him before.

Chavalit FAST FORWARDS the tape and then presses PLAY.

INSERT LAPTOP SCREEN - INSIDE POLICE EVIDENCE ROOM

The Thai man appears to be having a problem with the computer. He turns around and talks to an unseen accomplice. He is pushed aside by...Dwight Shaw.

The screen FREEZES.

CHAVALIT

What about him?

(CONTINUED)

CONTINUED:

PATRICK
The Head of Trace Corporation in
Bangkok, Dwight Shaw.

INT. INTERNET CAFE - DAY

Patrick in a PHONE BOOTH dialing an International call.

INT. MARLEY'S HOUSE - NIGHT

A Pool Table, an old 50s style Juke Box, Hunting Rifles,
a fake Deer's head with giant antlers, a framed poster of
a Super Model.

Marley lounging on a luxurious, leather Easy Chair with a
beer in one hand and a TV remote in the other watching a
large Flat-Screen TV...with Surround Sound. The phone
RINGS.

Marley picks up.

MARLEY

Yea.

PATRICK (O.S.)

It's Patrick.

MARLEY

Hey old buddy. Are you having fun
yet?

PATRICK (O.S.)

This is your kind of city but your
Old Man left out a few details.

MARLEY

Sorry, I should have mentioned it.
You fuck em' with your Dick not a
bottle.

PATRICK (O.S.)

I need a favour.

MARLEY

Shoot.

PATRICK (O.S.)

That Flash Drive I gave you...

MARLEY

Where do you want me to send it?

PATRICK (O.S.)

There's a file I need called 'The
Top Drawer.' Send it as an e-mail
attachment.

(CONTINUED)

CONTINUED:

A YOUNG WOMAN (late 20s) appears. It's Marley's Call Girl. She puts money into a purse, a HIGH FIVE with Marley and she's outta there.

PATRICK (O.S.) (CONT'D)
How's Jennifer and the kids?

MARLEY
You fly away on business, sleep with a beautiful young woman and then you kill her. She'll forgive you.

INT. INTERNET CAFE - DAY

Patrick on the phone.

PATRICK
The Police know I'm innocent but it's complicated.

MARLEY (O.S.)
Want me to fly out?

PATRICK
No, just send the file.

Patrick hangs up.

EXT. BANGKOK MANSION - DAY

A Garden Party in full swing. Thai CHILDREN seated at wooden tables being supervised by THAI ADULTS.

Dwight talking to a well-groomed MAN (50s) and his DAUGHTER (9). Dwight hands the young girl a Gift-wrapped present. The girl *wais*, accepts the present then joins friends at the tables.

Dwight and the Man exchange traditional greetings and Dwight gets into his BMW, waves and leaves.

INT. MOVING BMW - EVENING

Dwight traveling in Bangkok traffic. He sorts through CDs, chooses one and inserts it into the CD-Player.

EXT. BANGKOK ROAD - EVENING

The BMW travelling through traffic - followed discretely by Chavalit and Patrick in the Police Pick-Up.

INT. MOVING POLICE PICK-UP TRUCK - EVENING

Chavalit wearing casual attire and Patrick.

PATRICK

Where did you pick up your English?

CHAVALIT

The Priest.

PATRICK

At the Mission?

CHAVALIT

I grew up on those streets The Priest took me in and gave me an education.

Patrick pointing to the Buddhist Amulets draped around the rear-view mirror.

PATRICK

He didn't 'Save You' then.

CHAVALIT

Later I studied in your country.

PATRICK

Cruel and Unusual Punishment at Langley?

CHAVALIT

Criminology, UCLA.

EXT. STADIUM - NIGHT

The Police Pick-Up turns into the Stadium Car Park, passes Dwight's parked BMW and is waved into a VIP parking spot by a PARKING ATTENDANT.

INT. STADIUM - NIGHT

A MUAY THAI BOXING MATCH in progress. Two FIGHTERS kicking hell out of each other. Kicks to the ribs, counter-kicks and punches. One Fighter goes down - a KO from a lightning kick to the head.

The CROWD - ON IT'S FEET - APPLAUSE.

Patrick and Chavalit in the Gallery.

CHAVALIT

Do you see him? Over to the right.

(CONTINUED)

CONTINUED:

Patrick...looking for Dwight.

RINGSIDE SEATS

Dwight shaking hands with a burly Thai man. He is Army General ADIRAK LEEKPAI (50s).

IN THE GALLERY

CHAVALIT

Pha.

Chavalit gets up and leaves. Patrick...mystified, follows.

INT. MOVING POLICE PICK-UP TRUCK - NIGHT

Chavalit and Patrick.

CHAVALIT

Your friend is well connected.

PATRICK

The company earns substantial revenue throughout South-east Asia.

CHAVALIT

Gifts for Paradorn Kunchai's daughter? He's a government minister.

PATRICK

Nothing unusual about that.

CHAVALIT

His companion in there was General Adirak Leekpai.

PATRICK

He wouldn't be doing his job if he didn't have high level contacts.

CHAVALIT

If he wants you dead, I can't protect you.

EXT. KLONG TOEY SLUM - NIGHT

The Police Pick-Up stops and Patrick exits.

CHAVALIT

My advice is to go home to your wife and children.

(CONTINUED)

CONTINUED:

Chavalit drives off.

ALLEY

Patrick walking through a maze of deserted alleyways. SOUND of TV programmes from behind closed shutters. A baby CRYING, a dog BARKING.

He approaches an intersection. Three YOUNG MEN appear from out of the darkness. Talking casually in Thai, they approach Patrick. YOUTH ONE (17)...deliberately BUMPS into Patrick.

Patrick...on alert!

PATRICK

Hey, take it easy guys.

The youths surround Patrick and PUSH him.

YOUTH ONE

Give money.

Patrick...pushing back, unsure whether to make a fight of it. In a FLASH, Youth One pulls a BARBER'S RAZOR.

YOUTH ONE (CONT'D)

Give money.

Patrick holds his hands up and then slowly reaches into his pocket for his wallet. Youth Two KICKS Patrick on the back of the knees, forcing him forward on the ground.

PATRICK

Assholes.

YOUTH THREE

(shouting)

Falang mai dee. Moneee!

YOUTH TWO

Cut.

Putting the razor to Patrick's throat.

YOUTH ONE

Give money.

Patrick hands his wallet to Youth One.

A WOODEN SHUTTER to a wooden house OPENS about three inches.

WOMAN (O.S.)(SUBTITLE)

Oiee...Farang friend of Lamai,
Chavalit.

(CONTINUED)

CONTINUED:

The three youths look at each other...FEARFUL. Youth One DROPS the wallet as if it were hot coal. The Barber's Razor disappears as quickly as it appeared. Heads down, eyes on the ground, the three Youths begin to walk away...then run...disappearing in the shadows.

EXT. LAMAI'S HOUSE - NIGHT

A TORRENTIAL DOWNPOUR. Patrick and Lamai on the covered deck. Patrick drinking a Coke, Lamai slicing vegetables with a Kitchen Knife as she prepares food on a one-ring gas burner.

PATRICK

I wish I could speak Thai. I would love to know why every one is afraid of you.

PAUSE.

LAMAI

They are afraid because I see their pain.

INT. INTERROGATION ROOM - NIGHT

Far...handcuffed...surrounded. Krit...losing patience. He gathers up notes and files and leaves the room.

CORRIDOR

Krit exits the Interrogation Room and joins Chavalit.

KRIT

He's afraid.

CHAVALIT

Yes but not of us. Get me a list of his visitors.

INT. LAMAI'S HOUSE - NIGHT

Patrick and Lamai seated opposite each other on the floor...eating. Patrick tears off a piece of toilet tissue and hands it to Lamai.

PATRICK

And these cards. It's what you do?

LAMAI

Whenever I try to work in a normal job, I become ill.

(CONTINUED)

CONTINUED:

PATRICK

Chavalit said you see, sense things other people can't?

LAMAI

Even a dog on the street can sense things people cannot.

Patrick...sceptical.

LAMAI (CONT'D)

You do not believe?

Patrick...a gesture towards the shrine.

PATRICK

I had a razor pulled on me tonight by believers.

Lamai looks at Patrick and holds his gaze.

LAMAI

My answers are not your answers.

INT. LAMAI'S HOUSE - LATER

Patrick seated on the floor with his back towards the wall near the front doors. Lamai...meditating with her back to Patrick. She suddenly turns and faces him. She holds out her arm full length, palm open, inviting Patrick to sit opposite.

He joins her.

She hands him a pack of Tarot Cards. He shuffles them and cuts the pack three times. Lamai gathers the cards and spreads them out in a circle. Patrick, following Lamai's quiet instructions, chooses five cards at random and hands them to Lamai. She turns the first card over.

INSERT - THE DEATH CARD

LAMAI

It's not what you think. Death is not the end but the beginning.

DISSOLVE TO:

INT. LAMAI'S HOUSE - LATER

Lamai reading the cards.

LAMAI

...You have two children.

Patrick nods in agreement.

(CONTINUED)

CONTINUED:

LAMAI (CONT'D)

A son and a daughter.

PATRICK

(smiling)

I'm sorry, that's not right. I have two sons.

Lamai continuing quietly.

LAMAI

One son older. Your daughter, she does not have life. Abortion.

Patrick...shaking his head.

PATRICK

No, I'm sorry...

LAMAI

Her spirit follows you everywhere.

PATRICK

That's just not true. I have two sons.

Lamai looks at Patrick and holds his gaze for an uncomfortable period of time.

LAMAI

I'm sorry to tell you, it is true.

Patrick gets up and walks outside.

EXT. LAMAI'S HOUSE - NIGHT

Patrick on the deck...thinking about what he has just been told.

FLASHBACK

EXT. PATRICK'S HOUSE - DAY

Patrick talking to Jennifer who is seated in a car...preparing to leave.

JENNIFER

(tearful)

I'll only be away for a week...

Patrick wiping the tears from her cheeks.

PATRICK

Look at you. Don't worry, I'll take care of the kids. Say Hi to your mother for me.

(CONTINUED)

CONTINUED:

END FLASHBACK

Patrick...could it be true?

INT. INTERNET CAFE - DAY

Patrick seated at a computer terminal downloading an e-mail attachment.

INSERT - COMPUTER SCREEN - An icon READS - DOWNLOADING

EXT. LAMAI'S HOUSE - DAY

Patrick on the Deck looking at a photograph.

INSERT - PHOTOGRAPH - A family portrait.

Patrick slowly tears the photograph in two.

Chavalit arrives.

CHAVALIT

Do you want me to take you to the airport?

Patrick...holding a FLASH DRIVE attached to a chain around his neck.

PATRICK

This is a copy of the file.

CHAVALIT

Why?

PATRICK

I like it here.

EXT. UNPAVED ROAD - DAY

The Police Pick-Up travelling along the same unpaved, dusty road that leads to Far's house.

INT. MOVING POLICE PICK-UP TRUCK - DAY

Chavalit and Patrick.

PATRICK

How does she know?

CHAVALIT

Everybody has a sixth sense. She has seven, maybe eight.

(CONTINUED)

CONTINUED:

PATRICK

Then who the hell is the father of my son.

CHAVALIT

This is the problem with people. They think they want to know the truth, but when it is not what they want to hear...

EXT. FAR'S HOUSE - DAY

Nim washing clothes in a plastic tub. Far's daughter riding around in circles on a rusty bike. Her younger brother shooting at her with his toy gun.

The Police Pick-Up arrives and Chavalit and Patrick exit. The children stop playing, remain quite still and watch Chavalit and Patrick. Nim stands and *wais* to Chavalit. She remains standing, subservient, head bent down, eyes fixed on the ground.

Chavalit approaches Nim. He gently lifts her chin. He sees an elongated BRUISE across her throat. He lifts her chin higher so that he can see the injury clearly. He nods to Patrick.

Patrick runs his finger across the red, yellow and blue bruise, tracing the line where Vit pressed the knife against her throat.

EXT. FAR'S HOUSE - LATER

The rear of the Police Pick-Up loaded with boxes, black plastic bags and cooking pots. Nim and her son crouched in the back. Chavalit lifts Far's daughter into the rear of the vehicle and closes the tail-gate.

INT. TRACE-ASIA CORP - DAY

Dwight enters the Reception area. The Receptionist hands him a business card.

OFFICE RECEPTIONIST

The Police were here. They would like to interview you.

Dwight looks at the card and continues into the office.

EXT. HIGHWAY - DAY

The Police Pick-Up passes by with Nim and her children in the rear. It passes under a Highway Sign which READS - KLONG TOEY.

EXT. MERCY MISSION - DAY

The Police Pick-Up arrives. Patrick and Chavalit exit. Patrick helps the children and Nim out of the rear. Chavalit approaches Father Joe and hands him an envelope stuffed with cash.

CHAVALIT

Some temporary guests for you.

FATHER JOE

Non-believers are not supposed to be like this. You're confusing God with all these good deeds.

CHAVALIT

Please don't try to teach them English using the Bible.

EXT. LAMAI'S HOUSE - NIGHT

Patrick and Lamai on the deck.

PATRICK

I don't suppose the Pizza Guy delivers out here?

Lamai...for the first time...smiling.

PATRICK (CONT'D)

What?

LAMAI

Mai pen rai.

Patrick...struck by her beauty...

PATRICK

What is the Thai word for beautiful?

LAMAI

suai.

PATRICK

(wrong tone)
suai.

LAMAI

No, *suai.*

PATRICK

That's what I just said, *suai.*

(CONTINUED)

CONTINUED:

LAMAI
 (laughing)
 You just said a bad word.

PATRICK
 I did?

LAMAI
 (laughing)
 Yes.

PATRICK
 Again.

LAMAI
suai.

PATRICK
 (not even close)
suai.

LAMAI
 (laughing)
 Farang cannot speak Thai.

INT. CHAVALIT'S OFFICE - DAY

Chavalit seated behind his desk getting the measure of Dwight. He is tapping his pencil on a printed copy of 'The Top Drawer' file.

Dwight...notices the file...no response. He looks at Chavalit eventually making light of the tense atmosphere.

DWIGHT
 Do I need a lawyer? - It's about Patrick Dolan, right?

CHAVALIT
 We are continuing the investigation. Some one is trying to harm him. I want you to know that I will not allow that to happen.

Chavalit attends to papers and with the interview over, there is nothing more to say except...

DWIGHT
 Thank you.

Dwight gets up and approaches the door...with the hint of a smile.

CHAVALIT
 Mr. Avery.

(CONTINUED)

CONTINUED:

Dwight turns.

CHAVALIT (CONT'D)
If you tamper with Police evidence
again, you will need a lawyer.

Dwight...losing the smile.

INT. INTERROGATION ROOM - DAY

Chavalit and Krit with Far. Far's demeanor is still uncooperative. Chavalit offers Far a cigarette which is accepted. Krit lights the cigarette.

KRIT (SUBTITLE)
Your wife and children are in
protective custody. They are safe.

Far...suddenly brighter but still guarded.

CHAVALIT (SUBTITLE)
The ones who hired you, we need to
catch them before they hurt
someone else.

Far...closing down again.

KRIT (SUBTITLE)
Tell us who they are. You and your
family will be safe.

FAR
Jam mai daai.

IN THE CORRIDOR

Chavalit and Krit walking away from the Interrogation Room.

CHAVALIT (SUBTITLE)
Put him on remand, see if that
jogs his memory.

INT. JACK ELLIOT'S OFFICE - NIGHT

Jack on the phone to Dwight.

JACK
Son, your Daddy paid a lot of
money for your education. Don't
disappoint him.

Jack hangs up.

INT. DWIGHT'S OFFICE - DAY

Dwight...holding the phone with a Dead Line BUZZING on the other end. He replaces the receiver and walks to the window, leans against it and stares at the city below.

EXT. POLICE COMPOUND - DAY

Prisoners boarding a Ministry of Corrections Bus, used for transporting offenders to Main Prisons. Reinforced steel, mesh-grills cover the windows.

Far...peering through a window of the bus.

INT. SHOOTING RANGE - DAY

TWO TARGETS - Direct HITS in the Bulls-Eye on one, HITS outside the Bulls-Eye on the other.

Krit hands Chavalit his target. Chavalit looks at his target and then at Krit's which has which has scored the direct hits on the Bull-Eye.

CHAVALIT (SUBTITLE)

Did you enjoy those years spent on traffic duty?

KRIT (SUBTITLE)

(smiling)

Sorry.

Chavalit reloading.

CHAVALIT (SUBTITLE)

They will try again.

Krit...a nod of the head.

EXT. REMAND PRISON - EVENING

The Ministry of Corrections Bus arrives and slowly disappears through the main gate into the interior of the prison. The gates close. The SOUND of the gates being locked from inside.

INT. REMAND PRISON - NIGHT

A large, barred cage. The floor is crowded with men sleeping shoulder-to-shoulder on mats. SOUND of COUGHING.

Far...trying to sleep.

INT. ISAAN RESTAURANT - NIGHT

Patrick and Lamai eating a selection of Isaan dishes.
(North-west Thailand).

PATRICK

Please tell me that's not true.

LAMAI

It's true. There are over fifteen
kind of edible insect in Thailand.
Protein.

PATRICK

I prefer to get my protein from...

LAMAI

(smiling)
Pizza?

PATRICK

...things that don't go bump in
the night.

LAMAI

Do you eat...how you say?
(fingers on her head)
With horns...Bambi.

PATRICK

You know about Bambi?

LAMAI

Cartoon.

PATRICK

Bambi speaking Thai. I've got to
see that.

INT. ISAAN RESTAURANT - LATER

Patrick and Lamai eating ice cream.

PATRICK

My father used to be a policeman.
Strict Catholic. Used to beat us
with a leather belt if we didn't
do our Homework. We laugh about it
now. My mother believes in Fairies
and 'The Little People.' Talks to
them all the time.

Lamai smiling.

LAMAI

My parents are school teachers.

(CONTINUED)

CONTINUED:

PATRICK

Is your mother like you? You know...

Lamai smiling.

LAMAI

She has six sense.

PATRICK

What's your sense about me? A drug dealer? *Khun mai dee*?

LAMAI

Khun dee. A good man...who makes bad decisions.

PATRICK

You had to go and spoil it with the truth, didn't you?

Lamai...laughing.

EXT. POLICE STATION - DAY

Chavalit drives out of the main exit of the Police Station in the Police Pick-Up.

INT. MOVING POLICE PICK-UP TRUCK - DAY

Chavalit driving through busy traffic. He glances into the Rear View Mirror.

INSERT - REAR VIEW MIRROR - A BLACK MAZDA travelling behind.

EXT. INTERSECTION - DAY

Chavalit driving the Police Pick-Up truck makes a left turn. The Black Mazda follows.

INT. MOVING POLICE PICK-UP TRUCK - DAY

Chavalit again glances into the Rear View Mirror.

INSERT - REAR VIEW MIRROR - The BLACK MAZDA following behind.

Chavalit turns on the INDICATOR to turn right.

INSERT - REAR VIEW MIRROR - The Black Mazda INDICATES a right-hand turn.

(CONTINUED)

CONTINUED:

Chavalit continues straight ahead, ignoring the right-hand turn.

INSERT - REAR VIEW MIRROR - The Black Mazda behind continues following. Chavalit buckles up his SEAT BELT.

EXT. TRAFFIC LIGHT, BANGKOK ROAD - DAY

The Police Pick-Up stationery at a red light. Chavalit talking on his mobile phone.

The light changes to green. Chavalit turns left. The Black Mazda follows.

The Police Pick-Up ACCELERATES. The Black Mazda behind increases it's speed trying to catch up.

Chavalit SPEEDS past a small SIDE STREET and then BRAKES HARD turning the vehicle 90 degrees...blocking the lane.

The pursuing Black Mazda SLAMS on it's brakes. RUBBER BURNING. It stops just before it collides with Chavalit's vehicle. The driver SMASHES his head against the windscreen.

Krit, driving another POLICE CAR, SCREECHES out of the Side Street and blocks the road behind the Black Mazda. Krit and Chavalit quickly exit their respective vehicles with weapons drawn and run to the Black Mazda.

Krit covers the driver's side, Chavalit the passenger side both with weapons aimed at the driver.

The DRIVER holds his hands up and places a MILITARY POLICE BADGE up against the side window.

KRIT (SUBTITLE)
Military Police.

Chavalit lowers his weapon and taps on the window. The driver...nervous...lowers the passenger side window.

CHAVALIT (SUBTITLE)
The general will be disappointed.
Send me a postcard from
Narathiwat.

INT. PRISON SHOWER - DAY

Far...taking a shower.

EXT. PRISON COMPOUND - DAY

LOWER HALF of a MAN walking purposefully - wearing shorts and Flip Flops. A KNIFE palmed in one hand.

INT. PRISON SHOWER - DAY

The door to the shower room OPENS.

Far...in the shower. He senses an approaching figure. He turns.

A KNIFE HELD IN A HAND - as it is swiftly plunged twice into Far.

FAR

Aaagh.

Far sinks to his knees clutching his wounds...BLOOD seeping through his fingers.

BLOOD mixing with WATER as it runs towards an open drain.

EXT. SILOM ROAD, PATPONG - DAY

Traffic pulling into the side of the road to make way for an AMBULANCE...Siren BLARING...Lights FLASHING.

Sam showing a photograph of Patrick to a Tuk-Tuk driver. The driver shakes his head. Sam moves to the next Tuk-Tuk and shows the driver the photograph.

TUK-TUK DRIVER

Pha.

SAM

Is that a yes or a no?

TUK-TUK DRIVER

We go.

EXT. MERCY MISSION - DAY

Nim washing pots in the rear patio. She looks up and slowly stands.

Chavalit and Lamai...with bad news. They're expression says it all.

A tear runs down Nim's cheek. Lamai moves in to comfort the sobbing Nim.

EXT. GUEST HOUSE - DAY

Sam pays the Tuk-Tuk driver and enters the Guest House.

INT. GUEST HOUSE - DAY

Sam shows the Receptionist a PHOTOGRAPH of Patrick.

SAM

I'm supposed to meet a friend of mine here.

RECEPTIONIST

He go.

SAM

You know where he went?

The Receptionist shakes her head and returns her attention to a TV programme.

SAM (CONT'D)

Are you sure? He didn't say where he was going.

RECEPTIONIST

Sure.

Sam turns to leave and spots the MONEY TREE on the counter. He removes a one thousand baht note from his wallet and pins it to the Money Tree.

Sam looks at the Receptionist. No response. He turns to leave.

Pointing to a map of Bangkok...

RECEPTIONIST (CONT'D)

Klong Toey. He dead. Sure.

INT. BUDDHIST TEMPLE - NIGHT

A PHOTOGRAPH OF FAR. The photograph placed on a stand in front of a refrigerated, silver metal, CASKET covered with white, BLINKING lights, flowers and garlands.

Patrick seated in between Chavalit and Lamai facing a raised platform. Nim seated in the front row facing the platform. 20 or so other MOURNERS. Everyone dressed in black.

LAMAI

You must think good thoughts.

PATRICK

Why?

LAMAI

So that Far's spirit can move on in peace.

(CONTINUED)

CONTINUED:

PATRICK

He tried to kill me.

CHAVALIT

Pretend. I'll do the same for you
at your funeral.

INT. AIRPORT - DAY

Sam...talking on a phone in a Public Phone Booth. He eventually replaces the receiver, picks up luggage and walks towards the Check-In Counter.

AT THE CHECK-IN COUNTER

Sam hands the CHECK-IN CLERK his passport and ticket.

INT. BUDDHIST TEMPLE - DAY

The PHOTOGRAPH of Far in front of the refrigerated casket.

Koon...alone in the Sala (room with no walls) staring at the photograph...tears running down his cheeks.

INT. CHAVALIT'S OFFICE - DAY

Chavalit with paperwork. A bronze figure of KING RAMA V smoking a cigar, cooking over a wok, enclosed in a glass case. A photograph of KING RAMA IX and a statue of the Buddha.

The phone RINGS, Chavalit answers and listens quietly. A moment of FEAR crosses Chavalit's face and then is gone. Eventually...

CHAVALIT

Krap...chock dee.

Chavalit replaces the receiver. He stands, walks to a statue of the Buddha, clasps his hands together and bows his head in a moments pause for thought. He then approaches a 2006 WALL CALENDAR. He marks an X on September 19.

INT. DWIGHT'S OFFICE - DAY

Dwight at work. A KNOCK on the door and the Receptionist enters.

OFFICE RECEPTIONIST

A Taxi Driver just delivered this.

(CONTINUED)

CONTINUED:

She hands an ENVELOPE to Dwight and leaves. Dwight tears open the envelope and removes a PHOTOCOPY.

INSERT - PHOTOCOPY - Patrick's REGISTRATION CARD from the Guest House.

EXT. CORRUGATED TIN HOUSE - DAY

Two MEN on LOOK-OUT. An illegal gambling operation under way underneath a tin roof shelter. SPECTATORS crowded around MEN playing cards...ad libbing excitedly in Thai. A pile of cash in the middle of the Players.

One of the Players is...Koon.

One of the Spectators at the back of the crowd speaks into a mobile phone as he reveals a POLICE BADGE hanging around his neck from inside his shirt.

OUTSIDE

LOOKOUT (SUBTITLE)

Police. Police.

ARMED POLICE running towards the house across open ground.

Spectators panic and scatter in all directions.

SOUND of a GUNSHOT.

A wooden support beam SPLINTERS showering shards of wood. The Plain Clothes Policeman pulls a gun and points it at the Players.

Koon FREEZES, raises his arms and clasps his hands behind his neck.

EXT. MERCY MISSION - DAY

A MINI-VAN with CATHOLIC MERCY MISSION lettered on the side. Lamai helps Far's son and daughter into the side door.

LAMAI (SUBTITLE)

We tour everywhere.

Nim enters the van...front passenger side.

EXT. RURAL LANDSCAPE - DAY

Paddy Fields, Water Buffalo, Spirit Houses. The Mini-Van travels slowly over an unpaved, dusty track.

EXT. BRICK HOUSE - DAY

The Mercy Mission Mini-Van parks next to a Pick-Up truck and a Suzuki Moped. Lamai and Nim exit and approach the house as the children visit nearby goats grazing in a field. Lamai takes Nim by the hand and leads her into the house.

INT. BRICK HOUSE - DAY

Lamai and Nim enter. Nim FREEZES...terrified.

NIM (SUBTITLE)

Ghost.

LAMAI (SUBTITLE)

Not ghost. Touch.

Far...laying in bed, smiling. A NURSE tending to bandages on his wounds. Two uniformed POLICE OFFICERS on guard.

Lamai guides Nim towards Far. She presses her hand into Far's hand. Far gently pulls Nim closer. Slowly, Nim realizes her husband is indeed quite alive and not a ghost.

INT. LOUNGE - NIGHT

WHISKY pouring over ICE in glasses from a bottle of Johnnie Walker Black Label.

Two farang MEN (50s) seated in a booth, tap their glasses in a toast.

Vit...holding a microphone, leans in towards the men.

VIT

Special price, number seven. She sixteen.

This is no ordinary lounge. A twenty-foot high, Glass Wall. Behind the Glass Wall, seated on stools a few feet apart, on tiered platforms, thirty YOUNG WOMEN with NUMBERED CARDS hanging around their necks.

The Young Women are all occupied watching TV, front and centre on the ground floor level.

One of the men nods to Vit.

VIT (CONT'D)

(into microphone)

Jet.

(CONTINUED)

CONTINUED:

A YOUNG GIRL (16) wearing number SEVEN around her neck, gets off her stool and walks towards a door located on the top level at the back of the tiered stage.

Officer Krit...dressed in civilian clothes observes in a nearby booth.

INT. SPORTS BAR - DAY

Vit...behind the bar counting a large wad of cash. YOUNG WOMEN chatting, laughing with male FARANG CUSTOMERS watching an ESPN sporting event.

EXT. SPORTS BAR - DAY

Petch...driving a Mercedes Benz, parks curb-side and BEEPS the horn. Vit exits the bar and approaches the Mercedes. The two men talk quietly and eventually Vit hands Petch the wad of cash.

Patch puts the Mercedes into gear and pulls into traffic.

Police Officer Krit...plain clothes...further up the street, watching the transaction.

EXT. PETCH'S HOUSE - DAY

Petch...driving the Mercedes arrives and drives through the double-gated entrance of the Bangkok Mansion.

Krit...driving a motorbike slows down as he passes the main gate, glances inside the driveway and then accelerates away.

INT. CHAVALIT'S OFFICE - DAY

A NOTICE BOARD with photographs arranged in a hierarchal structure.

SERIES OF INSERTS

1. Photograph of Koon.
2. Photograph of Far.
3. Photograph of Vit.
4. Photograph of Petch.

Chavalit and Krit. Krit begins to identify the photographs with a Bamboo Cane starting at the bottom of the hierarchal structure.

(CONTINUED)

CONTINUED:

KRIT (SUBTITLE)

Koon and Far worked for Vit. Vit works for Petch. Prostitution, Ya Baa, gambling, extortion...

At the top of the pyramid structure, a MAN'S PROFILE in BLACK. Krit moves the cane from Petch's photograph to the silhouette at the top.

CHAVALIT (SUBTITLE)

Interview Petch and we get some answers.

KRIT (SUBTITLE)

*Phua yai...*untouchable.

CHAVALIT (SUBTITLE)

That may change.

FADE TO BLACK.

INSERT - SEPTEMBER 19

FADE IN:

EXT. BANGKOK SKYLINE - DAY

A milky grey dawn. The SOUND of city traffic.

EXT. KLONG TOEY SLUM - DAY

Patrick walking through the now familiar alleyways of Klong Toey. Vit approaches holding an unlit cigarette. He stops Patrick.

VIT

Fire?

Patrick...his new found 'Street Sense' on full alert.

PATRICK

Sorry. Don't smoke.

VIT

Where you from?

PATRICK

The States.

VIT

Why nobody like Americans?

Youth One...Bangkok's answer to Sweeny Todd approaches. Vit stops him and gets a light for his cigarette. Patrick uses the opportunity to walk away from Vit.

Vit...catching up with Patrick.

(CONTINUED)

CONTINUED:

VIT (CONT'D)

Hey, I ask you question.

Looking at wristwatch.

PATRICK

Sorry, got to go.

VIT

Maybe because you are arrogant,
selfish, sons-of-bitches?

PATRICK

Whatever you say.

VIT

The American wants you dead. You
pay big money, I not kill you.

Patrick on the move...picks up a piece of wood with NAILS protruding through one end. He WHACKS Vit across the side of the head. Vit goes down, blood pouring from a GASH on the side of his face. Patrick kneels beside him.

PATRICK

It's because we don't like being
fucked with.

Vit KICKS Patrick on the side of the head knocking him to the other side of the alley. Vit pulls a knife and LUNGES at Patrick. He straddles and pins Patrick to the ground...the knife at Patrick's throat.

VIT

Who will care. One less
American...

Vit's face...HATRED - A hand grabs Vit's hair and pulls his head back.

A BARBER'S RAZOR - FLASHES ACROSS VIT'S THROAT.

SOUND of footsteps running away.

Guttural SOUNDS from Vit as he rolls off Patrick. He crawls a short distance and then collapses, twitching amongst rotting rubbish.

Patrick sits up. He looks around in all directions - the alley is empty. He feels for the chain around his neck.

INSERT - FLASH DRIVE ON CHAIN - laying on the ground.

Patrick spots the Flash Drive and picks it up.

EXT. CORPORATE OFFICE BUILDING - DAY

Patrick gets out of a taxi and approaches the office building entrance.

INT. TRACE-ASIA CORP CONFERENCE ROOM - DAY

Dwight stood looking out of the window. Executives seated around a conference table...

THAI EXECUTIVE (SUBTITLE)
 ...the six month projection for
 the region looks like it will...

Patrick bursts into the conference room and walks straight up to Dwight.

PATRICK
 Now you've really pissed me off.
 You erased the file on the hard
 drive but you see this?
 (showing Flash Drive)
 It's a back-up and it's on it's
 way to the Feds. Are your pockets
 deep enough to buys those guys?

Patrick backs off and walks away.

PATRICK (CONT'D)
 I'll see you in court you son-of-a-
 bitch.

Dwight...calm...the other Executives...shocked.

EXT. CORPORATE OFFICE BUILDING - DAY

Patrick...walking away from the office entrance.
 Dwight...on the run catches up.

DWIGHT
 Hey, hey Patrick. Listen...

Patrick turns and PUNCHES Dwight on the jaw. Dwight goes down. Patrick walks away.

DWIGHT (CONT'D)
 Okay, there is a file.

Patrick stops and turns to face Dwight. Dwight gets up nursing his jaw.

DWIGHT (CONT'D)
 You were right.

(CONTINUED)

CONTINUED:

PATRICK

Tell it to the Feds.

DWIGHT

Let me finish up in there and
let's talk about it.

PATRICK

Now you want to talk?

DWIGHT

We couldn't let confidential
information get into the wrong
hands.

PATRICK

Yea, well you fucked up because
now they know about it.

DWIGHT

I've been trying to find you.

Patrick and Dwight Facing off.

DWIGHT (CONT'D)

We thought maybe we could come
to...an understanding.

PATRICK

Buy me off?

Dwight...trying to think of a more subtle way to put it.

DWIGHT

A Retirement Package.

INT. PETCH'S HOUSE - NIGHTPetch wearing a heavy gold chain around his neck, gold
rings and wristwatch...watching TV, stroking a Chiusei
dog. Everything about the interior of the house suggests
opulence.The TV screen suddenly goes BLACK. It FLICKERS and then a
THAI FLAG appears on screen. Petch flicks through the
channels. Every TV station is showing the image of the
Thai Flag. SOUND of Patriotic music.

PETCH

(shouting)

Wong!

WONG (30s) a Bodyguard dressed in a dark suit, white
shirt and tie trots into the room.

PETCH (SUBTITLE) (CONT'D)

Fix it.

(CONTINUED)

CONTINUED:

Wong takes the remote and flicks through the channels. He eventually finds CNN ON AIR.

INSERT TV SCREEN - Thai Prime Minister Thaksin Shinawatra being interviewed by reporters in New York.

Petch snatches back the TV Remote and turns off the television.

INT. TELEVISION STATION - NIGHT

NEWS PRESENTERS, TV CAMERAMEN and TV STATION STAFF are removed from the studio by ARMED SOLDIERS.

INT. BAR/RESTAURANT - NIGHT

Patrick and Dwight seated at a table.

DWIGHT

We had nothing to do with it. Come on. When Corporate America starts plotting against it's employees...

PATRICK

Don't go Mother Teresa on me.

DWIGHT

It's the stuff of Conspiracy Theorists...Look, if we want to do business out here, we have to operate under their rules, respect their culture.

PATRICK

It's a competitive world.

DWIGHT

No. It's about who can pay for the privilege of doing business...You were sent out here with the hope you'd understand that.

INT. PETCH'S HOUSE - NIGHT

Petch asleep...next to a YOUNG GIRL (12). The Chiusi on the bed. The dog...suddenly ALERT. It jumps off the bed and trots into an adjoining room.

INT. BAR/RESTAURANT - NIGHT

Patrick and Dwight.

(CONTINUED)

CONTINUED:

PATRICK

It empowers the wrong people
Dwight.

DWIGHT

You think we're paying gratuities
to taxi drivers?

PATRICK

I've read the file.

DWIGHT

You and Jennifer, you like the way
you live?

PATRICK

Give me a break.

DWIGHT

Okay, but you get the point.

PATRICK

Kick-backs, competitive advantage,
no matter how you rationalize it,
it's illegal.

DWIGHT

You don't seem to mind when it
suits you.

PATRICK

What's that supposed to mean?

DWIGHT

How much did you pay the police to
get out of that hell hole?

PATRICK

What would you do?

DWIGHT

Exactly. We do what we have to do.

PATRICK

You're forgetting about the Anti-
Corruption Bill.

DWIGHT

You let us worry about the Federal
Government. What's good for Trace
is good for America.

PATRICK

It's your ass on the line.

DWIGHT

You walk away, no liability.

(CONTINUED)

CONTINUED: (2)

Patrick...eventually.

PATRICK

How much are we talking about?

DWIGHT

Six figures.

PATRICK

Is the first number a nine?

DWIGHT

How about a two?

Patrick...thinking about it.

DWIGHT (CONT'D)

We don't like it, but we have to do business in the real world.

Patrick...nothing to lose.

DWIGHT (CONT'D)

You know I'm right.

(smiling)

Two fifty.

Eventually, Patrick removes the Flash Drive from the chain around his neck and hands it to Dwight.

Dwight raises his glass in a toast. They TAP their glasses together and take a drink.

Handing Patrick an ENVELOPE.

DWIGHT (CONT'D)

Here's the details of an Off-shore Numbered Account...and a Non-Disclosure Agreement.

INT. PETCH'S HOUSE - NIGHT

Petch...sleeping - A REVOLVER presses against his temple. He wakes, looks at his assailant and calmly sits up.

IN THE LIVING ROOM

Petch...wearing his gold, stroking the Chiusi, seated opposite Chavalit and Krit.

He did not get to be an Alpha Dog by being a fool and he is not intimidated by a lowly Police Captain.

PETCH

...and this witness, has given you information?

(CONTINUED)

CONTINUED:

FLASHBACK

INT. BANGKOK HOTEL - NIGHT

Far and Koon keeping watch outside Patrick's room. Petch and Vit exit...Vit carrying a plastic bag. He removes Surgical Gloves and puts them into the plastic bag as all four walk away down the corridor.

END FLASHBACK

BACK IN THE LIVING ROOM

CHAVALIT

Yes.

PETCH

Did he witness anyone harm this whore?

CHAVALIT

No.

PETCH

I assume you have incriminating forensic evidence?

CHAVALIT

No.

PETCH

Then the sworn statement of your witness would prove at worst, trespass.

CHAVALIT

Under the law as it stands.

EXT. CENTRAL BANGKOK - NIGHT

Tanks and trucks carrying ARMED SOLDIERS on the move.

INT. PETCH'S HOUSE - NIGHT

PETCH

You have irrefutable evidence which incriminates me in some way?

CHAVALIT

No.

PETCH

Then I am at a loss as to why you have...

(CONTINUED)

CONTINUED:

Looking at the Persian Carpet on the floor stained with muddy footprints.

PETCH (CONT'D)
 ...ruined my carpet with filth
 from the streets and dragged me
 out of bed.

A WOMAN bent over in deference enters hand-in-hand with the sleepy 12 year old. They shuffle to the main door and leave.

Chavalit and Krit exchange glances.

PETCH (CONT'D)
 Are my men in custody?

CHAVALIT
 No.

Petch...a dismissive wave of the hand.

PETCH
 Well you're the policeman, perhaps
 you should ask the questions.

CHAVALIT
 I am only going to ask you this
 twice. - Who paid you to kill the
 girl and set-up the American?

Petch contemplates his answer...eventually.

PETCH
 That carpet cost more money than
 you earn in three years. Tomorrow
 I will burn it and replace it with
 a new one. You have made your
 choices, I have made mine. In my
 world, nobody cares about the
 whore and you, are irrelevant.

Petch removes some coins from his pocket and places them on a coffee table in front of Chavalit.

INSERT - COINS - Twenty three baht.

PETCH (CONT'D)
 That should compensate you for
 your time. Next week when you are
 begging on the streets, you will
 thank me.

Krit...the slightest shake of the head.

EXT. PETCH'S HOUSE - NIGHT

Chavalit and Krit bustle a hand-cuffed Petch out of the front door at the point of a gun...past Wong and another BODYGUARD slumped unconscious on the ground.

INT. BAR/RESTAURANT - NIGHT

Patrick...contemplating some unanswered questions.

FLASHBACK

INT. MARLEY'S HOUSE - NIGHT

MARLEY

Sorry, I should have mentioned it.
You fuck em' with your Dick not a
bottle.

END FLASHBACK

INT. BAR/RESTAURANT - NIGHT

Patrick takes a long drink from a beer.

SOUND of Tanks and Heavy Armour outside.

Patrick joins CUSTOMERS looking through the window at the passing Tanks and trucks full of Armed Soldiers. The BAR OWNER turns off the lights, closes shutters on the windows and locks the doors.

INT. MOVING POLICE PICK-UP TRUCK - NIGHT

Chavalit driving, Krit riding shotgun. Petch in the back seat.

They are waved through a MILITARY ROAD BLOCK by ARMED SOLDIERS. Heavy FIRE-POWER on the streets of Bangkok.

Petch looks out of both windows, turns and looks out of the rear window at the military presence.

Chavalit looks at Petch through the rear view mirror.

Petch...An Emperor without an Empire...afraid.

EXT. RAILWAY LEVEL CROSSING - NIGHT

A one-roomed, wooden Substation used to manually control the barrier on a road crossing a single-track railway line. The area is illuminated by two overhead street lights.

A MAN wearing a disheveled RAILWAY UNIFORM trots out of the door of the Sub-station...his posture bent over in deference. He quickly mounts a bicycle and peddles off down the road.

RAILWAY LINE

Petch...sweating - up to his shoulders in a hole in the ground...digging his own grave.

Chavalit and Krit watching. Krit holding a .38 Smith & Western. Chavalit drinks from a bottle of water.

Petch...thirsty. Chavalit hands the bottle to Krit who takes a drink and then pours the remaining water on the ground.

CHAVALIT

That's far enough.

SUB-STATION

A Bell CLANGING, yellow lights FLASHING at the level crossing as a wire barrier slowly descends over the road.

The SOUND of a TRAIN'S HORN in the distance.

RAILWAY LINE

Petch...his head wrestling on the railway track. His eyes wide open as his head begins to SHAKE from the vibration passing through the metal track.

The single HEADLIGHT of a train approaching. HORN - BLARING.

Petch...his neck resting on one side of the railway track, hands tied behind his back, feet trussed, legs over the other track. Chavalit standing over him with a gun. Krit holding a piece of rope which is attached to Petch's feet.

CHAVALIT

For the last time...

The single HEADLIGHT of the train getting closer.

(CONTINUED)

CONTINUED:

Petch...the terror mounting.

The SOUND of the approaching train - HORN BLARING.
Chavalit crouched over the terrified Petch, both lit by
the BEAM of light from the approaching train.
Petch...screaming a name...giving Chavalit everything he
has asked for.

EXT. BANGKOK SKYLINE - DAWN

The rising sun peering through the early morning mist and
pollution. An eerie QUIET has settled over the
metropolis.

EXT. REMAND PRISON - DAWN

The Police Pick-Up arrives and parks. Chavalit and Krit
manhandle Petch towards the Main Gate.

INT. MOVING POLICE PICK-UP TRUCK - DAWN

Chavalit and Krit...the atmosphere tense.

CHAVALIT (SUBTITLE)

Arrest him.

INT. BAR/RESTAURANT - DAY

The BAR OWNER unlocks the doors and opens the shutters.
Patrick and other customers nervously begin to exit.

EXT. BAR/RESTAURANT - DAY

Patrick...nonplussed.

Groups of THAIS walking past in a festive mood carrying
garlands. They are all heading in the same direction
wearing YELLOW SWEATSHIRTS.

Patrick buys a copy of the Bangkok Post from a News
Stand.

INSERT - BANGKOK POST HEADLINE - COUP D'ETAT.

EXT. REMAND PRISON COMPOUND - DAWN

Rice Soup being served to Prisoners shuffling along in a
line, queuing up with FOOD BOWLS.

Koon looks up and over at a filthy, broken, Petch being
escorted across the compound by a PRISON OFFICER.

INT. PRISON SHOWER - DAY

Petch taking a shower.

The door to the shower room OPENS.

Koon enters and quietly closes the door. He stares at Petch for a moment, pulls a KNIFE and walks towards Petch.

Patch...turns.

KOON (SUBTITLE)

This is for Far...

He plunges the knife into Petch's solar plexus.

EXT. REMAND PRISON COMPOUND - DAY

Koon slips out of the entrance to the shower UNNOTICED and mingles with the crowd in the compound.

INT. LAMAI'S HOUSE - DAY

Patrick prepares to leave with his luggage.

PATRICK

Will you be okay?

LAMAI

Yes.

PATRICK

They've just turned the clock back twenty years.

LAMAI

Your way is foreign to us.

PATRICK

It's not perfect but it's...

LAMAI

Meaningless...when powerful men trade the Oath of Office for personal gain.

PATRICK

Goodbye then.

Lamai wais.

LAMAI

Sawatdee ka.

(CONTINUED)

CONTINUED:

Patrick leans in and kisses her on the cheek. Her hands rest on his hips...a moment...then...

EXT. LAMAI'S HOUSE - DAY

Patrick exits with his luggage.

INT. MOVING TAXI, CENTRAL BANGKOK - DAY

Patrick surveying the MILITARY presence. TANKS, HEAVY ARMOUR, SOLDIERS grim - contrasting with a festive, carnival atmosphere as THAIS offer SOLDIERS - FLOWERS and pose for photographs in front of tanks.

EXT. HIGHWAY - DAY

Patrick passes by in the taxi.

A HIGHWAY SIGN READS - AIRPORT.

INT. PETCH'S HOUSE - NIGHT

A PHOTOGRAPH of Petch in front of a silver, refrigerated, silver metal, CASKET decorated with flowers and garlands.

FAMILY MEMBERS all dressed in black, console Petch's MOTHER (mid 50s) who is clutching a FRAMED PHOTOGRAPH to her breast. She turns, puts down the Framed Photograph on a small table and moves out of SHOT.

INSERT - FRAMED PHOTOGRAPH - Petch's mother as a young woman holding a baby, standing next to an American GI - MARLEY'S FATHER.

INT. DEPARTURE LOUNGE - NIGHT

Patrick watching CNN - NEWSREEL FOOTAGE - of the Military take-over in Bangkok.

INSERT - TV SCREEN

CNN ANNOUNCER

The leader of the coup General Sonthi Boonyaratglin said the new rulers plan to bring corruption charges against ousted Thai Prime Minister Thaksin Shinawatra who is currently in New York planning to address the United Nations Assembly...

Patrick...dismay.

(CONTINUED)

CONTINUED:

The passengers begin to stand and form a line at the entrance of the Boarding Gate.

INT. AIRCRAFT - DAY

Patrick...asleep. A FLIGHT ATTENDANT gently shakes his shoulder.

EXT. AIRPORT, USA - DAY

Patrick exits the Arrivals Terminal and gets into a taxi.

EXT. MOTEL - NIGHT

Patrick gets out of the taxi and enters the Reception Office.

INT. MOTEL RECEPTION - NIGHT

Patrick collecting his key from the RECEPTIONIST, male, (50s).

MOTEL RECEPTIONIST

We discourage female visitors
after 10 p.m. No animals, loud
music or cooking in the rooms.

Patrick hands the Receptionist his credit card and takes his assigned room key.

INT. SAM & AMANDA'S HOUSE - NIGHT

Patrick, Sam and Amanda eating dinner. STEAKS...cooked rare. The house is not quite as opulent as PETCH's but it's up there.

SAM

We need to close down the house up
at the Lake.

AMANDA

I can do that while you're away
next week.

Patrick cuts into his steak.

BLOOD oozing out on to the plate.

SAM

How's the steak?

(CONTINUED)

CONTINUED:

PATRICK

Better if it was cooked. Did you know the word for beautiful is...

SAM

More wine?

Amanda pours wine into Patrick's glass.

AMANDA

Daddy has invited us to the house for Thanksgiving.

SAM

Will your mother be there?

AMANDA

Of course she'll be there.

SAM

Then let's go somewhere else.

AMANDA

I just don't know what it is between you and my mother.

SAM

She voted for Clinton.

AMANDA

Sam, she's family.

SAM

She drives me nuts.

AMANDA

It's only for a few days. Pretend.

Patrick...what's he doing there.

Sam and Amanda take a sip of wine.

AMANDA (CONT'D)

Patrick. We won't allow you to stay in that seedy Motel. You can use the spare bedroom. Sam will be away on business regularly and I would enjoy the company. Right Sam?

Sam...no way in hell.

SAM

Our house is your house.

(CONTINUED)

CONTINUED: (2)

AMANDA

You could invite the boys over at weekends. Just until you decide what to do.

SAM

What are you going to do?

PATRICK

You know what? I think I'm going to go and get some sleep.

SAM

You sure?

PATRICK

Yea. Thanks.

Patrick gets up and begins to leave as Sam and Amanda chatter on.

AMANDA

Poor thing.

SAM

Why don't we go California?

AMANDA

Nobody goes to California for Thanksgiving.

SAM

Maine?

AMANDA

I've already told Daddy we are coming.

INT. BAR - NIGHT

Patrick talking to the BARMAN (30s), tatoo's on his arms. A Blue-Collar Worker stands next to Patrick with an empty Pitcher.

PATRICK

...And the word for beautiful is *suai*.

The Barman begins to refill the Pitcher as Patrick continues.

PATRICK (CONT'D)

Only, change the tone slightly and it means...well they wouldn't tell me what it means. They just said it's a bad word.

(CONTINUED)

CONTINUED:

BARMAN

So you're in a bar in Bangkok
surrounded by chicks that make
Zhang Ziyi look like a dog, you
turn to the nearest one and
instead of saying 'Hi
beautiful...'

WORKER

...you could be saying, 'Hi pig
face.'

BARMAN

Or kiss my ass.

The Barman and the Worker LAUGH and HIGH-FIVE.

WORKER

How much does it cost to fly out
there Man? I wanna get me some of
that Chinese Pussy.

Patrick...a smile. He lays a ten dollar bill on the bar,
gets up and leaves. The Blue-Collar Worker turns to the
Barman

WORKER (CONT'D)

What's up with him?
(to Patrick)
Well excuse me. Asshole.

BARMAN

You're too late anyway. The
goddamn Generals have taken over.

WORKER

Who gives a shit. The Chinks don't
deserve no democracy any how.

Worker takes a swig from the full Pitcher.
Then...THRUSTING his hips back and forth...

WORKER (CONT'D)

Come on baby. Bring it home to
Papa.

EXT. MARLEY'S HOUSE - DAY

Marley's Police Cruiser in the driveway. Patrick
approaches the front door and RINGS the BELL.

INT. LIVING ROOM - MARLEY'S HOUSE - DAY

Patrick and Marley seated opposite each other.

(CONTINUED)

CONTINUED:

PATRICK

Even Taxi Drivers won't go down there after dark.

MARLEY

No wonder Sam wouldn't go down there. No niggers, that's a plus.

PATRICK

I was set-up.

MARLEY

Yea.

PATRICK

I thought it was the company but I think the answer lies closer to home. What do you say?

MARLEY

You should have been a cop.

PATRICK

How did you know what happened?

Marley...won't give him the satisfaction of denying it.

MARLEY

What can I tell you. I don't like the way you're raising my kid.

PATRICK

Kinsley.

PAUSE.

MARLEY

Want to know why she won't leave you? She's grown accustomed to the lifestyle.

Patrick...eyes locked on Marley.

MARLEY (CONT'D)

Big house, fancy car, you married the Prom Queen...

PATRICK

You want my life is that it? I thought it was over-rated.

MARLEY

Over-rated? Wake up. It doesn't exist. It's an illusion. I even tried to tell you but you've got your head so far up your own ass you don't get it. Know what? Saturday night, regular.

(MORE)

(CONTINUED)

CONTINUED: (2)

MARLEY (CONT'D)

I tell all the guys down at the bar the latest kinky stuff she's into.

Patrick...getting angry.

MARLEY (CONT'D)

(smiling)

Yea, everybody knows. What, not even a thank you for the whore?

PATRICK

You sick son-of-bitch.

MARLEY

You rotting away in Bang Kwan would have been sweet.

PATRICK

People are dead because of you.

MARLEY

You killed the kids cousin, what did you expect? Of course he came after you.

Patrick stands.

MARLEY (CONT'D)

Think you can take me tough guy?

Patrick...he can't, knows it and wasn't intending to. He heads towards the door.

MARLEY (CONT'D)

Now what the fuck you going to do, call the cops? Lost the moral high ground eh old buddy?

Patrick turns.

PATRICK

Your friend with the knife didn't make it. They cut his throat...and for the record, it was an accident. If I hadn't passed out, I could have got her to a hospital.

Patrick exits.

INT. MOTEL ROOM - DAY

Patrick ADDRESSING a brown manila envelope. He takes a printed copy of 'The Top Drawer' file from underneath the envelope and places it inside.

EXT. STREET - DAY

Patrick puts the brown manila envelope into a US MAIL BOX.

INT. PATRICK'S HOUSE - DAY

Patrick descends the stairs carrying a box. He places the box next to several others and heads back up the stairs.

Jennifer watching silently.

INT. PATRICK'S HOUSE - LATER

The large stack of cardboard boxes. Patrick with another box. He puts it down on the floor next to the front door. He opens the front door, picks up the box and exits.

Jennifer watching silently.

EXT. PATRICK'S HOUSE - LATER

Rain, PATTERRING down on a U-Haul Truck loaded with the cardboard boxes. Patrick adds Golf Clubs and suit cases to the load.

Jennifer watching through a window from inside the house.

INT. PATRICK'S HOUSE - LATER

Patrick with the last of his belongings. He hands his House Keys to Jennifer.

JENNIFER

That it?

Patrick just wants to get the hell out of there.

PATRICK

Just one question. Remember when you went to your mothers for a week and you were all upset? Did you have an abortion...?

Jennifer...calm, matter of fact.

JENNIFER

Who told you?

Patrick...so it's true.

(CONTINUED)

CONTINUED:

PATRICK

Are you going to tell Kinsley
about his real father?

JENNIFER

It's not Marley.

PATRICK

What?

JENNIFER

He thinks he is.

PATRICK

Then who the hell...

JENNIFER

Sam.

Patrick...can't believe it...eventually.

PATRICK

Is there any one I know you
haven't fucked?

JENNIFER

Max was only four when you had
that affair with your secretary. I
was angry, I felt betrayed...I
slept around.

PATRICK

Sam...

JENNIFER

Is Kinsley's father. He tried to
find you in Bangkok...He thinks
the boys need a father.

PATRICK

And what about you?

JENNIFER

I slept around, you killed a
prostitute. I think we're even
don't you?

INT. U-HAUL TRUCK - DAY

Patrick removes his wedding ring and puts it into the
ASHTRAY.

Patrick puts the truck into gear and steps on the gas and
drives off.

EXT. REMAND PRISON - DAY

The gates swing open. Prisoners exit carrying personal belongings.

Koon emerges from the gloom of the inner sanctum of the prison and savours the warmth of the early morning sunshine.

EXT. AIRPORT RUNWAY - DAY

A THAI AIRWAYS Jet taking off.

EXT. CORPORATE OFFICE BUILDING - MORNING

MEN dressed in SUITS carrying boxes which are loaded into VANS. A NEWS REPORTER talking into the camera.

REPORTER

Federal Officials today raided the offices of Trace Corporation and confiscated hundreds of company documents.

INT. DEPARTMENT STORE - DAY

A long row of TELEVISIONS on DISPLAY all showing the same NEWS BULLETIN.

TV SCREEN...as the News reporter continues.

REPORTER

Jack Elliot and three other Executive Officers were questioned by Federal Investigators and later released. Twenty percent of the company's net value was wiped out in early Trading...

EXT. RUNWAY - DAY

A reflective object appears through the bright sunlight, shimmering heat haze and air pollution. The object grows larger and begins to take the form of an aircraft. The Thai Airways Jet passes overhead and lands on the runway.

INT. IMMIGRATION DESK, BANGKOK AIRPORT - DAY

Patrick approaches the IMMIGRATION OFFICER and hands him his passport and Immigration Card.

(CONTINUED)

CONTINUED:

The Immigration Officer does not look up at Patrick or ask any questions. Just the methodical, bureaucratic processing of documents. He hands Patrick back his passport.

Patrick...leaves.

The Immigration Officer picks up the phone and dials.

INT. PARKED TAXI, AIRPORT - DAY

Garlands and Amulets hang from the rear view mirror. Small statues of Buddha and eminent monks stuck on the dashboard.

Patrick in the rear seat.

TAXI DRIVER THREE

tinai.

Pointing on a map.

PATRICK

Klong Toey.

INT. CHAVALIT'S OFFICE - DAY

Chavalit busy with paperwork. Krit enters.

KRIT (SUBTITLE)

Patrick Dolan just arrived at the airport.

Eventually...

CHAVALIT (SUBTITLE)

We no longer have a witness.

EXT. HIGHWAY - DAY

The taxi travels under a HIGHWAY SIGN which READS - KLONG TOEY.

INT. MERCY MISSION RECEPTION - DAY

Father Joe...looks up.

FATHER JOE

Hello there Patrick, how have you been?

Patrick hands Father Joe a CHECK, turns and walks away.

(CONTINUED)

CONTINUED:

PATRICK

Fine Father and yourself?

Father Joe...looking at the check...smiling.

INSERT - CHECK - For the amount of \$5000.

FATHER JOE

The same. Just fine.

Father Joe opens a Desk Drawer, looks at the check and places it on top of a heavy gold chain, gold rings and a gold watch. He closes the drawer, turns and looks up at the painting of Mary and the Baby Jesus. Bewildered, he shakes his head.

EXT. LAMAI'S HOUSE - DAY

Patrick climbs the wooden steps and PULLS on the closed door. It is locked. No one home. He looks through the window and then scribbles a note and pushes it under the door. He looks around and then somewhat dejected, descends the steps.

EXT. KLONG TOEY SLUM - DAY

Patrick walking past SUNISA'S HOUSE. Sunisa's mother swinging the baby in a canvas hammock oblivious to his presence.

Koon exits the front door wearing his now familiar Chelsea football shirt. He watches Patrick as he disappears down the alley.

INT. MOVING TAXI - DAY

Patrick in the back of a taxi heading back towards Bangkok. The metropolis getting closer on the horizon.

EXT. HIGHWAY - DAY

A motorbike following the taxi at a discrete distance. The DRIVER and PILLION PASSENGER wearing FULL FACE HELMETS. The Pillion Passenger wearing a Chelsea football shirt.

EXT. HIGHWAY EXIT - DAY

The taxi glides down the Highway exit and merges with city traffic. Followed eventually...by Koon on the motorbike.

INT. MOVING TAXI - DAY

Patrick reading a NEWSPAPER. The driver touches the Buddhist Amulets hanging around the rear view mirror and MOUTHS a silent word of PRAYER.

EXT. BANGKOK ROAD - DAY

The taxi easing it's way through a typical Bangkok traffic jam.

The taxi continues on it's journey through the metropolis and suddenly - ACCELERATES towards a traffic intersection, - NOT going to make it - The LIGHT turns RED - The taxi BREAKS and STOPS at a RED LIGHT.

EXT. INTERSECTION - DAY

The MOTORBIKE, the driver GUNNING the engine, drives slowly past the line of traffic waiting at the red light. Koon the pillion passenger identified by his favourite Premiership team shirt.

EXT. INTERSECTION - DAY

TRAFFIC LIGHT DIGITAL DISPLAY - READS - 11, then 10, then 9. (Seconds).

INT. TAXI - DAY

Patrick and the driver.

The Digital Display outside READS - 8 then 7.

EXT. INTERSECTION - DAY

The MOTORBIKE, slowly moving forward towards the intersection.

The digital display READS - 5 then 4.

INT. TAXI - DAY

Patrick and the driver. The taxi driver puts the vehicle into gear.

EXT. INTERSECTION - DAY

The MOTORBIKE - the driver GUNNING the engine, beginning to accelerate past the line of traffic waiting at the red light. Koon holding a gun.

INT. TAXI - DAY

The digital display READS - 3 then 2.

The driver HITS the GAS PEDAL.

EXT. INTERSECTION - DAY

The taxi CROSSING the intersection, the motorbike alongside - SMASH.

The taxi and motorbike are T-BONED - by a TRUCK.

SOUND of - CRUNCHING METAL, BREAKING GLASS.

The motorbike disappears under the wheels of the truck - the impact of the truck SMASHES the taxi into parked cars waiting on the other side of the intersection - SECOND IMPACT.

The DRIVER of the truck is forced part way through the truck's windscreen.

BROKEN GLASS, METAL FRAGMENTS, SMOKE - and then an eerie silence.

The motorbike DISTORTED beyond recognition. Koon and the motorbike driver fare no better.

INSIDE THE TAXI

Patrick's BROKEN and BLOODIED BODY slumped on the rear seat.

FADE OUT.

FADE IN:

INT. BUDDHIST TEMPLE - NIGHT

A framed PHOTOGRAPH of KOON.

The photograph is placed on a stand in front of a refrigerated, silver metal, CASKET covered with white, BLINKING lights, flowers and garlands.

Far...staring at the photograph...tearful.

(CONTINUED)

CONTINUED:

The SOUND off screen of five Buddhist Monks CHANTING the *suad sop* - the Prayer for the Dead.

FADE OUT.

FADE IN:

EXT. CATHOLIC CHURCH, USA - DAY

SIX PALL BEARERS dressed in POLICE UNIFORM carry a coffin down the steps of the church.

INSERT - CAPTION - Police Officer Marley Hoyt received a posthumous award for Bravery after he was killed in the line of duty by a convicted Drugs Dealer.

FADE OUT.

FADE IN:

EXT. PLAYING FIELD - DAY

WHEELS OF A WHEELCHAIR

Patrick seated in the wheelchair being pushed by Jennifer as they approach a Softball game in progress.

SOFTBALL PITCH

Kinsley and Max look up, wave at their parents and immediately continue with the business at hand.

FADE OUT.

THE END