

(Name of Project)
by
(Name of First Writer)

(Based on, If Any)

Revisions by
(Names of Subsequent Writers,
in Order of Work Performed)

Current Revisions by
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CALLEY

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.

CAST OF CHARACTERS:

First Lieutenant William Laws Calley

Varnardo Simpson

The General

Country Joe

The Drill Instructor

Audie Murphy

The Senator

The Congressman

The Reporter

Captain Daniel

Robert McNamara

The Judge

The American Legionnaire

The Recruiter

The Historian

Dr. Laverne

Calley's Father

Captain Medina

The Officer

Captain Thompson

The Viet Cong

(CONTINUED)

Pham Thri Hieu

Yvonne

The Mama-San

The Villager

The Interviewer

The Secretary

The Hostess

The Attendant

Court Reporter

Congresswoman

Calley's Sister

Dursi

Conti

Meadlo

Reporter One

Reporter Two

Reporter Three

Reporter Four

Patrons

General One

General Two

General Three

Platoon Members

(CONTINUED)

(CONT'D)

AUTHOR'S NOTES

All the action of CALLEY takes place inside an old movie theatre, circa 1945.

There is an actual movie size screen on the back wall with a "stage" area, (upper level) in front of it. The screen/ scrim has access through it, so there is a split down the middle. There should be stage access from upstage left and right on either side of the screen as well.

A lectern is fixed to this stage area that is grounded in the main stage area below it.

There is a popcorn stand on one side of the stage and a ticket booth on the other. These, like other props, such as CALLEY'S jewelry counter, desks, lecterns etc. .

On either side of the main playing area, there are rows of seats facing diagonally upstage. These can serve as "waiting" or "observation" areas for certain characters in Act One as well as the jury box in Act Two. These too can also be removed on and off the stage if need be.

The actors playing the PLATOON MEMBERS should also play the REPORTERS whenever possible. The DI also plays AUDIE MURPHY. The same actor should play MCNAMARA, the JUDGE, the RECRUITER and the AMERICAN LEGIONNAIRE, and if possible one actress should play all the Vietnamese parts and the same for the Caucasian female parts. The same actor should play the HISTORIAN and Dr. LAVERNE.

Certain sections of the play, particularly the trial in Act Two, require a driving pace. There should be few pauses. There is no need for any business of taking the oath and so on except for SIMPSON'S testimony. In fact, anything that slows the pace here should be discarded. SIMPSON'S testimony, on the other hand, being the culmination point of the trial material, should not be sped through.

The DRILL INSTRUCTOR is part mentor, part father figure, but predominantly one of much darker dimensions. He has a foot in both the corporeal and mythic worlds. He must be a formidable figure on the stage. His focus on CALLEY is laser-like throughout the play.

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(CONT'D)

In earlier drafts, the use of masks and non-traditional costume for this character, such as Japanese samurai, were considered and could still be employed in the right production.

CALLEY himself is a small figure in all respects, a man both physically and spiritually overwhelmed by the circumstances he finds himself in. There is no darkness lurking on the edges of his personality. Fear molds CALLEY into a killer as much as anything else. This is not to open the door for a portrayal of CALLEY as a purely innocent figure.

David Blackman

ACT ONE SCENE ONE

LIGHTS. The ATTENDANT sits inside her glass enclosure, chewing gum and generally looking bored. A slow trickle of patrons enter from either side of the stage, (through the audience?) and pass by a series of movie posters. As they pass each one, the poster is lighted up. Each poster is blank. Above them is the sign, "NOW SHOWING." The first group walks up to the ticket booth. They are dressed in U.S. Army combat fatigues circa 1968.

SOLDIER

Is this a war movie?

The ATTENDANT nods towards the screen which is pitch black.

ATTENDANT

The title's on the screen sir.

The SOLDIERS, slightly confused, buy the tickets anyway and enter. Two more PATRONS walk up to the booth, wearing overcoats.

FIRST PATRON

What's the name of the main feature?

The ATTENDANT nods towards the screen which remains pitch black. They enter anyway. Another group of PATRONS walk up to the booth. They are also wearing overcoats but are otherwise indistinguishable.

PATRON

Which of these movies are playing?

The ATTENDANT patiently nods to the screen which remains pitch black. They also enter. The posters are removed from the stage. There is no-one on the stage. All the seats angled towards the screen are empty. LIGHTS. On the upper level, the GENERALS of the JOINT CHIEFS of STAFF are gathered in a circle. One of them is smoking.

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On the screen, a quick montage of film posters from well known war movies, *All Quiet on the Western Front*, *J'Accuse*, *Grand Illusion*, *The Fighting 69th*, *Sergeant York*, *the Sands of Iwo Jima*, *Platoon*, right through to *Saving Private Ryan*. The SECOND GENERAL is holding a document in his hand. Slide: (on the screen.) "March 14th, 1963." This is followed by a military style map of North and South Vietnam. There could be sinister, somewhat overwrought background music in the background, as if this historically rendered scene was itself being played out of a movie. As they begin, a man slowly walks on stage and wearily gathers his things in semi darkness. He pays no attention to the GENERALS.

FIRST GENERAL

You've finally read it....

SECOND GENERAL

I just got it yesterday but I've read enough.

THIRD GENERAL

(Stamping out his cigarette.)

He can't be serious...half measures are not going to win this war.

FIRST GENERAL

(Sarcastically.)

The Secretary doesn't want to win, just convince the enemy they shouldn't try to either.

SECOND GENERAL

All the actions in this memo are totally inadequate...he's...he's laying the foundations for how this war should be run....*this bean counter from the Ford Motor Company...*

FIRST GENERAL

No question. We have to take stronger action.

THIRD GENERAL

You're the Army man. What do you suggest?

FIRST GENERAL

First, immediate approval for the hot pursuit of Viet Cong guerillas into Cambodia and rapid retaliation against North Vietnam for every VC incursion in the South.

Rise in the music.

SECOND GENERAL

You know he'll never agree to that. The whiz kids are running this war all by themselves...

(CONTINUED)

CONTINUED: (2)

THIRD GENERAL

Johnson mistrusts us just like that prick Kennedy...

FIRST GENERAL (CONT'D)

This isn't the Cuban Missile Crisis...graduated response will not work in Indo-China. The Soviets have got to understand that we mean business. As far as the Joint Chiefs are concerned, the U.S. must, I repeat, *must* initiate attacks against the North now.

SECOND GENERAL

But public opinion-

FIRST GENERAL

(Sternly.)

The American people *will* stand strong action on the part of their military.

Pause. All three of them take in the portent of this statement. On the screen, masses of protesters outside the White House carrying anti-war slogans.

THIRD GENERAL

What about LeMay?

SECOND GENERAL

He can't stand him anymore than we can.

Snickers of agreement all round.

FIRST GENERAL

Then we're agreed. All future memos from the Joint Chiefs *must* go directly to the Commander-in-Chief, or else....

SECOND GENERAL

(Challengingly.)

Or else what...?

FIRST GENERAL

Or else he's going to have a mutiny on his hands.

LIGHTS. The GENERALS exit. The man sits in darkness, possibly smoking a cigarette. LIGHTS. VARNARDO SIMPSON, a middle aged African American man, is sitting in half-light on the upper level. He is wringing his hands and smoking incessantly. On the screen, a view from a window of a typical blue collar street in a city like Pittsburgh or Philadelphia, rows of identical looking homes with kids playing in the street on a summer's day. Faint noises from the street. There are what appears to be bars on the window. He is holding something on his lap.

(CONTINUED)

CONTINUED: (3)

The REPORTER walks around SIMPSON, taking in the surroundings. He holds a small tape recorder in his hand.

REPORTER
Ever used one of these before?
(No answer.)

REPORTER (CONT'D)
Just in case you want to talk about what happened...

The REPORTER walks behind SIMPSON.

SIMPSON
Please don't walk behind me. Stay.....stay where I can see you. Please.

The REPORTER walks back in front of SIMPSON.

REPORTER
Do you ever open the windows?
(No answer.)

The REPORTER moves towards the window.

REPORTER (CONT'D)
Why so many bars? Doesn't look like a dangerous street-

SIMPSON
(SIMPSON reels around.) Don't open the curtains.....

SIMPSON opens what is an album on his lap.

SIMPSON (CONT'D)
I can't remember you know. I can't remember everything. I don't want to remember.....

REPORTER
Then why the album?

SIMPSON looks at the album in his hand and grips it tightly. He struggles for the words before actually speaking.

SIMPSON
This...this is my life. This is my present, and this is my future. I don't know if I'll be here next time you come around...

REPORTER
How many times have you tried to...

SIMPSON
Three...three times.

(CONTINUED)

CONTINUED: (4)

SIMPSON turns to the album, carefully leafing through the pages. The REPORTER pulls out a photo.

REPORTER

Recognize him?

SIMPSON looks carefully at the photo. On the screen, a photo appears of a middle-aged man holding an umbrella and walking quickly as if he's trying to evade a camera. SOUND of the countdown to the Apollo Mission to land the first man on the Moon. In half darkness, the following VOICE is heard as CALLEY, the man smoking, gets up and walks over to the counter. His walk is that of a middle aged man. He is wearing an overcoat and glasses as in the photo that was on the screen. He is carrying an umbrella.

VOICE OVER

But I would like you to consider a thousand more lives that are going to be lost in Southeast Asia, the thousands more to be imprisoned, not only here in the United States, but in North Vietnam and in hospitals all over the world as amputees. I've never known a soldier nor did I ever myself ever want to only kill a human being in my entire life. If I have committed a crime, the only crime I've committed is in judgment of my values. Apparently I valued my troops lives more than I did that of the enemy...

This is followed by another, more distinctive VOICE, declaring victory in the Gulf War, emphasizing the relatively light casualties on the American side. VOICE of PRESIDENT GEORGE BUSH.

BUSH'S VOICE

Thank God, the Vietnam Syndrome is buried forever!

CALLEY looks as if he is vaguely listening. He places a brief case on top of the counter and begins to put jewelry inside. A light above the stage flashes "William Calley Jewelers." As this is happening we hear the chant and response from a large crowd at a rock concert. The DRILL INSTRUCTOR enters. As he calls out each letter the crowd roars its response. CALLEY calls out each letter also as he methodically places the jewelry in the case.

(CONTINUED)

CONTINUED: (5)

DRILL INSTRUCTOR

Gimme an F!

CALLEY

F!

DRILL INSTRUCTOR (CONT'D)

Gimme an U!

CALLEY

U!

DRILL INSTRUCTOR (CONT'D)

Gimme an C!

CALLEY

C!

DRILL INSTRUCTOR (CONT'D)

Gimme an K!

CALLEY

K!

DRILL INSTRUCTOR (CONT'D)

What's that spell ?

CALLEY

FUCK.

DRILL INSTRUCTOR (CONT'D)

What's that spell ?

CALLEY

FUCK.

DRILL INSTRUCTOR (CONT'D)

What's that spell ?

CALLEY

FUCK.

The REPORTER enters the jewelry store,
sees CALLEY.

CALLEY

We're closing in a few minutes-

REPORTER

Actually I'm here to see... You're William Calley right?

CALLEY'S demeanor immediately changes.

CALLEY

Can I help you with anything?

(CONTINUED)

CONTINUED: (6)

REPORTER

It is you-

CALLEY

Jewelry?

REPORTER

Mr. Calley, you of all people couldn't have forgotten what today is-

CALLEY

I'm about to close up....

REPORTER

Just a few questions Mr. Calley-

CALLEY

How did you find me here?

REPORTER

You think there will be any My Lai's in the Gulf Lieutenant?

CALLEY

Look, this is a place of business.

REPORTER

You said you were about to close up.....

CALLEY

Don't you understand? *This is my place of business.*

REPORTER

You got to have something to say. We've got Ivy League seniors calling the paper, writing in, telling us how much they support the troops...McNamara's giving his first interview since he resigned-

CALLEY

Interview...?

REPORTER

(Knowingly.)

He's written a best seller...

CALLEY

I think it's time you leave.

REPORTER

(Pressing.)

Big change from 68' huh? The whole country is right behind them.

CALLEY picks up a phone as if to call the police. REPORTER makes his way out then turns around.

(CONTINUED)

CONTINUED: (7)

REPORTER (CONT'D)

I'm sure there are still a lot of people still interested in what you have to say. You were a hero once..

DRILL INSTRUCTOR

GROUP LEADERS. Get up here on the sidewalk facing me that way. HURRY UP PRIVATES I DON'T HAVE ALL DAY. I SAID GET UP ON THE CURB! DO NOT RUN WALK QUICKLY. DO NOT RUN WALK QUICKLY.

CALLEY and the PLATOON MEMBERS rush up the stage in front of the screen.

DRILL INSTRUCTOR (CONT'D)

During this time period you are going to receive all of your uniforms, all of your shots, your service record books will be brought up to date. Everything you will need will be processed in the United States Army. Who does not understand that? NOW WHERE ARE MY GROUP LEADERS?!

Lights up on the INTERVIEWER and the HISTORIAN. On the tier in front of the screen, the DRILL INSTRUCTOR prepares to inspect CALLEY and the PLATOON MEMBERS who are standing rigidly to attention. The DI looks straight ahead. On the screen could be an image of the American flag being raised on a flagpole in the center of a parade ground. The split scene should read like a continuous uninterrupted monologue.

INTERVIEWER

Good evening ladies and gentlemen and welcome to the show. Tonight US troops are preparing for a land war in the Gulf, and while our thoughts and good wishes are with our brave soldiers, an anniversary from another war has quietly slipped by, commemorating one of the most notorious incidents in the annals of US military history...

DRILL INSTRUCTOR

...Fort Benning prides itself on being one of the finest training organizations in the entire world. The United States Army has over 200 years of illustrious history to speak for itself...

INTERVIEWER

...I am speaking of course of the incident of the Vietnam War, one that a good many Americans remember as being responsible for dividing this country like it had never been before...

DRILL INSTRUCTOR

...you are trying to be a member of that organization...

(CONTINUED)

CONTINUED: (8)

INTERVIEWER

...and considering the massive support for our troops across America, it's almost hard to believe Vietnam had ever happened or that returning veterans were openly spat upon by protestors against the war...

DRILL INSTRUCTOR

You have made the most important decision in your life up until this period of time, by signing your name, your life, and your pledge, to the United States of America...

INTERVIEWER

...soldiers were accused of being "baby killer's" and openly spat upon at airports and public areas around the country...

DRILL INSTRUCTOR

We say in the United States Army that we build men...

INTERVIEWER

...as the image of America's fighting men was forever tarnished...

DRILL INSTRUCTOR (CONT'D)

Well I'll go a hell of a lot further than that!

INTERVIEWER

...but we have a special guest tonight, the renowned Historian/ Psychiatrist Robert Lipton who has worked extensively with Vietnam Veterans over the last twenty years...

DRILL INSTRUCTOR

In the US Army, we not only give you the tools and the blueprint, we are going to show you how to build a soldier!

INTERVIEWER

He will be talking to us about the experience of Vietnam veterans. We will be taking calls from viewers watching the show so please take note of the phone number at the bottom of your screen.

The number 1 425 58191, appears on the screen.

INTERVIEWER (CONT'D)

That number should read, 1 425 58 191. Robert will be joined by another key figure from the Vietnam conflict, a man whose life has been inextricably linked to Vietnam and who as recently written a book on those years breaking his own self imposed silence. I am speaking of course of former Secretary of Defense Robert Strange McNamara. But first, I'd like to introduce noted historian Robert Lipton. Welcome to the show.

LIGHTS on HISTORIAN.

HISTORIAN

Pleasure to be here Charlene.

(CONTINUED)

CONTINUED: (9)

INTERVIEWER

Please call me Charlie. My first question to you Robert, we have seen the overwhelming response to our troops on the Gulf. Why doesn't the American public care about the experience of Vietnam veterans?

HISTORIAN

First of all, since the end of the Vietnam War, there has been a process of "pathologization"..

INTERVIEWER

Pathologization.

HISTORIAN

Yes. By that I mean that veterans have been characterized as by a disorder, be it Post Traumatic Stress Disorder...PTSD, or Agent Orange syndrome..

INTERVIEWER

And you're saying that this isn't the case?

HISTORIAN

No, not at all. PTSD is a very real condition for many veterans from all wars, particularly those of the 20th Century....

INTERVIEWER

For our viewers, what exactly are the symptoms of PTSD Robert?

(The HISTORIAN rapidly lists
all the symptoms.)

HISTORIAN

Panic and paranoia, chronic anxiety, nightmares or flash backs to traumatic events. Survivor guilt is very common as well as depression and emotional numbness.

INTERVIEWER

Is that all?

HISTORIAN

(Pause.) Some have trouble sleeping and turn to drugs or alcohol for escape.

INTERVIEWER

We never hear about the experiences of WWII or Korean vets quite in the same way that we do Vietnam veterans. I remember my own father fought in Korea and he never had to lock himself in a room with the shades drawn.

HISTORIAN

That may have something to do with America having lost the Vietnam War and the great social upheaval that precipitated that loss....

INTERVIEWER

So you're saying that the Vietnam War was lost here at home as many Americans still believe?

(CONTINUED)

CONTINUED: (10)

HISTORIAN

No I'm not saying that at all. But there is a fundamental moral equation with Vietnam that veterans of previous wars didn't have to face..

INTERVIEWER

And they are..

HISTORIAN

Yes...well I was coming to that..

INTERVIEWER

Go on Robert.

HISTORIAN

Simply put, and one may disagree about this but due to the very nature of the conflict American soldiers were placed in what I call an "atrocities producing" situation and that is one where it becomes incredibly difficult to distinguish between the enemy and non-combatants so that very often civilians become the targets..

INTERVIEWER

So you're saying that any atrocities committed were merely a symptom of that particular war....

HISTORIAN

(Pause.) Let me just say that for a large number of veterans, Vietnam left them with a sense of moral guilt that has been...explained away by the psychiatric community here in the United States as PTSD or whatever else you'd like to call it. The media, particularly the movie industry, has done little to discourage these stereotypes of the crazed "drug addicted" Vietnam vet.

INTERVIEWER

But is that really so far from the truth? So many Vietnam Vets have been involved in violent crime.

HISTORIAN

The reality for many veterans is that despite their problems readjusting, they have not tried to burden society, but have simply sought refuge among their own. What has been conveniently lost is the public record of thousands of GI'S and Marines who protested the war on their return home. This was an important part of the political landscape that has been completely ignored by the media. Instead the focus is still on, as you mentioned in your introduction, the "spat upon" veteran, which is really a species of urban myth.

INTERVIEWER

On that note..(She looks offstage to the production co-coordinator.) We're ready for the first call? OK. Go ahead...you're on. (Amplified sound of someone adjusting their phone.)

PRINCETON SENIOR

Hi, I'd just like to say a few things..

(CONTINUED)

CONTINUED: (11)

INTERVIEWER

Sure. Your name?

PRINCETON SENIOR

(Pause.) Umm, I'm a senior here at Princeton..

INTERVIEWER

University?

PRINCETON SENIOR

Correct.

INTERVIEWER

And your name?

PRINCETON SENIOR

Umm...I'm a senior here.

The INTERVIEWER and the HISTORIAN exchange an amused look with each other.

INTERVIEWER

OK. And what's your question...Princeton?

PRINCETON SENIOR

(Pause.) My colleagues, friends and I have been listening to Mr. Lipton and I would like to ask him if he thinks it is hypocritical to support the Gulf War, uh, in which we understand that some of our peers may die, but...not be willing to put our own lives on the line?

LIGHTS. The DI turns to CALLEY.

DRILL INSTRUCTOR

CALLEY! HOW MANY TYPES OF WOUNDS ARE THERE!

INTERVIEWER

Interesting question.....Robert?

The HISTORIAN appears frozen by the question.

CALLEY

Two types of wounds sergeant!

On the screen a montage of images from the Vietnam War: A young girl running away from a burning village, her body burnt from napalm, General Loan shooting a VC suspect in the head, B52's carpet bombing North Vietnam, My Lai villagers pleading for their lives, juxtaposed with sanitized images from Hollywood movies, John Wayne, Audie Murphy, and surrealistic images of death and war. All this happens very quickly.

(CONTINUED)

CONTINUED: (12)

INTERVIEWER

Do you have an answer to that Robert?

HISTORIAN

Well, first of all I would like to clarify that some of your "peers" as you would like to call them, will be casualties, the question is how many..

DRILL INSTRUCTOR

Two types of wounds. Good ones and bad ones right? Nam'em.
NAME THE TWO TYPES OF WOUNDS!

PRINCETON SENIOR

Yes I'm well aware of that but that's not what I'm asking-

HISTORIAN

I know what you're asking but I'm not quite sure why.

PRINCETON SENIOR

You see Doctor, I and some other students here feel that unless you are ready to enlist and fight, then you are expected to be against the war, as in Vietnam, but we're not. We actually believe-

HISTORIAN

Just hold it right there. Most wars have been fought by the few while the majority at home massively supported the war effort. Many sons of the prominent right wing keenly supported the Vietnam War while conveniently, with the right connections, joining the National Guard, exempting them from duty overseas.

INTERVIEWER

What about the son's of the left Robert?

HISTORIAN

What was that?

INTERVIEWER

The sons of the left. What did they do?

HISTORIAN

Those on the left either protested, left the country or went to jail.

INTERVIEWER

No college exemptions for left wing radicals Robert?

HISTORIAN

Only the left declared it's opposition to the war, making any other detour a very remote possibility.

PRINCETON SENIOR

I just think there's nothing wrong with being in support of the war even if you're not willing to fight yourself.

(CONTINUED)

CONTINUED: (13)

HISTORIAN

I've worked with these men for years Princeton, and let me tell you it's not just about fighting. A great many soldiers in combat situations actually die, or suffer horrible injuries, psychological as well as physical-

PRINCETON SENIOR

I'm well aware of that-

HISTORIAN

For their country.....your country. And that's not taking into account the after effects of what they themselves may have inflicted on others..

INTERVIEWER

Princeton?

PRINCETON SENIOR

(Pause. Trying to be upbeat.) People serve their country in different ways..

HISTORIAN

What's a given "Princeton Senior," among all veterans, is placing yourself in great danger in service of your country.

INTERVIEWER

But doesn't our society Robert, depend on the willingness of some to take great risks that the rest of us would not? War making is a high-risk job like...being a fireman.

(Pause.)

PRINCETON SENIOR

That's right...

INTERVIEWER

.....the armed forces do provide us with a security that we enjoy-

HISTORIAN

Even though most men are unwilling to enlist and risk dying for that security?

INTERVIEWER

Hasn't the Army...the services in general, become very much a job, just like plenty of other essential-

HISTORIAN

(To INTERVIEWER.) That's not my point. (To PRINCETON SENIOR.) So you seem to think others might be better suited to fighting and dying?

PRINCETON SENIOR

Well, I couldn't imagine myself using a gun or killing anyone.

(CONTINUED)

CONTINUED: (14)

HISTORIAN

Most people don't use a gun or kill anyone in the course of their lives.

PRINCETON SENIOR

Isn't...isn't that what basic training is for?

LIGHTS. The DI is in CALLEY'S face.

DRILL INSTRUCTOR

NAM'EM!!

CALLEY

There are five types of wounds sergeant.

DRILL INSTRUCTOR (CONT'D)

NAM'EM!

CALLEY

Sir, there's the laceration wound, the puncture wound, the suture wound, the abrasion wound and the crushing wound sergeant.

DRILL INSTRUCTOR

Which is the most dangerous?

CALLEY

The most dangerous is the crushing sergeant.

DRILL INSTRUCTOR

WHY?

CALLEY

Sergeant, because there's massive call damage sergeant.

DRILL INSTRUCTOR

INTERNAL DAMAGE! RIGHT?

CALLEY

YES SERGEANT!

DRILL INSTRUCTOR

Very good Calley. We'll make a soldier out of you yet.

HISTORIAN

Most of my work with veterans has been reconciling them with death and killing and undoing the responses they were taught in basic training.

PRINCETON SENIOR

It's no secret that some people have a talent for that sort of thing.

HISTORIAN

Yes but that ignores the fact that very few people are truly prepared for war-

(CONTINUED)

CONTINUED: (15)

PRINCETON SENIOR

A lot of Americans like myself believe that this is a just and necessary war-

HISTORIAN

...even if you aren't willing to enlist yourself?

INTERVIEWER

I think he's already made that point clear Robert.

PRINCETON SENIOR

Something like that.

HISTORIAN

(Shaking his head in disbelief.)The point I'm trying to make is that you want others to do the fighting and dying for you...as a matter of convenience.

INTERVIEWER

But what about the concern for our troops expressed throughout the country. Are you saying it isn't genuine Robert?

HISTORIAN

I'm not saying that at all. It simply has no consequences for most people, except of course, the families and loved ones of the servicemen and women who are in actual danger.

PRINCETON SENIOR

I'm not enthusiastic about it. It's not like I'm glad there's a war.

HISTORIAN

I'm very glad to hear that.

PRINCETON SENIOR

...but student's like myself feel that there are times when our country must go to war, if not to defend our country, then well...to advance principles or.....or.....to protect our economic interests.

The HISTORIAN starts to lean forward in his seat, focussed entirely on his dialogue with the PRINCETON SENIOR.

HISTORIAN

As long as it doesn't involve you is that it?

PRINCETON SENIOR

Look Mr. Lipton, they agreed to be used that way-

HISTORIAN

So, if they agreed, then we should be willing to risk their lives even when our own immediate security is not on the line, and in the absolute comfort that it will never touch your life?

(CONTINUED)

CONTINUED: (16)

PRINCETON SENIOR

(Pause.) Yes. I mean...that's why we have a volunteer system. No one has to serve. Let's face it Mr. Lipton, they do so for the education and a chance to meet people. It's...an opportunity.

INTERVIEWER

He has a point Robert...

HISTORIAN

(To INTERVIEWER and SENIOR.) What? To die for your country if need be?

PRINCETON SENIOR

No, that's not what I mean...

INTERVIEWER

I think he means the free college tuition.....

HISTORIAN

I know what he means. But aren't you saying then that some lives are more valuable than others?

PRINCETON SENIOR

(He let's out a deep sigh.) This might sound selfish, but I think it would be a shame to put America's best young minds on the front line. Anyway, I don't feel I could ever be an effective soldier.

HISTORIAN

I think that's conveniently avoiding the reality that many volunteer through lack of alternatives...

INTERVIEWER

Surely it's not that cold blooded.

HISTORIAN

Those who do most of the dying often have the least choices. The military always takes those with few options.

INTERVIEWER

I'm sure that hasn't always been the case.

HISTORIAN

Even during World War Two, the Air Force and the Navy got the best men then the Marines and the Army got the rest.

LIGHTS. CALLEY snaps to attention, bringing his rifle to right shoulder arms.

DI

ARE YOU IN SLOW MOTION TODAY RECRUIT?

CALLEY

No sergeant.

(CONTINUED)

CONTINUED: (17)

DI
HOW FAST ARE YOU SUPPOSED TO DO MANUAL AT ARMS?

CALLEY
I'm supposed to do it slowly sergeant.

DI
IT'S SUPPOSED TO TAKE 120 COUNTS PER MINUTE IS IT NOT?

CALLEY
Yes...yes sergeant.

DI
YOU GOT A PIECE OF HAIR IN YOUR EAR FROM YOUR HAIRCUT!

CALLEY
Yes sergeant.

DI
YOU DIDN'T HAVE A SHOWER DID YOU?

CALLEY
No sergeant.

DI
YOU DIDN'T CLEAN YOUR EARS THEN DID YOU? DID YOU SHAVE THIS MORNING!?

CALLEY
Yes sergeant.

DI
THOSE HAIRS ARE GROWING FAST AREN'T THEY?

CALLEY
Yes sergeant.

DI
(Incredulous.) YOU'VE GOT HAIRS ON EITHER SIDE OF YOUR NOSE RIGHT THERE?

CALLEY
Yes sergeant.

DI
(Quieter. He leans in towards CALLEY.) You gonna start flying today?

CALLEY
No sergeant.

DI
WELL HOW ABOUT LOCKING THOSE ELBOWS INTO YOUR SIDE LIKE YOU WAS TAUGHT IN FORMATION!

CALLEY
YES SERGEANT!

(CONTINUED)

CONTINUED: (18)

HISTORIAN

By the time the Vietnam War arrived, half the country was trying to avoid the draft. All you had to do was attend a college of Chiropractic medicine and you got out of it. End of story. The people who fought in it were the blacks, Mexican Americans, and poor boys from the countryside who had no way to escape. Everybody else escaped it.

The DRILL INSTRUCTOR turns to CALLEY and the PLATOON MEMBERS.

DRILL INSTRUCTOR

There are no niggers in this platoon, there are no spics, there are no wops, there are no kikes, there are no poor white whatever...

HISTORIAN

Men like your next guest, the architects of the Vietnam War if you will, are directly responsible for the thousands of Americans and millions of Vietnamese who lost their lives thanks to their actions.

INTERVIEWER

Surely you can't equate actions committed in the heat of combat with foreign policy decisions made during the Cold War?

HISTORIAN

Why not? I think this goes a long way to explaining why those with influence, particularly in the media, and those courted by the media, the Kissingers, Lairds, Bundys and McNamaras of this world, have little interest in resurrecting the unpleasant memory of Vietnam and the criminally negligent actions of our political leaders that got us there-

INTERVIEWER

Kissinger a war criminal...?

DRILL INSTRUCTOR

YOU ARE ALL FUCKING MAGGOTS AND YOU WILL REMAIN SO UNTIL YOU'VE EARNED THE RIGHT TO CALL YOURSELVES SOLDIERS IN THE UNITED STATES ARMY!

HISTORIAN

.....and why the country is so eagerly embracing our soldiers even before they've fired a shot. It's far more comfortable to deal with the "coming home" narratives of returned veterans, which in this case seems to have begun even before the war is won or they've actually even come home.

INTERVIEWER

Don't you think this sort of treatment for our military has been long overdue?

HISTORIAN

I just think it's easier for the average street corner conversation. No messy political history to deal with.

(CONTINUED)

CONTINUED: (19)

There is an uncomfortable silence,
finally interrupted by the PRINCETON
SENIOR.

PRINCETON SENIOR

I'm not ashamed of my beliefs. This is something we really
believe no matter how hawkish it may sound..

HISTORIAN

*Yes but they are beliefs that involve no sacrifice of your
own.*

The INTERVIEWER is startled his sudden
emphasis. The HISTORIAN notices but
goes right back to the SENIOR.

PRINCETON SENIOR

I think that's really unfair. I am proud to be an American
and I am very proud of all our troops serving in the Gulf.
I've heard how vets were treated when they returned from
Vietnam, spat upon in the street, at the airport...and how
they tried an officer for killing the enemy...

HISTORIAN

Lieutenant Calley.

The DI grabs CALLEY and holds wraps his
arm around CALLEY'S neck in a choke
hold. SOUND of a heart beat getting
louder and louder.

INTERVIEWER

Who?

HISTORIAN

William Calley. He was accused of murdering civilians in the
village of My Lai.

PRINCETON SENIOR (CONT'D)

Yeah, I wouldn't want our soldiers to have to go through that
sort of thing again.

INTERVIEWER

I'm sure they appreciate that Princeton.....

PRINCETON SENIOR

My friends and I know that our purpose is to be here where we
can do the best job possible.

The DI proceeds to use CALLEY for a
demonstration of unarmed combat.

DRILL INSTRUCTOR

You have got to be very aggressive. Once you have got your
opponent, on the run, once you have got him on the run that
means you go ahead and strike with that first blow!

(CONTINUED)

CONTINUED: (20)

HISTORIAN

What kind of job is that?

PRINCETON SENIOR

Beg your pardon?

HISTORIAN

What are you thinking of doing once you finish college?
(Pause.)

INTERVIEWER

Princeton? Are you there?

PRINCETON SENIOR

I'll be working on Wall St in my father's company.....

LIGHTS.

DRILL INSTRUCTOR

Private, that fight might not stop. Just because you made contact, don't mean you stopped him!

INTERVIEWER

Well good luck and thanks for your call Princeton. That's about all the time we have. (The INTERVIEWER turns her attention back to the HISTORIAN.) But wouldn't you say Robert, that the overwhelming response to our troops in the Gulf, will help the nations healing over the Vietnam conflict?

The HISTORIAN is clearly rattled by the caller and his own response. LIGHTS.

DRILL INSTRUCTOR

YOU DON'T CUT HIM NO SLACK!! DON'T GIVE HIM ROOM TO BREATHE!
STAY ON TOP OF HIM ALL THE WAY!

HISTORIAN

Nations what.....?

DRILL INSTRUCTOR

He's gonna be backpeddlin all the way with his guards up and you stay on top of him. You keep right after him. Everybody got me there"!?!"

PLATOON MEMBERS

YES SERGEANT!

DRILL INSTRUCTOR (CONT'D)

THAT MEANS THAT THERE SHOULD BE DOWN THERE TODAY, A LOT OF MOANIN' AND GROANIN', I WANT TO SEE SNOT HANGIN' AND ELBOWS FLAPPIN'!!

PLATOON MEMBERS

YES SERGEANT!!

DRILL INSTRUCTOR (CONT'D)

I WANT TO SEE A LOT OF HURTIN' ALL OVER THE PLACE!

(CONTINUED)

CONTINUED: (21)

PLATOON MEMBERS

YES SERGEANT!

DRILL INSTRUCTOR (CONT'D)

I don't want to see no holdin' and no pitti-pattin'.

PLATOON MEMBERS

YES SERGEANT!!

CALLEY is struggling for oxygen. The DI continues unabated. He pulls out a huge fighting knife and simulates its use on CALLEY'S body.

DRILL INSTRUCTOR (CONT'D)

Don't slit a man's throat if you don't want a sound: an ughughugh sucking sound, and don't stab a man in the back anytime. A back has so many muscles, you never get a bayonet back out!

ALL

YES SERGEANT!

INTERVIEWER

Nations healing.....

DRILL INSTRUCTOR

A good place to stab a man from behind is down through the shoulder, preferably where the heart is!

The HISTORIAN puts his concentration back onto the INTERVIEWER'S question.

HISTORIAN

It may help the "nation" heal its wounds but I don't think it's done anything for the men and women who actually went over and did the fighting.

DRILL INSTRUCTOR

THAT'S HOW TO KILL SOMEONE BEST!

INTERVIEWER

How so?

HISTORIAN

(Pause) I'll give you an example. There is one veteran I have worked with. Before the war he was what would be considered normal in every way. Now he cannot leave his home, lives in constant darkness, consumed by guilt as a result of his experiences in Vietnam. He still can't talk about it and is constantly medicated. Before the war he was an artist, a sculptor....

CALLEY slams his briefcase shut.
LIGHTS. MUSIC. Opening of Country Joe's "Livin to Die Rag" at Woodstock. The song begins.

(CONTINUED)

CONTINUED: (22)

Lights on CALLEY'S "apartment," a couch, chair, small mini-bar, an aquarium and a poster on the screen saying "No More War." CALLEY stands at the entrance. He takes off his raincoat. Underneath he is wearing the uniform of a U.S. Army. Lieutenant circa 1971. LIGHTS on DOCTOR LAVERNE. He is wearing a laboratory coat. There is a spotlight on stage. CALLEY stands on the edge of it.

LAVERNE

Are you ready Lieutenant?

HISTORIAN

Coming home, he saw huge piles of shell casings. And a couple of years ago he realized that he wanted to use them to make a gigantic sculpture. Something to commemorate the dead, to let people know what the war had been like. For years he tried to get those casings, but they wouldn't let him have them.; "They were being recycled," they said, "to make new shells..."

CALLEY

Why do I have to get in there for Doc? I'm getting sick of all these tests.

LAVERNE

We're going to re-create the combat situation.

CALLEY

I've told you like I've told all the others, I was acting under orders. We would have done the same under any combat conditions.

LATIMER'S VOICE

But you're the only one on trial Rusty.

CALLEY thinks about this for a second.
He points to the SPOTLIGHT.

CALLEY

In there? It's no bigger than a closet.

LAVERNE

In the stress of combat, anoxia occurs. That is the brain receives less oxygen resulting in an impairment of judgment and motor abilities.

LAVERNE displays what looks like a huge joint.

LAVERNE (CONT'D)

I'm going to burn some tobacco in the room in order to consume all the oxygen-

(CONTINUED)

CONTINUED: (23)

CALLEY

What kind of tobacco?

(No answer.)

CALLEY (CONT'D)

But how will I breathe?

LAVERNE

When there's hardly any oxygen left, you will be let out.

CALLEY

What's all this gonna prove Mr. Latimer.

LIGHTS on FRANK LATIMER. LATIMER walks up to CALLEY and puts a fatherly hand on his shoulder. He is in his late fifties, early sixties. LATIMER has the manners of the small town country attorney and the dress of a successful sharp dressed lawyer, wearing a double-breasted mod style suit.

LATIMER

That you could only engage in simple actions and thoughts under the stress of combat, but not in any complex thoughts.

LAVERNE

It's called "non specific stress syndrome." Now close your eyes and imagine you are about to enter My Lai Lieutenant. Let your body respond accordingly.

Laverne lights up the joint. LIGHTS. CALLEY has stepped into the spotlight. There is a blood-curdling scream mixed in with explosions and gunfire and cackling voices on a radio. A brief intimation of horror.

CALLEY

My God...I can still hear the people screaming...

VOICE OVER

Captain Thompson, could you please identify the officer you saw in command at the ditch during the alleged incident at My Lai.

LIGHTS on THOMPSON. He is full uniform holding his cap under his arm.

THOMPSON

(Pointing at CALLEY.) That one. There, the short one. That's him.

VOICE OVER

Are you sure Captain? These are very serious charges...

THOMPSON

I'm positive. That's him.

(CONTINUED)

CONTINUED: (24)

VOICE OVER

Lieutenant Calley, would you please step forward.

CALLEY steps forward. He is still in the light.

VOICE OVER (CONT'D)

Lieutenant Calley, you may be...you will at the end of this inquiry be charged with war crimes.

CALLEY

But I thought you were going to give me a medal or something...

LIGHTS. A group of REPORTERS swarm onto the stage dressed from the same period. They leap at CALLEY with questions about the trial. Their questions should overlap each other.

REPORTER ONE

So what did you think of today's testimony Rusty? Were you upset about some of the things your men said-?

REPORTER TWO

Captain Medina is taking the stand tomorrow, are you concerned about what he has to say-

REPORTER THREE

Hey Rusty. What'll you do if you're found not guilty?

REPORTER ONE

Secretary McNamara doesn't think you're typical of our boys in Vietnam. Got anything to say about that?

REPORTER TWO

Think there'll be any more massacres like My Lai Lieutenant?

LATIMER

Let's not use the word "massacre" too lightly gentlemen. A tragedy occurred at My Lai and this trial is meant to determine exactly what happened and who was truly responsible-

REPORTER THREE

Lieutenant Calley, were you acting under orders?

CALLEY turns confusedly to LATIMER.

REPORTER FOUR

Hey Rusty, still glad you went to Vietnam?

LATIMER

Not tonight fellas, but if you come back tomorrow he'll answer all the questions you want...

LIGHTS. The SECRETARY, smartly dressed wearing glasses, holds a large bag in her hands.

(CONTINUED)

CONTINUED: (25)

CALLEY

When did that all come in?

SECRETARY

This is just today's Lieutenant.

There is a flourish of dramatic music.
In bold white letters across the black
screen appears the title, NO MORE WAR.

LATIMER

(Indicating the title.) "No More War." Where did you get
that?

CALLEY

They're sellin'em here on the base. (Pause.) I really believe
it sir.

SECRETARY

Your sister called Lieutenant, something about your father
not being able to make it for the trial.

CALLEY

(Alarmed.)

I got to go see him Mr. Latimer....

The DI sings COUNTRY JOE'S "Livin to
Die Rag."

DRILL INSTRUCTOR

Well, come on mothers throughout the land,
Pack your boys off to Vietnam.
Come on fathers, don't hesitate,
Send 'em off before it's too late
Be the first one on your block
To have your boy come home in a box...
And it's one two three what are we fighting for
And it's five six seven open those pearly gates
Hell ain't no time to wonder why
Whoopee we're all gonna die...

LIGHTS. A Senate Investigation into the
Vietnam War. MCNAMARA and the SENATOR
enter. The SENATOR is at the standing
mike. The SENATOR has a faint Southern
accent. He is very much playing to the
gallery. MCNAMARA listens with great
concentration to what he is about to
say. MCNAMARA looks at the GENERAL, and
then responds to the question.

SENATOR

Now Secretary McNamara, this Senate Committee has received
alarming reports from the Joint Chiefs of Staff. From where I
sit, you may have a mutiny on your hands.

(CONTINUED)

CONTINUED: (26)

MCNAMARA

The Joint Chiefs and I often don't agree Senator but I have always made their views available to the President.

GENERAL

Senator, Secretary McNamara has since his tenure stood in the way of the United States military prosecuting this war to a successful conclusion.

MCNAMARA

That is incorrect Senator. It has been my responsibility to make sure that the Joint Chief's recommendations do no contradict official government policy.

SENATOR

To be perfectly frank Secretary McNamara, your refusal to grant General Westmorland's request for 200,000 additional troops has sparked a great deal of alarm up here in the Hill-

MCNAMARA

I am prepared too explain to this Committee Senator and to the American public-

SENATOR

If you would please let me finish Mr. Secretary.....

MCNAMARA

Of course Senator.....

SENATOR

Congress may be divided on this war but I assure you the position of this Senate has not changed.

MCNAMARA

I'm well aware of the Senate's position-

SENATOR

I ask you, on behalf of the American people, are we or are we not prepared to win this war in Vietnam?

On the screen, images of Vietnam era recruit taking the oath of allegiance, lining up outside their barracks, standing naked for their medical exams followed by a poster of Uncle Sam declaring "We Want You!" The DI enters and stands on the stage in front of the screen. As he speaks, CALLEY turns and looks at him. On the screen, a Hollywood promotional photo of the most decorated hero of World War Two, AUDIE MURPHY, wearing a cowboy outfit and hat from one of his B Westerns, followed by one of JOHN WAYNE, RANDOLPH SCOTT, BRIAN DONLEVY, basically an assortment of Hollywood screen legends who specialized in playing Western heroes, all of them in period costume.

(CONTINUED)

CONTINUED: (27)

DI

And now today I come here again, marching again at the same old job-same old brand new job-marching again with all free men. I am the ring of steel around Democracy, the ramparts that you sing about. I am the Citizen Soldier, the Nation in Arms. I am the eye of the cannon, the marching refrain, the brain of the tank, the nerves of the plane, the heart of the shell. I am the Liberty Bell, the salt of our youth. I am the fighting man of every outpost from Alaska to Hawaii to Korea and beyond, from Panama to Puerto Rico and beyond. Whatever the need- for the spirit of Liberty, for the future we're making- I, the American soldier, am the ultimate weapon.

LIGHTS. CALLEY, as if in a trance, gets up and approaches the SENATOR.

CALLEY

(To SENATOR.) Sir...

Chorus is faintly heard in the background, almost inaudible.

MCNAMARA

Senator, I appreciate the candor of your question, and I will attempt to reply with equal candor. (Pause) The Vietnam War is unpopular in this country...

SENATOR

Mr. Secretary, we are not engaged in a popularity contest-

CALLEY

(To MCNAMARA.) Sir...

MCNAMARA

I'm well aware of that Senator, but nevertheless, it is becoming increasingly unpopular as it escalates-causing more American casualties, more fear of its growing into wider war, more privation of the domestic sector, and more distress of the amount of suffering being visited on non-combatants in Vietnam, North and South.

CALLEY thinks of asking the GENERAL, changes his mind, and then diverts his attention back to MCNAMARA. MCNAMARA acts as the RECRUITER.

CALLEY

...SIR!

MCNAMARA calmly turns to CALLEY and assumes the role of the RECRUITER.

RECRUITER

What can I do for you son?

CALLEY

Sir, I got a letter from my draft board sayin' I got to report for a re-evaluation.

(CONTINUED)

CONTINUED: (28)

RECRUITER

Why didn't they take you in the first time?

CALLEY

I'm tone-deaf sir. Can I get some money to get back home?

RECRUITER

The draft boards don't work that way.

CALLEY

Well, what am I going to do? I'm flat broke and my cars broken down.

RECRUITER

You enlist.

CALLEY

Enlist...But what'll I do sir?

RECRUITER

Oh, we'll find a place for you. Is there something you'll like?

CALLEY

Yes sir, to get to Miami to talk to my draft board.

RECRUITER

But what about...airborne ranger?

CALLEY

What's that?

RECRUITER

That's someone who jumps out of airplanes and -

CALLEY points to the SENATOR.

CALLEY

The guy over there sir, what is he?

RECRUITER

A clerk.

CALLEY

Okay...I'll be a clerk.

RECRUITER

Okay. Just fill out these forms and we'll get things moving along.

CALLEY sits and starts filling out the forms. The RECRUITER immediately reverts back to being MCNAMARA. CALLEY reads out a few of the questions.

CALLEY

"Have I ever been a member of the Communist Party..."

(CONTINUED)

CONTINUED: (29)

MCNAMARA

Nevertheless, the Vietnam War is unpopular in this country. Most Americans do not know how we got where we are, and most without knowing why, but taking advantage of hindsight, are convinced that somehow we should not have gotten this deeply in. The American people want the war ended and expect their President to end it. Successfully, or else.

CALLEY reads slowly and with great concentration.

CALLEY

"Have I ever knowingly aided or supported the Communist Party?"

FIRST GENERAL

Senator, the Secretary may or may not be aware of this but if South Vietnam falls, Laos, Cambodia, Burma, Thailand, Malaysia, Indonesia, will all be in serious danger-

MCNAMARA

I must intercede on this point Senator; there is absolutely no proof-

The GENERAL addresses his next comment directly to MCNAMARA.

FIRST GENERAL

The entire Allied position in the Western Pacific would be in severe jeopardy.

CALLEY

"Have I ever believed in or knowingly supported the interests of the Communist Party?"

MCNAMARA

Senator, this is completely contradictory to both CIA and Military Intelligence's reports of the situation. Vietnam's collapse would have very little effect on its bordering countries, particularly Burma-

FIRST GENERAL

India would be outflanked and Red China's ambitions for world domination enormously enhanced!

MCNAMARA takes off his glasses, pulls out a handkerchief and begins to clean them.

SENATOR

Secretary McNamara, should not all our available resources be placed in the hands of the Joint Chiefs to prosecute and win this war?

DRILL INSTRUCTOR

Well, come on generals, let's move fast;
Your big chance has come at last
Gotta go out and get those reds -
(MORE)

(CONTINUED)

CONTINUED: (30)

SENATOR (CONT'D)

The only good commie is the one who's dead
And you know that peace can only be won
When we've blown 'em all to kingdom come!

MCNAMARA

Senator...granting the Joint Chief of Staffs request for additional troops, means a huge expansion of the war and America's involvement. If the Chinese entered the war in Vietnam or Korea or, if U.S. losses were running high while conventional efforts were not producing desired results, the use of tactical-

FIRST GENERAL

It is the prerogative of the Joint Chiefs Senator to have all available weapons at their disposal in order to win this war-

MCNAMARA

The use of tactical nuclear and area-denial-radiological-bacteriological-chemical weapons would probably be.....would be suggested at some point.....!

SENATOR

This is all highly speculative Mr. Secretary. I have seen no evidence that the Joint Chiefs are contemplating nuclear war in Indo China...

McNAMARA

Senator, the chiefs have continually urged heavier attacks against the North by land sea and air. They have felt so strongly about this that they asked me to bring their recommendations to the Presidents attention, which of course I did. On May 20th..(McNAMARA frantically looks through his papers.) I think that is the correct date, they sent me another memo repeating their view that invasion of North Vietnam, Laos and Cambodia might become necessary, involving the deployment of U.S. Forces to Thailand and, quite possibly, the use of nuclear weapons in Southern China. (McNAMARA drops his papers to the floor. He quickly picks them up as he speaks.) All of this they emphasized, highlighted the need to mobilize U.S. Reserves.

FIRST GENERAL

Senator, it is the belief of the Joint Chiefs that we must consider all our options to ensure a successful conclusion to the conflict in South East Asia.

SENATOR

The Joint Chiefs all agree that it would be a grave threat to national security if we don't consider all our options.

MCNAMARA

(Reeling.)

That wasn't meant to include using nuclear weapons on a third world country...

There is an uncomfortable silence following this outburst. MCNAMARA takes a moment to collect himself.

(CONTINUED)

CONTINUED: (31)

MCNAMARA (CONT'D)

It is an unmistakable fact Senator, that since beginning my tenure as Secretary of Defense, the Joint Chiefs of Staff has demonstrated a continued willingness to risk a nuclear confrontation...

FIRST GENERAL

Let me make this as clear as humanely possible and I m speaking for all the Chiefs of Staff...our withdrawal will lead to our ruin and almost certainly catastrophic war. I am scared to death that we are on our way to nuclear World War Three!

The DI immediately turns to the audience.

DI

C'mon all you fuckers how do you ever expect to stop the Vietnam War if that's all you can give! C'MON!

CALLEY is about to hand MCNAMARA his enlistment papers. MCNAMARA turns his back on him. The GENERAL is more than happy to oblige.

CALLEY

All done sir.

GENERAL

You won't regret this son.

A huge crowd now joins the real COUNTRY JOE at Woodstock. This is all heard as VOICEOVER. The DRILL INSTRUCTOR is visibly pleased.

DRILL INSTRUCTOR

And it's one, two, three,
What are we fighting for ?
Don't ask me, I don't give a damn,
Next stop is Vietnam;

LIGHTS and SOUND. The final chorus of the song and applause is mixed with sounds from the Hollywood movie "Beau Geste."

DRILL INSTRUCTOR (CONT'D)

And it's five, six, seven,
Open up the pearly gates,
Well there ain't no time to wonder why,
Whoopee! We're all gonna die!

(LIGHTS on DANIEL and THOMPSON seated.)

(CONTINUED)

CONTINUED: (32)

DANIEL

Your testimony will be an important part of the prosecution's case.

THOMPSON

There were lots of witnesses Captain.

DANIEL

Yes, but no one else who saw it all happen from their chopper is willing to testify.

THOMPSON

(Distressed.)

They were wiping out the whole village-

DANIEL

When did you first notice something was wrong?

THOMPSON

In the beginning...when we flew over, I thought they were evacuating the villagers, but then we saw this ditch...

DANIEL

What was different about it?

THOMPSON

(Dryly.)

It was full of bodies.

DANIEL

What happened when you landed your chopper?

THOMPSON

The officer, a Lieutenant Kalley, I think it's with a "K"...he seemed to be in charge, he came up to me. I asked what he intended to do with those people who were still alive.

DANIEL

What was his answer?

THOMPSON

I couldn't make it out at first...but then his men started firing on the civilians in the ditch...

DANIEL

Is that when you threatened to have your door gunner to fire on his men?

THOMPSON

They were just old women and children...

DANIEL

Did you see Lieutenant Calley shoot any unarmed civilians?

(CONTINUED)

CONTINUED: (33)

LIGHTS. CALLEY is in LAVERNE'S "chamber." He is becoming increasingly dis-orientated. LIGHTS on the OFFICER. (This could be VOICE OVER.)

CALLEY
Charlie Six. This is Charlie One!

OFFICER
Charlie One?

CALLEY
I got an elephant here!

OFFICER
The hell you do! Stop fucking around-

CALLEY
I'm not fucking around here. I've got an elephant here!

OFFICER
Okay sweetheart. And keep fucking around and you'll get the others killed too!

LIGHTS on DURSI. He is holding something in his hand.

DURSI
HEY LIEUTENANT! I FOUND IT! SHOULD WE KEEP IT LIEUTENANT? CAN THEY PUT IT BACK IN?

CALLEY, realizing what DURSI has found, looks on in stunned disbelief. DURSI and CALLEY take a seat. LIGHTS. MUSIC from the film "Beau Geste." In Beau Geste, Legionnaires fight off their Arab attackers from the battlements of their fort. SOUND of explosions that may or may not be from the movie. This is followed by the sound of helicopters, which progressively gets louder. No one pays any attention to it. Then red lights appear accompanied by the firing of machine guns, from the helicopter. The lights cross over the faces of those onstage. The stirring music from the soundtrack is briefly turned up. The PLATOON MEMBERS, MEADLO, CONTI, DURSI, and SIMPSON, are seated in the main area looking up at the screen absorbed by the action onstage. Lights on CAPTAIN DANIEL and MEADLO.

DANIEL
Would you please state your name?

MEADLO
Paul David Meadlo.

(CONTINUED)

CONTINUED: (34)

DANIEL
And your address?

MEADLO
Terra Haute Indiana.

DANIEL
And your occupation?

MEADLO
Slitter operator.

DANIEL
What?

MEADLO
Slitter operator.

DANIEL
Mr. Meadlo, have you served in the Army?

CALLEY
Hey, what are ya watchin?

MEADLO
Beau Geste.

CALLEY
No shit! Who's in it?

MEADLO
Gary Cooper.

DANIEL
Would you please state your full name?

LIGHTS on CONTI.
CONTI
Dennis Conti.

DANIEL
And your present address?

CONTI
Providence, Rhode Island.

DANIEL
And your occupation?

CONTI
Truck driver.

DANIEL
Mr. Conti, have you served in the Army?

(CONTINUED)

CONTINUED: (35)

CONTI

(To DANIEL.)

Quiet...I want to hear the fuckin movie!

The actors playing McNAMARA, the GENERAL and the SENATOR, re-enact a scene from the movie on the stage in front of the screen. The GENERAL struts back and forth across the stage in front of the screen. McNAMARA and the SENATOR are slumped in front of the screen, exhausted, as if they have just been defending the battlements.

GENERAL

You'll all be with these others in a little while. You'll do your duty better dead than you ever did alive.

MCNAMARA

Charming fellow our sergeant.

SENATOR

A trifle uncouth but the best soldier we'll ever see.

GENERAL

Rasinov! How many left?

MCNAMARA and the SENATOR look around for RASINOV. A voice from backstage with a Vietnamese accent finally answers.

VIETNAMESE VOICE

Twelf...sarr...gent...

The GENERAL notices something strange about the accent but continues on.

GENERAL

The Holy men are arguing for one more attack. They've lost their stomach for it. The next one will be the last one. No sign of relief from Tokatu. We'll show'em we're not only awake but merry and bright!

CALLEY

Who are the Holy Men?

Red lights appear accompanied by the firing of machine guns from the helicopter. The light cross over the faces of those on stage and the actors in the movie. SOUND from the movie is briefly turned up. LIGHTS on DURSI.

DANIEL

Would you please state your name?

(CONTINUED)

CONTINUED: (36)

DURSI

James Joseph Dursi.

DANIEL

And your present address?

DURSI

Brooklyn New York.

DANIEL

And your present occupation?

DURSI

Tool room attendant at Western Electric.

DANIEL

Mr. Dursi, have you served in the Army?

DURSI

The gunner on the left has got his aim alright, but the guy on the right is just spraying those villages over there.

SOUND of loud swishes and thumps as the helicopters fire fifteen rockets at their target.

GENERAL

Bugler!

SENATOR

Yes sergeant.

GENERAL

Blow every call we ever taught you.

No one moves. SOUND of bugle music.

CONTI

If we kill seven of those slant eyed little bastards tonight, it'll cost the American taxpayer five grand apiece.

GENERAL

Now my children, I want some happy laughter. Lots of it! Seven is going to sound like seventy! Laugh Renoir..

(The SENATOR starts laughing.)

GENERAL (CONT'D)

Maris pick it up!

McNAMARA starts laughing.

GENERAL (CONT'D)

Bugler!

The VIET CONG, sneakily appears behind those in front of the screen.

(CONTINUED)

CONTINUED: (37)

She appears in an unearthly glow, a truly alien figure.

GENERAL (CONT'D)

Smith!

DURSI

They're stuck on the perimeter wire.

GENERAL

Jones!

DURSI

Twenty bucks says we get 'em before they make the compound.

CONTI

Twenty it is.

The GENERAL looks around the stage but still hasn't seen the VIET CONG.

GENERAL

Rasilov! What's the matter with you!? Laugh you human jackal!

MEADLO

(Pointing to the VIET CONG.) There's one stuck that got in...

Sound of gunfire. The GENERAL SENATOR, and MCNAMARA stop. CONTI holds his hand out with a smug grin on his face. DURSI pulls out a twenty and hands it to him.

GENERAL

Bugler sound the alarm!

The VIET CONG surprises the GENERAL, SENATOR and MCNAMARA. There is music from the 60's musical HAIR. She pulls out an American flag and starts to spit on it and attempt to rip it apart. She starts singing "Screw the American Flag," from the musical. This is followed by a flourish of North Vietnamese Army patriotic marching music. The VIET CONG throws the flag to the ground and begins to speak. In an instant she is awkward and completely out of place.

VIET CONG

My name is Pham Thri Hieu...

DURSI

She's comin this way Lieutenant..!

VIET CONG

I am 26 years old and a native of My Lai...

(CONTINUED)

CONTINUED: (38)

MEADLO

What if she's armed...?

VIET CONG

I was in my home on March 16th 1968 when the Americans came...

DURSI

Aren't you gonna shoot her Lieutenant!

VIET CONG

I was there with five other members of my family.....

DURSI

SHOOT HER LIEUTENANT!

The VC holds up her hands and starts to plead for her life in Vietnamese. The SENATOR, sneaks up behind the VC, grabs her by the hair, pulls her to her knees, and undoes his pants as he holds a hand grenade forcefully to her face. The GENERAL rushes over.

GENERAL

GET ON YOUR GODDAMN PANTS AND GET OVER TO WHERE YOU'RE SUPPOSED TO BE!

On the screen, the VC appears as a ferocious enemy.

VIET CONG

Imperialist Americans invade our homeland wit war! But firs..dey say dey our frend..dey cum...help us, but dey lie! American soldier be nice to Vietnamese people, give money, play wit children, but dey trick us! Americans instead, invade our country. But dey not win no matter how clever or strong dey are. The world see what America do to us. We shall be victor!

The SENATOR and the GENERAL drag the VC to the back of the screen and in darkness, try to muffle her screams. The screen goes blank. Shadows appear of a struggle. CALLEY and the PLATOON MEMBERS look on in stunned silence. On the screen, images from a strip movie. A group of scantily clad Asian women are huddled together in a nightclub giggling away. A GI circles them.

GI

IF YOU DON'T BOOM BOOM ME I'M GOING TO KILL YOU ALL!

The PLATOON MEMBERS are amused by this.

CONTI

Hey check out Roschewitz...!

(CONTINUED)

CONTINUED: (39)

(Enter the OFFICER.)

OFFICER

Alright men. The attack begins in four hours. Better get some shuteye.

CALLEY

Wow. What a great movie.

CALLEY starts to sing the following song to the tune of "Twinkle Little Star." One of the PLATOON MEMBERS pulls out an acoustic guitar and strums along.

CALLEY AND PLATOON MEMBERS

"We are winning this we know;
General Harkins tells us so,
In the Delta things are rough;
In the mountains mighty tough.
But we're winning this we know;
General Harkins tells us so.
If you doubt that this is true,
McNamara says so too."

LIGHTS. MCNAMARA is standing behind a lectern. Slide: "August 5th 1963." This is followed by a map of North and South Vietnam.

MCNAMARA

In response to the increasing number of incursions by the NVA into South Vietnam, the following deployments are now in effect.

One. A transfer of an attack carrier group from the Pacific to the Western Pacific.

Two. Movement of interceptor and fighter bomber aircraft into South Vietnam, 36 B57's and 12 F102'S.

Three. Movement of fighter bomber aircraft into Thailand.

Four. Transfer of interceptor and fighter bomber squadrons from the US to bases in the Western Pacific.

Five. Movement of an anti-submarine force into the South China Sea.

Finally, the alerting and readying for movement of selected Army and Marine forces.

I would like to remind the Joint Chief's that these recommendations are central to the gradual application of additional military pressure on North Vietnam.

A loud scream is heard. The GENERAL, and the SENATOR scurry offstage, carting the VC'S body with them.
LIGHTS. Enter the DI.

DI

(With a millennial roar.)

This barracks contain 45 highly motivated trully dedicated rompin stom pin blood thirsty kill crazy recruit sir!

(CONTINUED)

CONTINUED: (40)

CALLEY/PLATOON MEMBERS

This barracks contains 45 highly motivated truly dedicated rompin stompin, bloodthirsty kill crazy recruits sir!

Enter THE OFFICER in full dress uniform with white gloves. He nods to the DI, pulls out a card and begins to read from it. CALLEY and the PLATOON MEMBERS are standing at ease. LIGHTS. YVONNE enters through the screen dressed as a prostitute. As with the VIET CONG, a tenuous light surrounds her as if she is irradiating the stage, giving her a sense of a fantastical reality.

YVONNE

I am Yvonne. Do you like me?

CALLEY

What?

YVONNE

Do you like me?

She starts to undress.

YVONNE (CONT'D)

I dance.

She begins to dance seductively towards CALLEY.

YVONNE (CONT'D)

I give back rubs.

She undresses CALLEY.

YVONNE (CONT'D)

You maybe buy more?

YVONNE (CONT'D)

I like you. 1500 piasters for back rub..and more.

YVONNE aggressively pushes him to the ground and gets on top of him. The PLATOON MEMBERS casually circle them and watch. Enter the OFFICER.

OFFICER

Alright men listen up. (He reads from a card).
"The Vietnamese have paid a heavy price in suffering for their long fight against the Communists. We military men are in Vietnam now because their government has asked us to help it's soldiers and people in winning their struggle."

(LIGHTS on the INTERVIEWER.)

(CONTINUED)

CONTINUED: (41)

INTERVIEWER

Ladies and gentlemen, please welcome former Secretary of Defense, Robert Strange McNamara.

LIGHTS on MCNAMARA seated across from the INTERVIEWER. He is visibly older than in the JCS scene.

THE OFFICER

"The Viet Cong will attempt to turn the Vietnamese people against you. You can defeat them at every turn by the strength, understanding, and generosity you display with the people. Here are nine simple rules..."

MCNAMARA

Good evening ladies and gentlemen. And thank you Charlene for your warm words...

INTERVIEWER

Please call me Charlie....

(MCNAMARA smiles warmly.)

MCNAMARA

As Charlie has indicated, and as I don't have to tell you, the publication of this book has indeed generated a storm of interest and discussion. And it's led to a flood of questions. I want to try to address four of the questions in my opening remarks, and then I'll be happy to try to answer the others that I know you will raise.

OFFICER

"One. Remember we are guests here. We make no demands and seek no special treatment.
Two. Join with the people! Understand their life, use phrases from their language and honor their customs and their laws.
Three. Treat women with politeness and respect.
Four. Make personal friends among the soldiers and common people."

McNAMARA

The first four that I will speak to are these. Why after silence of 30 years have I chosen to address this subject now?

OFFICER (CONT'D)

"Five. Always give the Vietnamese the right of way.
Six. Be alert to security and ready to react with your military skill."

McNAMARA

Secondly, with hindsight, did the US actions in Indo- China contribute to the security of the West as many believed at the time and some still do. Or, were they costly failure.

OFFICER (CONT'D)

"Seven. Don't attract attention with loud rude or unusual behavior.

(MORE)

(CONTINUED)

CONTINUED: (42)

OFFICER (CONT'D)

Eight. Avoid separating yourself from the people by a display of wealth and privilege."

MCNAMARA

And thirdly, the latter, if they were a costly failure, how can one account for the errors of judgement which caused it. And finally as Charlie emphasized, most importantly, are there lessons which can be drawn from our Vietnam experience, which the Us.. and the world can apply to relations among nations in the 21st century.

OFFICER (CONT'D)

"Nine. Above all else you are members of the US Military Forces on a difficult mission, responsible for all your official and personal action. Reflect honor upon yourself and the United States of America."

MCNAMARA

First why do I write now? Charlie quoted from the book and I want to read from it too because I want to add a sentence or two to what she quoted. "We in the Kennedy administration who participated in the decisions on Vietnam acted according to what we thought were the principles and traditions of this nation. We made our decisions in the light of those values, but we were wrong, terribly wrong."

CALLEY

I'm sorry...I don't know what's the matter with me...

MCNAMARA (CONT'D)

There are what I believe to be eleven forsaken lessons that led us and this country into the tragedy of the Vietnam War.

OFFICER

Any questions? Alright men dismissed.

YVONNE gets up and walks off in disgust, much to the delight of the PLATOON MEMBERS. CALLEY scrambles to get changed. LIGHTS on the GENERAL and CAPTAIN DANIEL. CALLEY awkwardly gets dressed, searching for his belongings in half-light as the GENERAL (One, Two, or Three,) studies the document presented to him by DANIEL.

GENERAL

There are over forty names here Captain.

DANIEL

Yes sir.

GENERAL

Is Peers absolutely certain about all this?

DANIEL

The Inquiry was exhaustive sir. His investigation team went to My Lai, exhumed graves...and so on.

(CONTINUED)

CONTINUED: (43)

GENERAL

If everything this report details comes out in the trial...

DANIEL

(Indicating in the GENERAL'S
file..)

It does seem as if a Lieutenant Calley, that's with a "C,"
was the only officer present during the massacre.

GENERAL

We don't know it was a massacre Captain.

DANIEL

How else would you describe it sir?. All the victims were non-
combatants. No weapons were found contrary to the Division's
official statement after the attack.

GENERAL

(Cautionary.)

I'm well aware of what the report says. Anyhow, this...Calley
should have been weeded out in basic.

DANIEL

(Sifting through his copy of
the report.)

There was nothing to "weed" out sir. He's worked as a waiter,
railway conductor, insurance investigator, never been in any
serious trouble. Caught cheating on a test in high school.
The Florida railroad sued him once for holding up traffic for
hours at a railway crossing but they settled out of court. He
actually showed up for his re-evaluation.

GENERAL

Where is he now?

DANIEL

Still in Vietnam. He re-enlisted for a second tour.

GENERAL

(Genuinely surprised.)

What? I want his records flagged immediately. Have Calley
Stateside in twenty-four hours.

DANIEL

What do you want to do with the other men General?

GENERAL

What about them?

DANIEL

General Peers recommended charges be filed against all the
senior command of the Americal Division for the cover up, as
well as those enlisted men in C Company who allegedly took
part in war crimes, including his immediate superior Captain
Medina.

(CONTINUED)

CONTINUED: (44)

GENERAL

Koster and his staff will face disciplinary action. Medina and the others will each be tried separately. Let their base commanders handle the cases subject to their discretion.

DANIEL

But a lot of these men have already completed their tour sir-

GENERAL

If they've been discharged then they're out of the reach of a military court.

DANIEL

And Calley General? With these charges, under military law, he could be facing the death penalty...

GENERAL

You will proceed as indicated.

LIGHTS. CALLEY is barely finished dressing. Enter the OFFICER.

OFFICER

LIEUTENANT CALLEY!

CALLEY

Yes sir?!

OFFICER

Lieutenant Calley, you are to get yourself Stateside on the first available transport.

CALLEY

But.....the platoon sir...

OFFICER

ASAP!

The OFFICER hands CALLEY his orders. CALLEY rips them open and begins to read the letter.

CALLEY

"CALLEY, WILLIAM L JR. 05347602 DEROS Vietnam 30th May 1969. Re-assigned to CBR Warfare School, Fort McClellan, Alabama. TDY three days, Officer of the Inspector General, Washington D.C. See special instructions below."

CALLEY face lights up like a Xmas tree.

CALLEY (CONT'D)

I'm going home...I don't believe it...I'M GOING HOME!

OFFICER exits. The DRILL INSTRUCTOR takes CALLEY'S rifle from him. The MAMA SAN appears carrying CALLEY'S duffel bag.

(CONTINUED)

CONTINUED: (45)

For a moment CALLEY appears terrified, not quite sure which reincarnation this is. He braces to lunge at her then notices the duffel bag and visibly relaxes. She is almost in tears.

CALLEY (CONT'D)

Don't worry I'll be back before you know it.

MAMA SAN

No! You will no come back!

CALLEY

Just keep the place clean like I haven't even gone anywhere.

CALLEY kisses her on the forehead. She exits. Light change. Sound of relaxing music in an airport bar. Planes taking off. There could be other personnel relaxing at the bar also. The BARTENDER appears behind the counter. CALLEY approaches the bar.

CALLEY (CONT'D)

Bourbon please.

CALLEY pulls out some money and pays her. He takes a seat center stage. Two Military Police enter and approach CALLEY.

FIRST MP

Lieutenant Calley?

CALLEY

That's me!

FIRST MP

You're to come with us right away.

CALLEY

But my flight's not for a few hours sergeant-

CALLEY takes another sip from his bourbon.

SECOND MP

No time for that sir. You are on the next flight back to the States.

One of the MP'S takes CALLEY'S duffel bag. They seat him center stage. Sound of the huge roar of the plane taking off.

(CONTINUED)

CONTINUED: (46)

HOSTESS

I'd like to welcome you all aboard American flight 101
direct to the United States via Honolulu.

(Sound of the plane landing.)

HOSTESS (CONT'D)

We're all very proud to be serving you on this flight and on
behalf of all the crew wish you a safe and happy return to
your family and loved ones.

This could be accompanied by whooping
and hollering from the servicemen on
board, which CALLEY could join in with.
He looks around in acknowledgement of
all their good fortune. LIGHTS. The
American flag appears on the back wall.
The MP'S could remain on stage in a
sentinel position on either side of
CALLEY.

FIRST MP

Lieutenant Calley?

CALLEY

Yes...

SECOND MP

You're to come with us right away.

They escort CALLEY to the stage in
front of the screen. Enter the
REPORTERS.

REPORTER ONE

Lt. Calley! Did you really kill all those women and children?

REPORTER TWO

Lt. Calley! How did it feel to kill women and children?

REPORTER THREE

Lieutenant Calley! Are you sorry you couldn't have killed
more women and children?"

REPORTER ONE

Lieutenant Calley! If you could go back to kill more women
and children--"

LIGHTS on CALLEY'S FATHER and REPORTER.
On the screen, an image of a drab
suburban home with a hint of
dilapidation to it.

REPORTER

They're calling your son a murderer Mr. Calley...

FATHER

I don't know anything about that...

(CONTINUED)

CONTINUED: (47)

REPORTER

Have you seen the photos in Life magazine?

FATHER

I haven't seen nothing. Please, I don't want to talk about this...

REPORTER

(Pressing.)

There's no denying something terrible happened in My Lai involving your son.

FATHER

(Forcefully.)

Before he went into the Army Rusty never hurt anything in his entire life...

Enter CAPTAIN DANIEL, the prosecuting attorney.

CALLEY

What am I doing here?

DANIEL

This is the Inspector's Generals office. Take a seat.

DANIEL (CONT'D)

(Indicating the COURT REPORTER who smiles at CALLEY.) This is the court reporter and he will be taking everything down.

CALLEY

Well, that's nice-

DANIEL

This is a formal investigation for the personal use of the Chief of Staff. Do you want an attorney?

CALLEY

Do I need an attorney?

DANIEL

Sit down Lieutenant.

CALLEY

I've just flown in sir...what in the hell's going on?!

DANIEL

Sit down Lieutenant. This is about an operation on the 16th of March 1968 in or about the village of My Lai Four.

CALLEY

Do you mean you pulled me out of Vietnam just to tell me -

LIGHTS. Enter LATIMER.

LATIMER

My client has nothing to say at this time.

ACT ONE SCENE TWO

LIGHTS on CALLEY who is seated. Enter DURSI.

DURSI
Hey Rusty, what are you doing these days?

CALLEY
I'm being court-martialed.

DURSI
No, I mean what do you do with your time otherwise?

CALLEY
That's what I do. I get up in the morning and go to court to get court-martialed, then I go home at night.
(DURSI shakes his head.)

DURSI
I know what you MOS is.

CALLEY
What?

DURSI
Thirteen sixty-nine.

CALLEY
What's that?

DURSI
An unlucky cocksucker.

DURSI starts to laugh uncontrollably.
LIGHTS and SOUND. The trial is about to begin. MCNAMARA, as himself, acts as the JUDGE.

JUDGE
Mr. Daniels, you may begin your opening statement.

LIGHTS only on CALLEY and DANIEL as DANIEL approaches the audience. CALLEY is standing rigidly to attention flanked by the MP'S. He frantically tries to make sense of all that's happened to him.

DANIEL
Please the court, the accused is charged with four accounts of pre-meditated murder. All involve the accused directly. All allege acts of murder. All took place at My Lai 4 March 16 1968, two years, eight months and a day ago. Gentlemen this is an unusual case. The victims are unnamed, and the government cannot give their names. The victims aged are not given, and the government does not know their ages.
(MORE)

(CONTINUED)

CONTINUED:

DANIEL (CONT'D)

The victim's sexes are not delineated, and the government cannot delineate their sexes.....

CALLEY

I looked at communism as a Southerner looks at a Negro It's evil, it's bad.....

DANIEL

Lieutenant Calley had murdered a group of at least thirty civilians at a trail intersection just south of My Lai: he had murdered a group of at least seventy civilians at an irrigation ditch east of My Lai; he had murdered a man dressed in white, perhaps a monk, at that ditch;

CALLEY

Until we were at Edison High we just didn't think about it.....

DANIEL

He had murdered a child of two at that ditch. These were Calley's victims and this was the order in which he had killed them and the places where they had died. He murdered them with pre-meditation and with intent to kill.

CALLEY

I knew this girl once at Edison High her name was Mary Mary would evaluate everything if someone said, "Communism's bad," she would ask, "Why?" a friend of mine called her a communist once but Mary simply told him, "I'm not," and sent him a Christmas subscription to...what was it again...oh yeah, that Russian newspaper Pravda.....

DANIEL

At seven thirty in the morning of the 16th of March 1968, the first lift of helicopters set down west of My Lai. That lift of nine choppers carried the first platoon, elements of the second platoon, and the headquarters elements. No resistance and no hostile fire came from the hamlet when the troops landed. At seven forty the second and last helicopter lift brought in the rest of the second platoon and the third platoon. A total of 105 men landed outside My Lai...

CALLEY

I am a run of the mill average guy I always said the people in Washington are smarter than me...

DANIEL

I want to put you there. We will try to put you there...

CALLEY

If intelligent people like you told me "Communism's bad it's going to engulf us to take us in...I...I believed them...

(CONTINUED)

CONTINUED: (2)

DANIEL

Your Honor, gentlemen of the jury, the photos you are about to see, exhibits 12 and 12A, were taken by Ronald Haeberle, an Army photographer who was present at the time of the assault on the village of My Lai Four, and the massacre that followed. They are a grim testimony to the events that occurred in the village of My Lai Four. Corporal, if you could turn on the projector.....

CALLEY

I AM NOT A MEMBER OF THE COMMUNIST PARTY!

LIGHTS. CALLEY is now alone on stage. He falls into the seat behind him exhausted. During CALLEY'S monologue, MCNAMARA'S ten points on why the Vietnam War was lost could appear on the screen or be done by MCNAMARA on stage as a split scene then with CALLEY'S monologue. If used as words on the screen, this could be accompanied with different images of MCNAMARA relaxed during the interview, smiling one minute, somber the next. It is not essential that MCNAMARA'S points be absorbed conceptually by the audience. Their appearance on the screen if used, should not delay the continuity and momentum of CALLEY'S story. I am not so interested in what his ten points are, but the fact that he could manage to come up with them as an intellectual defense against his culpability, and that of his peers for all the destruction and suffering caused by the war. CALLEY should register his awareness of the PLATOON MEMBER'S voices.

CALLEY (CONT'D)

In Vietnam...in Vietnam, a GI can't say, " Sit down with me Mama San. I'll explain this," a GI just can't communicate with her. Or do anything else but to find, to close with, and to destroy or capture the enemy: the infantry's mission. Tell a soldier to pacify them and he can't understand you. He is awkward. Just like the Captain there. He had a format. Just like at My Lai there was something missing in the whole business that made it seem like it really wasn't happening. I sat there trying to find the key to all this; why was I on trial in this courtroom.

MCNAMARA

The first forsaken mistake is we misjudged the geopolitical intentions of North Vietnam and the Viet Cong supported by China and the Soviet Union.

(CONTINUED)

CONTINUED: (3)

CALLEY

You see...I liked it in South Vietnam. I knew, sure, I could be killed here, but I could also be more alive than I ever felt in America. In Vietnam, I had to live every moment. I really felt, I belong here. It may seem ridiculous saying this. Why in the world would a guy commit himself to South Vietnam? I just knew, it isn't working in the States. I'm an American officer and I belong in South Vietnam. For an Army man, a tour in Vietnam is just twelve months, but had extended in November 1968, and I was still there in May 1969. Don't get me wrong I have pride in America. *I love my country.* And I hate somebody making any slants against it. Before the trial, I was taken to see "Hair" in New York City. An actor in Hair, she wrapped herself in an American flag as though it was nothing but a rag to cloth herself with! She made a mockery of it. She sang something such as, "Screw the American flag," and she walked on it, dragged it, etcetera, and I just gritted my teeth. Sure America has flaws. A lot of'em. We've all made boo boos. At least I know I have.

MCNAMARA

Second mistake. We viewed the people and the leaders of South Vietnam in terms of our own experience. We totally misjudged the political forces within that country.

CALLEY

We went to Vietnam on Pan American Airways. We landed there on December 1st, 1967, -in- I didn't know, it could have been Calcutta in India or wherever it is, and I wouldn't have known! I stood in the trailer truck like the meanest, the most tremendous, the most dangerous weapon there is. I almost thought, it's hand-to-hand combat today!

CALLEY shakes his head in disbelief at the recollection. CALLEY becomes more animated, mimicking the actions he is describing.

My rifle slung low. My helmet pulled down. I even scowled! I felt, This is my day! We're rough and we're tough, and we were in Vietnam. To end this damned war tomorrow!

DURSI VOICE OVER

He was one of those guys they got off the street.

CALLEY (CONT'D)

(He laughs self-mockingly.)

Nobody could have cared less! I looked through the open doors of a cattle car, and all I saw was a shanty land. The houses were made of cardboard and tin. I couldn't believe it, there seemed to be no nice sections anywhere. I looked down and there was a Vietnamese woman taking a crap along the side of us. I felt superior there. I couldn't help it! I thought, I'm the big American from across the sea. I'll sock it to these people here. My squad sergeants were all Negroes: Sergeant Mitchell and Sergeant Bacon. I'm from the South, but I'm not a prejudiced person: I say the greatest people there are Negroes.

(MORE)

(CONTINUED)

CONTINUED: (4)

CALLEY (CONT'D)

Mexicans such as Medina, Filipinos, Puerto Ricans, Italians, Poles: the greatest people there are. We had them all in Charlie Company.

MCNAMARA

Third mistake, we underestimated the power of nationalism to motivate people. In this case the North Vietnamese and the Vietcong.

CALLEY

So our first operation was guarding a bridge and before you know it, we had a thousand kids crawlin all over it, out to solicit laundry business. All the men loved them. Gave the kids candy, cookies chewing gum, everything. My commanding officer was Captain Medina and he was the best soldier we'd ever met. Captain Medina gave me explicit orders there were to be no Vietnamese on that bridge. So I picked the guy who loved the kids most, PFC Dursi, and I told him straight I don't want no kids on that bridge. He just turned around and walked away. Captain Medina was watching. I threatened Dursi with an article fifteen. He just kept walking. I couldn't believe it! *Nobody* cared.

CONTI VOICE OVER

I wondered how he got through OCS.

MCNAMARA

Fourth forsaken lesson. Our misjudgments of friend and foe alike reflected our profound ignorance of the history, culture and politics of the people in that area, and the personalities and habits of their leaders.

CALLEY

We were new and did everything wrong in those days. We had a GI put a finger into a 45 once so the bullet wouldn't come out. On our first operation out, we even forgot the hand grenades. On our first ambush patrol we had caused so much noise I thought the VC were sneaking up on us. From there on I had continuous flares over me. High yellow flares, and I saw for miles around, of course everyone for miles around could see me. Later Captain Medina chewed me out in front of all the men.

MEADLO VOICE OVER

It was kind of hard to show respect for him.

CONTI VOICE OVER

Medina started calling him Lt. Shithead.

CALLEY (CONT'D)

Finally, the depression really set in. After my second, my third, my fourth, my fifth, my tenth, my twelfth, my twentieth ambush, I hadn't gotten one VC in my killing zone. And I had perfect ambush sites, too! So what am I pulling ambushes for? I hadn't met any VC in the daylight either. So what am I running patrols for? Or looking for? Or humping across the jungle for?

(MORE)

(CONTINUED)

CONTINUED: (5)

CALLEY (CONT'D)

What did I have sixteen months of training for? Now Charlie was made for killing! Charlie was made for war! Charlie was combat infantry: We want to kill!

MCNAMARA

Fifth forsaken lesson. We failed to recognize the limitations of modern high technology military equipment and forces in doctrine in confronting unconventional highly motivated people's movements.

CALLEY (CONT'D)

Captain Medina assembled all the platoons and told us we were finally going to see some action. We were moving into another AO and it raised everybody's morale. We called it Uptight and it was just swarming with rats. But we had a great view of the China Sea! Our mission would be to destroy a VC battalion located in a big fishing village: the village of My Lai One.

The next day we got orders to go into the village and I was up front thinking, *I'll see the enemy now*. I'll get a body count: I was pleased. We were about two kilometers outside of the village when everything suddenly seemed different. The farmers saw us and loped away like antelopes. They really looked like a bunch of animals. I'm lookin' at 'em and suddenly I realized, *they know*. Something's about to happen, and sure enough there was a click click click from across the other side of the river and everybody hit the deck!

LIGHTS. SOUND of bullets firing, screams confusion. Very loud. CALLEY hits the deck. CALLEY breathes heavily before continuing.

CALLEY (CONT'D)

We lay there helpless, pinned to the ground. We couldn't see a goddamn thing, so I called for artillery support and answered the snipers with everything we had. We've still got our faces buried in the dirt when suddenly two Chinook helicopters come in with rockets and mini-gun rounds, and as they bank around they had a quad fifty or four fifty caliber machine guns on the tailgate. This was the Guns a Gogo and it was the world's greatest thing! I almost leaped up and started hollering but Sergeant Cox pulled me back before the sniper got me in his sights. So we crawled from the riverside to a levee under the Guns a Gogo and once we got to the top he zapped us again!

SOUND of more firing. Panic and confusion even more palpable. CALLEY is virtually in a state of shock on the stage. He takes a few moments before continuing.

By now, nobody knew what was happening. He really slapped it to us so I called in for artillery support on Uptight and told them I've got another target.

(MORE)

(CONTINUED)

CONTINUED: (6)

CALLEY (CONT'D)

I turned to my radioman Weber to give him the coordinates but he was rollin down the levee. He'd been shot. The sniper got him in his radio harness and it shattered and tore his kidney out. We're trying to bandage him up but he's bleeding everywhere. Dursi found his kidney and wanted to know if we should keep it so they could put it back in. I tried to comfort Weber but he died in my arms. We couldn't stop the bleeding. I radioed Medina and told him we got an elephant here. A dead person. Another man went into shock on me and I coaxed him all the way out as we crawled the two to three hundred meters to My Lai Three.

DURSI VOICE OVER

He was always doing things wrong. Never right.

(Pause.)

CALLEY

I used up one million dollars of artillery shells that day. It didn't bother me. I had troops getting shot at. If it took fifty million dollars to save a PFC'S life, I'd have poured it on. I'd have dropped a hydrogen bomb if I'd had it!

MCNAMARA

Sixthly. We failed to draw Congress and the American people into a full frank discussion and debate of the pros and cons of large scale U.S. military involvement.

CALLEY

I was going to Weber's for Christmas, and I just realized, He won't be there.

A picture appears on the screen of a smiling GI looking at the camera.
Pause.)

CALLEY (CONT'D)

Or anywhere. He was the first one in Charlie Company killed. We had a memorial service for Weber, and then we went to building bunkers again. The men were near breaking point. And just when it seemed like something was going to burst Medina called and told us we got province permission to burn the village. *And that's what the GI's wanted: to burn it!* They held up their matches and Zippos and they burned the Lai down. The people looked shocked as though telling us, "Gee, you're burning our houses down." And they picked up and left us. They didn't patronize us anymore. They knew now the GI's meant business. And the troops understood now too, some people here if they get chance they'll kill us. If only we could discover who.

CONTI VOICE OVER

He didn't know what was going on.

MCNAMARA

Seventh forsaken lesson. We failed to retain popular support, in part because we hadn't explained fully what was happening and why we had to do what we did.

(CONTINUED)

CONTINUED: (7)

CALLEY

In March we made a new assault on My Lai One. In the first assault "civilians" in My Lai Six fired us on from behind. So now we landed outside of My Lai Six and were fired on from behind by "civilians" in My Lai Five! The soldiers said, "God they're behind us," after which it was simply hell. At noon, I got a radio call and Medina said, "So much for the second punch," and I took everyone to Uptight again. We had blown it again, and I went to walking around again. To getting guys up at seven. To listening to GI's ask me, "What in the hell for?" To never stopping, to hitting the ground when a VC fired, to hitting mines, to losing guys to dysentery, hepatitis, malaria: it had become routine now.

(Pause.)

MCNAMARA

Eighth forsaken lesson, we didn't recognize that neither our people nor our leaders are on a mission. We think we're on a mission. We aren't. We weren't then and we aren't today.

CALLEY

As soon as I understood that, I wasn't frustrated anymore. I wasn't fooled anymore. At last it had dawned on me. These people, they're all VC. I had no love for these people now. I did have a few weeks earlier, but it had slowly been driven out. I went through the villages, and I didn't say, "VC Ada," anymore. I said, "How are the VC today?" Almost everybody went into shock when Sergeant Cox was killed. I haven't the vaguest idea why he picked up a 105mm artillery shell with a bamboo handle on it. I told him to put the goddamn thing down, but it went off: it blew him to hell. It had been booby-trapped. We picked up the pieces that were left. Two others were wounded, if that's what you want to call it. Dyson lost both legs. Hendrickson was blinded, wounded in the groin, and lost an arm and a leg. My soldiers said, God am I dreaming? Or going mad? They would ask me what are we doing in Vietnam sir, and I would say, because your government wants you here. Most of the time I just kept quiet. We had been in Vietnam three months: We were losing men, we were being nickel and dimed away, we were being picked off. We were in Vietnam villages daily, and we still hadn't seen one VC.

CONTI VOICE OVER

He reminded me of a kid trying to play war.

I asked Captain Medina for a few days R and R and spent it with this beautiful half French Vietnamese girl in Vungtau. I almost forgot why I was in Vietnam. On my return I got a bad feeling the minute I got to the airport to catch flight back to Uptight.

There had just been a VC rocket attack so I helped clean up the bodies and continued on to Uptight. When I arrived, people were all in a panic. The choppers were coming in with bundles of blood-covered clothes; the worst were a couple of blood-covered boots with a GI's feet still inside them. Next to it was half of somebody's face.

(CONTINUED)

CONTINUED: (8)

MCNAMARA

Ninth forsaken lesson, we didn't hold to the principal that U.S. military action other than in response to direct threats to our own security should be carried out only in conjunction with international forces who are going to share in the cost.

CALLEY

Charlie Platoon had gotten caught in a minefield. It had to happen sometime! God, a guy couldn't go where there wasn't a minefield, and a whole monastery here was a minefield too. On our minefield maps, the Army had drawn in blue circles for friendly minefields and red circles for unfriendly minefields and yellow circles for suspected minefields: there were a million circles!

MCNAMARA

And by that I mean the blood cost.

CALLEY

It was a terrible day. Six soldiers dead. And twelve soldiers crippled. I was different too. I looked off in the distance and it wasn't beautiful now. The rice paddies weren't green now. I only saw, they're high. A man could be lying there. And kill me. I saw just jungle now. I looked at every tree, at every bush and asked, Is the enemy there? Or there? Or there? I knew I could defeat them if I met them eyeball to eyeball -if. I looked at everything hard now, and I asked, Is that what's killing us? The words just kept going through my head; This is war, this is what it is about. This is what happens to you. And then I had this emotion inside me. Others call it a thousand things: the shakes, the sweats, to me, it was simply fear. If you're falling, or some screeching car is almost upon you, or if you're being shot at, I say that isn't fear, or not chronic fear, the fear that's there in Vietnam. I hadn't ever had it, war stories didn't tell it, war movies didn't show it: chronic fear. It is like love, I think, as you're always aware of it and every tree is a new thing because of it. I knew, I've got to find out who the enemy is, or it will strangle me. Fear.

MEADLO VOICE OVER

Everyone used to joke about him.

CALLEY (CONT'D)

The night before the assault on My Lai, Captain Medina gathered us around. He stood up and told us that we've still got a war to fight and no matter who we've lost, that it's over with. Forget it: especially since we were going into Pinkville the next day. That was our company's name for My Lai. On our maps it was colored pink, and as soon as Medina mentioned My Lai, it was like he said the "magic word." All the troops either sat up or woke up and paid attention. He said we're going to go after the 48th Battalion, they outnumber us two to one at least, and there *will be* heavy casualties tomorrow. Our job, was to go in and neutralize everything. To kill everything.

(MORE)

(CONTINUED)

CONTINUED: (9)

CALLEY (CONT'D)

The rest of the time I spent by myself thinking about the next day. The men in my platoon either got high, wrote some letters home or watched Beau Geste and some strip movies.

I got up roughly at six o'clock. I saddled up with my cartridge belt, rucksack, flak jacket and bandoliers of ammunition clips. I even combed my hair thinking, Why in the hell am I doing this? Then I put my helmet on. For once I didn't have to speed up the troops or chew their asses out. Everyone was ready to go.

The adrenaline didn't start until we were on the choppers. Then we felt as automobile racers do: A split second and I might hit the very edge of disaster. Or pass right by it. We had about twenty thousand rounds for our M16's with us: four hundred every man. And fifteen thousand for our machine guns, and four hundred grenades for our M79 launchers and a dozen shells for our 81 mm mortar. The choppers behind us had fire behind them; the M-5 grenade launchers, the rocket launchers, and the mini guns were already on My Lai already. A mini gun: a super machine gun, in a minute it can have holes in every square foot of a football field. It was just devastating fire!

The chopper pilot brought her in and shouted at me "It's a hot one!" I thought to myself, Well here we go! I got up, prepared to jump and I couldn't move! I kept trying. So I just forced myself, and jumped the few meters into the paddies underneath. The troops kept pouring out of the chopper behind me. Ahead of us: My Lai 4.

Everyone moved rapidly into My Lai firing automatic, and the GI's shot people rapidly, or grenaded them or just bayoneted them or stabbed them then threw them aside and went on. All I could hear was Medina telling me, "Keep going," and I said to my men, "Keep going! Keep going! Keep GOING! Then I realized we had come in the wrong way! I had been where the second platoon was to be. We had switched sides. Suddenly Medina's on the phone again calling for a body count. I looked around and saw a bunch of bodies in a tapioca patch probably from the artillery or the grenades or the rockets and mini-guns. I didn't know so I said six to nine bodies and Medina tells Task Force, "sixty nine bodies."

I looked around and I saw GI'S slowing up for hedges bushes, trees, fences and firing at GI's ahead of them and I thought we are just going to kill each other. I hadn't heard any VC fire or mortar fire but I knew I just had to keep going. I passed a big brick house and I looked inside and there was a Vietnamese man beside a fireplace and another one at the window. They were wearing bright green uniforms so I shot and killed them both.

I passed Roschewitz holding a group of VC in a circle. One of them tried to escape and there were some shots but I just kept moving. I came out of My Lai on the eastern side this time and I saw some people ahead of me, Vietnamese with Americans watching them. I started to where those people were in the paddy ahead of me at this irrigation ditch.

(MORE)

(CONTINUED)

CONTINUED: (10)

CALLEY (CONT'D)

They were squatting there with a GI guarding them. PFC Meadlo. He was very afraid. I asked him if he knew what to do with these people but all I could hear was Medina telling me to get rid of them.

And right then I saw a GI with a Vietnamese girl. He had her by the hair in one hand to keep holding her to her knees. In the other he had a hand grenade to threaten her little baby. He wanted a blowjob. I ran right over, and ordered him to get back to his position. He let her go and I went north to Sergeant Bacon and told him take a machine gun and his men over to a cemetery a hundred meters east.

I went over to Sergeant Mitchell and told him to set up his machine gun by some trees when I heard shooting near the north of us. I went to where the shooting was and went around a few bushes and saw people down in the irrigation ditch. I was mad as hell! To begin with, I had those mines ahead, and I had wanted the Vietnamese ahead of me. I didn't want them dead, and especially not in the goddamn ditch. What if I had gotten hit? And needed the ditch to fight out of? I started firing into the ditch myself, at most half a dozen rounds for about sixty seconds. And the whole mass of Vietnamese just rolled or crawled away. I told the GI's to get in position now! Dursi had that Ohhh look as though he were hunting deer and had looked in a dead deer's eyes. Meadlo was still shooting down at the dead people in the ditch on automatic. There is some madness in war believe me! He was losing his grip so I kicked him and told him to get on the other side of the ditch. He stopped shooting and got orientated.

A lull descended over everything. I went north to Sergeant Bacon and told him to tell everyone, "No more shooting." The operation was over. I drew back the bolt of my rifle and cleared it. And that day, we hardly saw anyone in My Lai Five and My Lai Six. There was an old man and woman. A very attractive girl in a Saigon gown. I thought, she's out of place around here. About twenty people, and we simply asked them, "VC adai?" We didn't shoot them: The Vietnamese police came and did. One man, the Vietnamese shot in the skull, and it flattened out: it looked like a Halloween mask now. "You better guard him," a GI kidded me, "He might crawl away." I kidded back, "I don't think so. He has a terrible headache."

I sat down to have some lunch and these two Vietnamese girls came up to me. They were about four. One was silent and the other was wearing a little red dress and was as cute as could be. So I opened a C ration cracker can. I dipped them in C-ration cheese and fed them the crackers, but I didn't play: I knew, They're cute and all. But they'd be alone in a little while. And starve. And stay there and rot, I knew. And the rats- well it wouldn't be too nice being involved.

(Pause.)

(CONTINUED)

CONTINUED: (11)

MCNAMARA

Tenth forsaken lesson. We failed to recognize that in international affairs, as in other aspects of life, there may be problems for which there are no immediate solutions, certainly no immediate solutions.

LIGHTS. MCNAMARA addresses the JOINT CHIEFS. Slide: "July 10th 1965."

MCNAMARA

In response to the Gulf of Tonkin incident, the president has decided to move forward in South Vietnam. As of July 8th, the president has approved the deployment to South Vietnam of the full 34 battalions requested by General Westmoreland. This will mean that a total force of more than 200,000 men will be in South Vietnam by November 1st. In addition, the Marine Corp will mobilize the 4th Marine Division and Air Wing, adding three new brigades to the force structure. These units will be combat ready within four to six months. I don't need to remind you gentlemen to keep what I have told you out of the news. All that remains is a formal announcement of the decision and for Congress and the American public to be softened up, as it were.

(MCNAMARA flashes his autocratic smile.)

JUDGE VOICE OVER

Lieutenant Calley, how do you plead to the charges.

CALLEY VOICE OVER

Not guilty your honour.

CALLEY

The fear in Vietnam is one that stands still: a time there becomes a tunnel over you, a trip through a horror house. I didn't have a fast heartbeat now: I had something mild. A mild panic inside me. Quite mild: it could grow in me. It could overcome me.

I knew....I've got to find those people or it will strangle me. Fear.

LIGHTS slowly fade on CALLEY.

ACT TWO SCENE ONE

CALLEY is alone on stage. On the screen or in front of the screen MEADLO, in civilian clothes, is being interviewed by the REPORTER.

REPORTER

Why did you do it?

MEADLO

Because I felt like I was ordered to do it and it seemed like at the time I was doing the right thing.

REPORTER

You're married?

MEADLO

Right.

REPORTER

Children?

MEADLO

Two.

REPORTER

How old?

MEADLO

The boy is two and a half and the little girl is a year and a half.

REPORTER

Well, obviously the question comes to mind.....the father of two little kids like that.....how can he shoot babies?

LIGHTS on CALLEY'S FATHER. He shakes his fist at the screen.

FATHER

Every time I see one of those so and so's I feel like.....!

CALLEY

Dad.....

FATHER

How are you doing son?

CALLEY

I'm OK...Dawn told me you're not feeling well...

FATHER

Don't worry about me son. Are they treating you alright?

CALLEY

(Upbeat.)
(MORE)

(CONTINUED)

CONTINUED: (13)

FATHER (CONT'D)

I got my own apartment on the base, everyone's been real friendly, except for the prosecutor....

FATHER (CONT'D)

(Genuinely pleased.)

That's fine son.

CALLEY

(Pause.) I'm scared Dad...I've never been in this kind of trouble...

FATHER

I know son.

CALLEY

I don't know what to do....

FATHER

You're a good boy Rusty.

CALLEY

But they're sayin' I murdered all these people.....

FATHER

It don't matter what they say. You got to know inside of you whether you did right or wrong.

CALLEY

(Terrified.)

If I go to jail Dad...

FATHER

(Re-assuringly)

They're not going to send an innocent man to jail.

CALLEY

(CALLEY is actually comforted
by this thought.)

Whatever comes out in the trial, please don't think any different of me...

FATHER

You're my son. That will never change Rusty. Not in a million years...

The FATHER gently, awkwardly, touches his son's shoulder.

FATHER (CONT'D)

You just do what your lawyer tells you and everything will work out fine.

CALLEY smiles, for the time being re-assured. The FATHER disappears. MEADLO has broken down sobbing. The opening music of the song "Age of Aquarius" from the musical Hair. CALLEY pulls out a letter and some crackers. LIGHTS.

(CONTINUED)

CONTINUED: (14)

A body of a young VIETNAMESE WOMAN is draped at his feet. LIGHTS on THE OFFICER who is in full dress uniform including white gloves. He is quite conspiratorial.

OFFICER

What is the body count?

CALLEY

(Barely looking at him.)

I don't know.

As the VOICE OVER begins, PLATOON MEMBERS, MEADLO, DURSI, and CONTI, enter and seat themselves in the rows of seats on either side of the stage.

VOICE OVER

Lt. William Laws Calley. You are charged under article 14 of the US Army military Code of Justice with the following:

OFFICER

What is your estimate then?

CALLEY

I don't know. Go to the village yourself. Or go over to the ditch. And count them.

Both CALLEY and the OFFICER do there best to ignore the charges being read. The specifications could just run in the background while they are speaking. The description of the victims should be more audible than the rest of the information.

VOICE OVER

Specification 1: In that First Lieutenant William L. Calley, JR. US Army, 40th Company, did, at My Lai 4, Quang Ngai Province, Republic of South Vietnam, on about the 16 March 1968, with pre-meditation, murder four Oriental human beings, occupants of the village of My Lai 4, whose names and sexes are unknown, by means of shooting them with a rifle.

OFFICER

Anything off the top of your head-

CALLEY

Oh hell. Thirty. Forty.

OFFICER

The bodies. What percent were civilians?

CALLEY

They're all VC. Or they're all civilians.

(CONTINUED)

CONTINUED: (15)

VOICEOVER

Specification 2...with pre-meditation, murder an unknown number, not less than thirty Oriental human beings , males and females of various ages, whose names are unknown, occupants of the village of My Lai 4, by means of shooting them with a rifle.

OFFICER

The task force wants a percent.

CALLEY

Everyone's dead. So what percent were civilians this morning?

OFFICER

I don't know.

CALLEY

Or what percent were VC this morning?

OFFICER

I don't know.

CALLEY

So classify them as civilians now. As far as I care.

VOICE OVER

Specification 3... with pre-meditation, murder three Oriental human beings whose names and sexes are unknown , occupants of the village of My Lai 4, by means of shooting them with a rifle.

OFFICER

Well- what percent did the artillery do?

CALLEY

You tell'em. You told them twenty percent a minute ago.

OFFICER

What is it you're doing Lieutenant?

CALLEY

Answering my fan mail sir.

OFFICER

You're turning into quite a celebrity Lieutenant.

CALLEY

Seems like it sir.

VOICE OVER

Specification 4, with pre-meditation, murder of unknown number of Oriental human beings, not less than seventy, males and females of various ages, whose names are unknown, occupants of the village of My Lai 4, by means of shooting them with a rifle.

(CONTINUED)

CONTINUED: (16)

CALLEY is intently reading his fan mail, paying little attention to the OFFICER.

OFFICER

What's the letter say Lieutenant?

CALLEY regains his enthusiasm.

CALLEY

It's a marriage proposal sir.

OFFICER

Goddamm.

CALLEY

It's my fourth one Captain.

CALLEY pulls out a locket of hair from his pocket as he finishes his last cracker. The OFFICER indicates the locket of hair CALLEY is holding.

OFFICER

She send you a little keepsake?

CALLEY

This sir? No, this is from a kid...(He checks the letter it came with.) Couldn't be more than fourteen, wants me to keep it for good luck.

OFFICER

From what I've been reading Lieutenant, we're both goin' to need it.

CALLEY

What are you talking about sir? (CALLEY frantically reaches for some newspapers at his feet. He pointedly shoves the covers in the OFFICER'S face.) Stars and Stripes says we scored a "stunning victory at Pinkville," just like you said we would...and here, (picking up another newspaper) the Divisional Newspaper's run a few photos of the operation...and look at this, my God, *the New York Times* is carrying a report of our success! (He holds this one with special pride in the OFFICER'S face.) We're heroes!

The OFFICER reaches down and picks up a another magazine. There is an uncomfortable silence between them. CALLEY suddenly brightens up.

CALLEY (CONT'D)

If you want Captain, I'll autograph the cover for you. Could be worth something someday.

The OFFICER is silent.

(CONTINUED)

CONTINUED: (17)

CALLEY (CONT'D)

I've already been asked about 200 hundred times! No big deal.

The OFFICER notices the body at his feet.

OFFICER

What happened to her?

CALLEY looks at him in shock.

CALLEY

She was coming at me Captain. I told her to stop but she just kept walking....

OFFICER

(Looking at the body.)

I'll probably get twenty years for this.

LIGHTS. Enter the JUDGE. The OFFICER seats himself among the movie audience seats.

JUDGE

Captain Daniel, you may begin.

LIGHTS. LATIMER enters.

LATIMER

Lieutenant Calley?

CALLEY

Yes sir?

LATIMER

I'm George Latimer.

(No answer.)

LATIMER (CONT'D)

You requested I handle your defense.

CALLEY'S face totally lights up.

CALLEY

Boy am I glad to see you sir!

He gets up and heartily shakes his hand.

LATIMER

Don't get up son. We've got a lot of ground to cover.

He notices the copy of *Life* still in CALLEY'S hand.

LATIMER (CONT'D)

What have you got there...

(CONTINUED)

CONTINUED: (18)

CALLEY

Life magazine. It has all the-

LATIMER

You're expected to get a fair trial while that photographer goes around making money off of your sacrifice.....

CALLEY lowers his head sheepishly.

LATIMER pulls out CALLEY'S file and puts on his reading glasses.

CALLEY

Yes sir.

LATIMER

I've gone through your record Lieutenant and I think it's a disgrace the Army could even consider bringing these charges against a fine officer like yourself.

CALLEY

It was pretty confusing over there Mr. Latimer...

LATIMER

An officer of the United States Army who volunteered to serve his country is being charged for killing the enemy-

CALLEY

I was going to be drafted sir.

LATIMER

What?

CALLEY

I was going-

LATIMER

You re-enlisted for a second tour correct?

CALLEY

Yes sir.

LATIMER

That's all that matters son.

CALLEY

Yes sir.

LATIMER

You can cut this sir business I'm not your superior officer. Just call me George.

CALLEY nods like a good schoolboy.

LATIMER (CONT'D)

Now why don't you tell me everything that you know about Captain Medina.

(CONTINUED)

CONTINUED: (19)

CALLEY

But don't you want to know what happened? How all of them people got killed.....?

LATIMER

I know how they got killed. I read that Peers Report and from what I can see you're the only one who was obeying orders-

CALLEY

(Confused.)

It was General Peers who recommended I be court martial-

LATIMER

(Forcefully.)

If I'm going to represent you I need to know one thing. Do you think you are guilty?

CALLEY

(Pause.) No sir.

LATIMER

Good. And as far as any civilians are concerned, I'm not interested. You're the real victim here Lieutenant and together we're going prove it.

LIGHTS. Blinding flash of light bulbs.
Enter REPORTERS.

REPORTER ONE

LIEUTENANT CALLEY!! CALLEY OVER HERE!

REPORTER TWO

DO YOU HAVE ANYTHING TO SAY ABOUT THE OTHER ATROCITIES LIEUTENANT?

REPORTER THREE

WERE YOU INVOLVED IN ANY OTHER ATROCITIES LIEUTENANT?!

REPORTER TWO

LIEUTENANT CALLEY DID YOU WATCH PRIVATE MEADLO'S INTERVIEW ON SIXTY MINUTES?!

REPORTER ONE

ANY COMMENTS ON WHAT YOUR MEN HAVE BEEN SAYING IN THE PRESS?!

JUDGE

Mr. Latimer, you may begin your defense.

LATIMER

Thank you your honor.

LIGHTS on LATIMER as he collects some of his papers and walks towards the audience.

LATIMER (CONT'D)

What I say here may not be long remembered, but what you do here will never be erased from the pages of history.

(MORE)

(CONTINUED)

CONTINUED: (20)

LATIMER (CONT'D)

If this prosecution was necessary to avoid tarnishing the image of the Army, then, in my humble judgment, the conviction of one Army lieutenant for the ills and vices, which occurred at My Lai, will sear the image of the Army beyond all recognition. Though many did many things there, the indications are that this tragedy will narrow to a death race between Captain Medina and Lieutenant Calley, and I am here to prevent that from happening.

Each man at My Lai was part of a common effort; somebody called the wrong signals and something went wrong. The second tragedy was when the company commander hushed it up and was aided in that hush up. I feel that the facts will never come up and the real truth was forever buried and cannot be resurrected because memories are clouded and self-interest intervenes. The third tragedy, a year and a half later, is this prosecution.

JUDGE

Captain Daniel, you may call the next witness.

DANIEL

Your honor, I'd like to call Dr. Laverne to the stand.

LIGHTS on Dr. LAVERNE.

DANIEL (CONT'D)

Dr. Laverne, would you say Lt. Calley was sane on March 16th 1968?

LAVERNE

Lt. Calley was perfectly sane. He knew right from wrong, was aware but could not think them through as a result of the stress of combat which is present perhaps, in most soldiers in Vietnam. But Lt. Calley was absolutely sane. He suffered no character disorder or personality disorder or behavioral disorder.

DANIEL

You did a series of tests on Lt. Calley did you not?

LAVERNE

That is correct.

DANIEL

One of those tests involved suffocating the defendant?

LAVERNE

It wasn't suffocation. Enough smoke was injected into an airtight chamber to stimulate anoxia. At no time was he in any danger.

DANIEL

What kind of impairment did your tests show?

LAVERNE

Well, as anoxia set in, he showed aberration on almost everything. The marijuana was beginning to have an impairment on his brain causing a strong reaction by the Lieutenant.

(CONTINUED)

CONTINUED: (21)

JUDGE

I'd like to ask the Doctor some questions if I may. Now Doctor, was Lt. Calley's judgment impaired beyond normal limits on March 16 1968?

LAVERNE

What do you mean by normal limits?

JUDGE

Was his judgment impaired on March 16th?

LAVERNE

Yes sir.

JUDGE

How?

LAVERNE

He could not challenge the legality of illegality of the orders given to him by Captain Medina. Captain Medina had become a father figure to him.

JUDGE

Did he suffer from an irresistible impulse?

LAVERNE

He was compelled to carry out that order without challenging that order. But I would not call it an irresistible impulse.

JUDGE

Could he disobey that order?

LAVERNE

No he could not disobey that order. He was like an automaton, a robot. When the order came to stop shooting, the party's over, he stopped. But I would not classify it as an irresistible impulse because it went on for several hours.

DANIEL

Dr. Laverne, was Lt. Calley conscious of his actions?

LAVERNE

Yes absolutely.

DANIEL

Morally.

LAVERNE

You mean did he know right from wrong? Yes he knew right from wrong.

DANIEL

Was Lieutenant Calley psychotic?

LAVERNE

No.

(CONTINUED)

CONTINUED: (22)

DANIEL
Was Lieutenant Calley neurotic?

LAVERNE
No.

DANIEL
Did Lieutenant Calley know right from wrong?

LAVERNE
Yes.

DANIEL
Could Lieutenant Calley adhere to the right?

LAVERNE
He had a compulsion to carry out his orders, to do his duty as an officer.

DANIEL
Isn't that characteristic of a soldier?

LAVERNE
Who else has done what Lieutenant Calley is alleged to have done?

DANIEL
No more questions your honour.

JUDGE
Your witness Mr. Latimer.

LATIMER
Your honour, I'd like to call Dennis Conti to the stand.

LIGHTS on CONTI. He has long, self consciously styled hair and sideburns. He is wearing a very late sixties wide lapelled suite in deep purple with a garish multi-colored tie with shiny boots. LIGHTS on PHAM TRI HIEU, a Vietnamese woman, holding a list of names. HIEU occupies the stage with a somber presence, totally at odds with the illusory qualities of all the Vietnamese incarnations in Act One. She is achingly human. Each of the names she calls out can appear on the screen, possibly with a photo of each victim before they were assaulted. She is dressed in an outfit that does nothing to distinguish her by any stereotype. Initially her voice should not be loud, so that the audience has to strain to hear her voice. As she continues, along with the momentum of testimony and cross-examination, her voice is very clear.

(CONTINUED)

CONTINUED: (23)

HIEU

Do Thi Nguyet, aged 14.

LATIMER

Mr.Conti, did you ever open your pants in front of a woman in the village of My Lai?

CONTI

No.

LATIMER

Isn't it a fact that you were going through My Lai that day looking for women?

CONTI

No.

LATIMER

Didn't you carry a woman half-nude on your shoulders and throw her down and say that say was too dirty to rape? You did do that, didn't you?

CONTI

Oh yeah, but it wasn't at My Lai....

MEADLO and DURSI snicker at this comment.

LATIMER

Did you rape any women at My Lai?

CONTI

No.

LATIMER

Did any other rapes occur at My Lai that you were aware of?

CONTI

No. Not that I was aware of.

LATIMER

Didn't you cuss Lieutenant Calley out because he stopped you from performing a perverse, unnatural sex act at My Lai?

CONTI

No.

LATIMER

Do you remember you went into a hootch and started to rape a woman and Lieutenant Calley told you to get out? Do you deny that occurred?

CONTI

Yes.

(CONTINUED)

CONTINUED: (24)

LATIMER

Didn't you go around and tell members of your platoon about the number of times you'd raped Vietnamese women?

HIEU

Pham Thi Nho, aged 19.

CONTI

No.

LATIMER

Did you see Lt. Calley rape any woman at My Lai that morning?

CONTI

(Amused.)

Lt. Calley? No way.

LATIMER

You didn't like Lieutenant Calley, did you, Mr. Conti?

CONTI

I didn't dislike him; I didn't like him. He was just there.

LATIMER

As a matter of fact, you hated him didn't you?

CONTI

No.

LATIMER

Mr. Conti, isn't it a fact that you'd like to see Lieutenant Calley hanged.

CONTI

No.

LATIMER

No more questions.

DANIEL

I'd like to call James Dursi to the stand.

Lights on DURSI. DURSI is a tall husky man with dark hair, a trim moustache and is wearing a well-fitted mod suit. He has a Brooklyn accent. He is a picture of calm.

HIEU

Do Thi Nguyet, aged 10.

DANIEL

What were you doing when you first entered My Lai?

DURSI

We were grabbing up people. We went into hooches, got some of the people there and shot at them. Calley was there at the ditch and he asked Stanley to interpret for him. We came up.
(MORE)

(CONTINUED)

CONTINUED: (25)

DURSI (CONT'D)

They had people standing by the hold. Calley and Meadlo were firing at the people. They were firing into the hole. I saw Meadlo firing into the hole.

DANIEL

Where was Lieutenant Calley?

DURSI

There. Firing.

DANIEL

Where was his weapon?

DURSI

Pointing into the hole.

DANIEL

Did you have any conversation with Lieutenant Calley at that ditch?

DURSI

Yes

DANIEL

What did he say?

DURSI

He asked me to use my machine gun.

DANIEL

At the ditch?

DURSI

Yes.

DANIEL

What did you say?

DURSI

I refused.

DANIEL

What was Meadlo doing prior to Lieutenant Calley's arrival?

DURSI

He was sitting on the dyke playing with the kids, giving them things, you know, C-Rations from his pack. He did that a lot when we went into villages.

DANIEL

No more questions.

LATIMER goes over to DURSI.

LATIMER

Mr. Dursi, did you see Lt. Calley order the villagers into the ditch?

(CONTINUED)

CONTINUED: (26)

DURSI

No.

LATIMER

Did you witness Lt. Calley give the orders to execute them in the ditch.

DURSI

No.

LATIMER

So when you arrived, firing had already commenced and Lt. Calley asked you to use your machine gun to finish what had already been started by Private Meadlo?

DURSI

I guess you could look at it that way sir.

LATIMER

No more questions.

DANIEL (CONT'D)

You honor I'd like to call Paul Meadlo to the stand.

MEADLO is dressed in a cheap conservative suit with a short non-military style haircut. He walks with a limp.

HIEU

Nguyen Thi Nguyet, aged 15.

DANIEL

What did you do in the village?

MEADLO

We just gathered up the people and led them to a designated area.

DANIEL

How many people did you gather up?

MEADLO

Between thirty and fifty. Men, women, and children.

DANIEL

What kind of children?

MEADLO

They were just children.

DANIEL

Where did you get these people?

MEADLO

Some of the was in hooches and some was in rice paddies when we gathered them up.

(CONTINUED)

CONTINUED: (27)

DANIEL

Why did you gather them up?

MEADLO

We suspected them of being Viet Cong. And as far as I'm concerned, they're still Viet Cong....

JUDGE

Limit yourself to answering the question Mr. Meadlo.

DANIEL

What did you do when you got there?

MEADLO

Just guarded them.

DANIEL

Did you see Lieutenant Calley?

MEADLO

Yes.

DANIEL

What did he do?

MEADLO

He came up to me and he said, "You know what to do with them, Meadlo," and I assumed he wanted me to guard them. That's what I did.

DANIEL

Mr. Meadlo. What were the people doing when Lieutenant Calley arrived?

MEADLO

They were sitting down.

DANIEL

The women, the children and babies were sitting down?

MEADLO

Yes.

DANIEL

Did they attack you?

MEADLO

I assumed at every minute that they would counterbalance. I thought they had some sort of chain or a little string they had to give a little pull and they blow us up, things like that.

DANIEL

What did you do?

MEADLO

I just watched them. I was scared all the time.

(CONTINUED)

CONTINUED: (28)

DANIEL

How many people did you take to the ditch?

MEADLO

Seven or eight people.

DANIEL

Why didn't you shoot these people rather than take them with you?

MEADLO

I assumed we was going to hold them for interrogation.

DANIEL

Why didn't you kill them?

MEADLO

I didn't have my orders to kill them. It ain't my reason to figure what they was going to do with them. It was just natural procedure to hold them for questioning.

DANIEL

Captain Medina's orders did not change that standard operating procedure for these seven or eight people, to hold them for interrogation?

MEADLO

No.

DANIEL

What changed the order?

MEADLO

Lieutenant Calley said, "We've got another job to do, Meadlo."

DANIEL

You said you were under emotional strain. Can you describe the strain?

MEADLO

Just I was scared and frightened.

DANIEL

At what?

MEADLO

At carrying out the orders.

DANIEL

Why?

MEADLO

Because nobody really wants to take a human being's life

DANIEL

But they were Viet Cong, weren't they?

(CONTINUED)

CONTINUED: (29)

MEADLO

Yes, they were Viet Cong.

DANIEL

And it was your job?

MEADLO

It was my job, yes.

DANIEL

What were the children in the ditch doing?

MEADLO

I don't know.

DANIEL

Were the babies in their mother's arms?

MEADLO

I guess so.

DANIEL

And the babies moved to attack?

MEADLO

I expected at any moment they were about to make a counterbalance.

DANIEL

Had they made any move to attack?

MEADLO

No.

DANIEL

When you left the ditch, were any of the people standing?

MEADLO

Not that I remember.

DANIEL

Did you see anyone who was not shot?

MEADLO

I can't say. I didn't get down and check them out.

DANIEL

Did you see anyone who wasn't shot?

MEADLO

There might have been a few. I didn't check 'em out.

DANIEL

Mr. Meadlo, when Lieutenant Calley arrived to where you were, what were the people doing?

(CONTINUED)

CONTINUED: (30)

MEADLO

They were just standing there.... Calley said to me, "How come they're not dead?" I said, I didn't know we were supposed to kill them." He said, I want them dead." He backed off twenty or thirty feet and started shooting into the people -- the Viet Cong -- shooting automatic. He was beside me. He burned four or five magazines. I burned off a few, about there. I helped shoot 'em.

DANIEL

What were the people doing after you shot them?

MEADLO

They were lying down.

DANIEL

Why were they lying down?

MEADLO

They was mortally wounded.

DANIEL

How were you feeling at that time?

MEADLO

I was mortally upset, scared, because of the briefing we had the day before.

DANIEL

Were you crying?

MEADLO

I imagine I was....

DANIEL

Were there any Vietnamese there?

MEADLO

Yes, there was Viet Cong there. About seventy-five to a hundred, standing outside the ravine.... Then Lieutenant Calley said to me, "We've got another job to do, Meadlo".

DANIEL

What happened then?

MEADLO

He started shoving them off and shooting them in the ravine.

DANIEL

Mr. Meadlo, how many times did Lieutenant Calley shoot?

MEADLO

I can't remember.

DANIEL

Did you shoot?

(CONTINUED)

CONTINUED: (31)

MEADLO

Yes. I shot the Viet Cong. Lt. Calley ordered me to help kill people. I started shoving them off and shooting.

DANIEL

How long did you fire?

MEADLO

I don't know.

DANIEL

Did you change magazines?

MEADLO

Yes.

DANIEL

Did Lieutenant Calley change magazines?

MEADLO

Yes.

DANIEL

How many times did he change magazines?

MEADLO

Ten to fifteen times.

DANIEL

How many bullets in a magazine?

MEADLO

Twenty, normally.

DANIEL

How was Lieutenant Calley armed?

MEADLO

He had a M-16.

DANIEL

What were the people doing after you and Lieutenant Calley shot them?

MEADLO

The people were just lying there, with blood all over them.

DANIEL

What was the condition of the people?

MEADLO

I can't say what their condition was. I didn't get down in the ditch and check them out.

DANIEL

Were they wounded?

(CONTINUED)

CONTINUED: (32)

MEADLO

They had wounds in the head, in the body, in the chest, in the stomach.

DANIEL

Where were you when you shot at those people?

MEADLO

We was standing on top of the ravine and shooting down.

DANIEL

Did you miss?

MEADLO

On automatic? Yes.

DANIEL

Did Lieutenant Calley miss?

MEADLO

On automatic? Yes.

DANIEL

Was anyone still alive when you stopped firing?

MEADLO

I couldn't tell whether they was mortally wounded. I didn't check them out.

DANIEL

Now, Mr. Meadlo, one last question: Did Lieutenant Calley or did Captain Medina order you to kill?

MEADLO

I took my orders from Lt. Calley. But-

DANIEL

That's all.

JUDGE

You will let the witness finish his statement Captain.

DANIEL

(To MEADLO.)

Go on.

MEADLO

But Captain Medina was there before the ditch and I assumed everything was okay before the ditch and I assumed he would put a stop to it. And he didn't so I assumed it was alright. With all the bodies lying around, why didn't he put a stop to all the killings?

LATIMER

I have just a few questions for the witness your honor.

LATIMER (CONT'D)

You did start firing into that group, didn't you?

(CONTINUED)

CONTINUED: (33)

MEADLO

Yes.

LATIMER

You killed men, women, and children?

MEADLO

Yes.

LATIMER

You were ordered to do so?

MEADLO

Yes.

LATIMER

Why did you carry out that order?

MEADLO

I was ordered to. And I was emotionally upset . . . And we were ordered to get satisfaction from this village for all the men we'd lost. They was all VC and VC sympathizers and I still believe they was all Viet Cong and Viet Cong sympathizers.

LATIMER

Did you see Captain Medina?

MEADLO

Yes. And he didn't say anything and did not even try to put a stop to it. So I figured we was doing the right thing.

LATIMER

Mr. Meadlo, did not Captain Medina, on the evening of the 13th, order Charlie Company to kill all men women and children found in the village of My Lai?

MEADLO

Well he didn't quite put it like that sir.

LATIMER

(Annoyed.)

Well then how did he put it?

MEADLO

Well, I remember the Captain saying he wanted us to destroy everything thing in the village...like a "search and destroy mission.

LATIMER

(Obviously frustrated.)

At the ditch where these people were killed, what was your impression of Lieutenant Calley at this place where he gave you these orders?

MEADLO

I thought the man was doing his duty and doing his job....

(CONTINUED)

CONTINUED: (34)

LATIMER

No more questions your honour. Your honour, I'd like to call Lt. Calley to the stand.

LIGHTS on CALLEY in the witness stand.

LATIMER (CONT'D)

Lt. Calley, did you consciously discriminate at you were operating through there insofar as sex or age is concerned?

HIEU

Pham Thi Nho, aged 22, Do Thi Man, aged 12, and Pham Thi Muoi, aged 11.

CALLEY

The only time I denoted sex was when I stopped Conti from molesting a girl. That was the only time sex ever entered the -- my whole scope of thinking.

LATIMER

Did you notice any other members of your company attacking or molesting women at My Lai?

CALLEY

No sir I did not.

LATIMER (CONT'D)

(Satisfied.)

In this instance, when you saw a group being supervised or guarded by Meadlo, how did you visualize that group? Did you go in the specifics in any way?

CALLEY

No, sir. It was a group of people that were the enemy, sir.

LATIMER

Lieutenant Calley, I am going to ask you this: During this operation, My Lai Four, did you intend specifically to kill any Vietnamese -- man, woman, or child?

HIEU

Mrs. Nho, age not known.

CALLEY

No, sir, I did not.

LATIMER

Did you ever form any intent, specifically or generally, in connection with that My Lai operation to waste any Vietnamese -- man, woman, or child?

CALLEY

No sir, I did not.

LATIMER

Now, did you on that occasion intend to waste something?

(CONTINUED)

CONTINUED: (35)

CALLEY

To waste or destroy the enemy, sir.

LATIMER

All right. Now, what was your intention in connection with the carrying out of that operation as far as any premeditation or intent was concerned?

CALLEY

To go into the area and destroy the enemy that were designated there, and this is it. I went into the area to destroy the enemy, sir.

LATIMER

Did you form any impression as to whether or not there were children, women or men, or what did you see in front of you as you were going in.

CALLEY

I never sat down to analyze it, men, women, and children. They were the enemy and just people.

HIEU

Do Thi Nguyet, aged 14.

LATIMER

Now, I will ask you this, Lieutenant Calley: Whatever you did at My Lai on that occasion, I will ask you whether in your opinion you were acting rightly and according to your understanding of your directions and orders?

CALLEY

I felt then and I still do that I acted as I was directed, and I carried out the orders that I was given, and I do not feel wrong in doing so, sir....

LATIMER

Lieutenant Calley, were you motivated by other things besides the fact that those were the enemy? Did you have some other reason for treating them that way altogether? I am talking now about your briefings. Did you get any information out of that?

CALLEY

Well, I was ordered to go in there and destroy the enemy. That was my job on that day. That was the mission I was given. I did not sit down and think in terms of men, women, and children. They were all classified the same, and that was the classification that we dealt with, just as enemy soldiers.

LATIMER

Now, why did you give Meadlo a message or the order that if he couldn't get rid of the people standing at the ditch, then to waste them?

(CONTINUED)

CONTINUED: (36)

CALLEY

Because that was my order, sir. That as the order of the day, sir.

LATIMER

Who gave you that order?

CALLEY

My commanding officer, sir.

LATIMER

He was?

CALLEY

Captain Medina, sir.

LATIMER

And stated in that posture, in substantially those words, how many times did you receive such an order from Captain Medina?

CALLEY

The night before in the company briefing, platoon leaders' briefing, the following morning before we lifted off and twice there in the village.

LATIMER

Now Lieutenant Calley, there has been some information disclosed that you heard before the court that you stood there at the ditch for a considerable period of time; that you waited and had your troops organized, groups of Vietnamese thrown in the ditch and knocked them down in the ditch or pushed them in the ditch and that you fired there for approximately an hour and a half as those groups were marched up. Did you participate in any such shooting or any such event?

CALLEY

No, sir, I did not.

LATIMER

(Relieved and satisfied that
CALLEY got through it all,
LATIMER squeezes CALLEY'S
shoulder.)

No more questions your honor.

JUDGE

If the prosecution would like to cross examine the accused....

DANIEL

Yes your honour...

DANIEL approaches CALLEY who visibly stiffens.

(CONTINUED)

CONTINUED: (37)

DANIEL

Lieutenant Calley, did you give out any instructions to your men to gather up the people that were there?

CALLEY

Yes, sir.

DANIEL

Who did you give those instructions to?

CALLEY

Sergeant Mitchell, sir.

DANIEL

To have them gathered up?

CALLEY

Yes, sir.

DANIEL

For what purpose?

CALLEY

Clearing the minefield, sir. I told him to hang onto some of the Vietnamese in case we encountered a mine field, sir....

DANIELS

Lieutenant Calley, what were you firing at in the village of My Lai Four?

CALLEY

At the enemy, sir.

DANIELS

At people?

CALLEY

At the enemy, sir.

DANIEL

They weren't even human beings?

CALLEY

Yes, sir.

DANIEL

Were they men?

CALLEY

I don't know sir. I would imagine they were, sir.

DANIEL

Didn't you see?

CALLEY

Pardon sir?

(CONTINUED)

CONTINUED: (38)

DANIEL

Did you see them?

CALLEY

I wasn't discriminating.

DANIEL

Did you see women?

HIEU

Pham Thi Nho, aged 28, her daughter Pham Thi Mui, aged 13, and Do Thi Nguyet, a friend aged 13.

CALLEY

I don't know, sir.

DANIEL

What do you mean you weren't discriminating?

CALLEY

I didn't discriminate between individuals in the village, sir. They were all the enemy, they were all to be destroyed, sir....

DANIEL

Lieutenant Calley, what did you find when you got to the ditch?

CALLEY

My men were shooting men in the ditch, sir.

DANIEL

What men?

CALLEY

They were Vietnamese men, sir.

DANIEL

They were all men?

CALLEY

I don't know, sir.

DANIEL

Did you look?

CALLEY

I looked into the ditch, yes sir.

DANIEL

What did you do when you got there?

CALLEY

There was nothing I could so I fired into the ditch, told my men to hurry up and get on the other side and get into position.

(CONTINUED)

CONTINUED: (39)

DANIEL

Who of your men were there?

CALLEY

I spoke -- I recognized Meadlo being there and I recognized Dursi being there. There were other men there. I can't relate who they were, sir. . .

DANIEL

Did you say anything to Dursi?

CALLEY

Yes, sir, told him to get on the other side of the ditch.

DANIEL

Did you say anything to Meadlo?

CALLEY

Yes, sir, told him to hurry and get on the other side of the ditch.

DANIEL

Did you shake him?

CALLEY

Yes, sir. Well, I didn't stand there and I just grabbed him by the arm and pointed him in the direction.

DANIEL

Was he crying?

CALLEY

I don't know, sir. . .

HIEU

Do Thi Hoa, aged 18, Do Thi Nho, aged 26, and Nguyen Thi Sam, aged 45.

DANIEL

Lieutenant Calley, how long did you fire into the ditch?

CALLEY

I have no idea, sir.

DANIEL

How many shots did you fire?

CALLEY

Six to eight, sir.

DANIEL

One burst or semi-automatic?

CALLEY

Semi-automatic, sir.

DANIEL

Who did you fire at?

(CONTINUED)

CONTINUED: (40)

CALLEY
Into the ditch, sir.

DANIEL
What at in the ditch?

CALLEY
At the people in the ditch, sir.

DANIEL
How many people were in the ditch?

CALLEY
I don't know, sir.

DANIEL
Over how large an area were they in the ditch?

CALLEY
I don't know, sir.

DANIEL
Could you give us an estimate as to how many people were in the ditch?

CALLEY
No, sir.

DANIEL
Would you say it was a large group?

CALLEY
No, sir. . .

DANIEL
What were these people doing as they were being fired upon?

CALLEY
Nothing sir.

DANIEL
Were they being hit?

CALLEY
I would imagine so, sir.

DANIEL
Do you know?

CALLEY
I don't know if they were being hit when I saw them, no, sir.

DANIEL
Do you know if you hit any of them?

CALLEY
No, sir, I don't.

(CONTINUED)

CONTINUED: (41)

DANIEL

How far away were you from them when you fired?

CALLEY

The muzzle would have been five feet, sir.

DANIEL

You didn't see the bullets impact?

CALLEY

Not that I recall, no, sir. . . My main thing was to go on, finish off these people as fast as possible and get my people out into position, sir.

DANIEL

Why?

CALLEY

Because that is what I was instructed to do, sir, and I had been delayed long enough. I was trying to get out there before I got criticized again, sir...

LATIMER

Your honour there is no evidence that my client was doing anything at the time but following orders from his commanding officer. He has testified that he was not concerned with killing civilians but merely looking after the safety of his men by getting them across that ditch. He murdered no-one.

DANIEL

Your honour we have one more witness we'd like to call to the stand.

HIEU

Tran Thi Hoa, aged 20.

DANIEL

Your honor, I'd like to call Varnardo Simpson to the stand.

JUDGE

This is a new witness Captain?

DANIEL

Yes your honor. The prosecution feels his testimony will have a direct bearing on the outcome of this case.

JUDGE

If the defense has no objections...?

LATIMER indicates he has no objections.
VARNARDO SIMPSON enters in full military dress uniform. His face registers no emotion during his testimony. He takes the witness stand.

DANIEL

Mr. Simpson will you please tell the jury what you saw that day.

(CONTINUED)

CONTINUED: (42)

SIMPSON

The first...the first killing was an old man in a field outside the village. He was sayin some kind of greeting in Vietnamese and wavin his arms at us.

DANIEL

What happened to him Mr. Simpson?

SIMPSON

Someone, either Calley or Medina said to kill him and a big heavysset white guy shot him. I kept walkin the village and people were getting shot and stabbed. Soldiers were draggin the women into their hootches, you'd hear some screamin and then firing.

DANIEL (CONT'D)

Did you see Lieutenant Calley in the village at this time before you made it to the ditch.

SIMPSON

I saw this woman come out a hut and the Lieutenant grabbed her by the hair and shot her with a 45- caliber pistol. He held her by the hair for a minute or so and then let her go and she fell to the ground.

LATIMER leaps out of his seat.

LATIMER

Your honour this witness-

JUDGE

Defence counsel will remain seated. Proceed Mr. Simpson.

SIMPSON

I came across Roschewitz forcing a group of women to get naked so he could have sex with all of them. He was shouting over and over if they didn't "boom boom" him he would kill them all. They got really scared and he picked one out. She went hysterical and crazy and started yelling so all the other women panicked and started begging for their lives. Roschwitz started shouting and decided to let'em have it. He fired abut several rounds from his grenade launcher at close range and he did kill them all. Their bodies had all these dark holes in them from the pellets of the grenades. Two little girls about five years old wandered in front of me. They were coming out of this hut. I heard some moaning and screaming then a few shots. A GI walked out zipping up his pants. I don't know what happened to the girls. They were both wearing these red dresses....

It was about this time I was walking by the ditch. Lt. Calley was firing into this group of people. He continued firing as I walked past. Then he changed clips. He fired for about ten seconds and then changed clips and started firing again. There was constant firing and the people were squatting in the ditch. Some were screaming and crying.

(CONTINUED)

CONTINUED: (43)

DANIEL (CONT'D)

How long did you witness this?

SIMPSON

For about an hour and a half. I watched Calley execute group after group of Vietnamese brought to him by other soldiers. When the shooting stopped a young woman was coming out with her hands raised. Lt. Calley shot her about seven times. She fell over into a rice paddy about seventy-five yards from the ditch.

(LATIMER leaps up at DANIEL.)

LATIMER

I DEMAND THE JURY BE REMOVED FROM THIS COURTROOM! I DEMAND THIS TESTIMONY OF THE SHOOTING OF THE WOMAN BE STRICKEN FROM THE RECORD!

JUDGE

On what grounds Mr. Latimer?

LATIMER

WE HAD NO IDEA AS TO WHAT MR. SIMPSON WOULD TESTIFY!

LIGHTS on HIEU.

PHAM THRI HIEU

My name is Pham Thri Hieu. I am 25 years old and a native of My Lai. I was in my home on March 16 1968 when the Americans came. I was there with five other members of my family. The first thing we heard was artillery fire. For the first time early in the morning I heard artillery fire come in here and American helicopters come into here onto the west side of the village. They came here and they took us from the bunker, which was near our house. My mother stayed in the house. I and the children stayed in the bunker. We were there for about 12 hours...

The DRILL INSTRUCTOR stands solemnly to attention in front the screen. He begins to sing the "Ballad of William Calley," to the tune of the "Battle Hymn of the Republic." He drowns out HIEU.

DI

"Once upon a time there was a little boy
Who wanted to grow up
And be a soldier and serve his country in any way he could
He would parade around the house
With a saucepan on his head
For a helmet, a wooden sword in one hand and an American flag
in the others he grew up,
He put away the things of a child
But he never let go of the flag...

My name is William Calley, I'm a soldier of this land,
I've vowed to do my duty and to gain the upper hand,
(MORE)

(CONTINUED)

CONTINUED: (44)

DI (CONT'D)

But they've made me out a villain, They have stamped me with
a brand,
As we go marching on..."

There is a dead silence in the courtroom. This is suddenly broken by the sound of a huge applause as all in the courtroom stand clapping with great gusto. THIEU, feeling greatly humiliated, stands and prepares to leave the stage. The GENERAL and the SENATOR, appear behind the lectern on the platform in front of the screen. A huge picture of CALLEY wearing his officers dress cap is behind them. They are wearing American Legion headgear.

GENERAL

And now I'd like you to welcome a genuine American war hero, Lieutenant William Laws Calley whose being put on trial for his life for doing his duty. Lieutenant Calley, I want to assure you the American Legion of returned Veterans of Foreign Wars are right behind you and to show our support here is cheque for an undisclosed amount to go to the William Calley Defense Fund!

CALLEY goes to the SENATOR and GENERAL and collects his cheque. All on stage continue their applause. As this is happening HIEU attempts to exit via the split in the middle of the screen. CALLEY stops her. He then sits down and starts to undress as CONTI appears and begins his form of seduction. As the DI continues his song and CONTI rapes HIEU, CALLEY sits paralysed with fear.

DI

"I'm just another soldier from the shores of the USA
Forgotten on a battle field then a thousand miles away
While life goes on as usual from New York to Sante Fe
As we go marching on..."

I've seen my buddies ambushed on the left and on the right
And their youthful bodies riddled by the bullets of the night
Where all the rules are broken and the only law is might
As we go marching on..."

CONTI

How are you.

He grabs her by the arm. She tries to pull away.

CONTI (CONT'D)

What?

(CONTINUED)

CONTINUED: (45)

She silently pleads with him to let her go.

CONTI(CONT'D)

Oh...sure I like you. I do, I mean, you're really beautiful.

CONTI pulls her in close. HIEU stiffens her body.

CONTI (CONT'D)

I don't really care to dance.

CONTI holds her close and squeezes HIEU tightly.

CONTI (CONT'D)

I maybe buy back rub.

CONTI (CONT'D)

How much is more?

HIEU recoils from CONTI, looks over to CALLEY. CALLEY turns away. CONTI pulls her even closer.

CONTI (CONT'D)

How much is more!

CONTI (CONT'D)

15 dollars? For back rub? Maybe more huh. (Pause.) OK.

CONTI roughly undresses her and forces her to the ground.

CALLEY

I'd love to take you back with me Yvonne. I just want to grab you and seize away to America. I'll show you...we'll go to the Castaways, the Carillon, the Boom boom Room, The Fontainebleau. Tomorrow we'll go to La Gorce Country Club...

(Pause.)

But it wouldn't work. You wouldn't be welcome in Miami ever. The money society wouldn't accept you, the ones at La Gorce playing golf. The middle class wouldn't and the average guy in Miami, he doesn't accept Jews let alone a Mongol!

CONTI silently rapes her. She remains still. LIGHTS on the OFFICER and CAPTAIN DANIEL.

DI

"While we're fighting in the jungles they were marching in the street. While we're dying in the rice fields they were helping our defeat. While we're facing V.C bullets they were sounding a retreat, As we go marching on...

With our sweat we took the bunkers, with our tears we took the plain.

(MORE)

(CONTINUED)

CONTINUED: (46)

DI (CONT'D)

With our blood we took the mountains and they gave it back again. Still all of us our soldiers, we're too busy to complain, As we go marching on..."

DANIEL

Captain Medina could you tell us in your own words what happened that day in the minefield?

MEDINA is revealed as the OFFICER. The song should play over MEDINA'S testimony.

DI

"When I reach my final campground in the land beyond the sun
And the great commander asks me, 'Did you fight or did you run?'
I'll stand both straight and tall stripped of medals rank and gun
And this is what I'll say..."

MEDINA

I took the medic to where the individual was. He was split from his crotch to his chest: I've never seen anything so unreal. The intestines, the liver, the stomach looked just like plastic. The medic started to pick him up, I reached under his arms, and we set him on top of another mine: I fell backwards.

DI

'Sir, I followed all my orders and I did the best I could
It's hard to judge the enemy and hard to tell the good
Yet there's not a man among us would not have understood..."

MEDINA

The medic was starting to go to pieces on me. He looked as if he had stood behind a screen and somebody had taken paint and splattered it through. He had blood all over him. I grabbed him, I shook him, I said, "My God! Don't go to pieces on me," I hit him, I slapped him, I knocked him, I helped him up..

DI

"We took the jungle village exactly like they said
We responded to their rifle fire with everything we had
And when the smoke had cleared away a hundred souls....lay dead...."

MEDINA

I seen on his religious medal a piece of liver, so I tried to get it off.

DI

Sir, the soldier that's alive is the only one can fight
There's no other way to wage a war when the only one in sight
That you're sure is not a VC is your buddy on your right..'

Pause. Everyone looks at CALLEY. The instrumental continues.

(CONTINUED)

CONTINUED: (47)

CONTI is finished and takes a seat.
CALLEY slowly gets changed. As CALLEY
looks for his boots, a pair is lighted
up on stage. CALLEY reaches for them.
MEDINA interrupts.

MEDINA

Not those.

CALLEY

What are you talking about sir? They're my boots.

MEDINA

Don't touch those boots Lieutenant.

CALLEY

Whatever you say...but why not?

MEDINA

You really want to know? Have a peak inside.

CALLEY

They're just a pair of boots, I don't see what the problem
is...

MEDINA

Go on Lieutenant.

CALLEY walks over to the boots and
looks inside. He picks one up and peers
deep inside the boot. His face
registers extreme disgust. He throws
the boot down.

CALLEY

There's...there...there's...a...a...a...foo...fff...foo...

MEDINA

Two feet Lieutenant. For two boots. Someone in your platoon.
The rest of him disappeared.

CALLEY

What happened!?

MEDINA

While you were fucking the enemy, your men got caught in a
minefield.

CALLEY

Did you hear that Yvonne! My men, my buddies, they're
dead...or wounded, half the platoon is gone..just from a
fucking minefield! I should have been with'em, not
here.....Yvonne?

MEDINA

What are you doing Lieutenant? She's gonna go back to her
fucking dink friends. She's gonna tell em what a lousy fuck
you are.

(CONTINUED)

CONTINUED: (48)

CALLEY

It wasn't like that.

LIGHTS. The DRILL INSTRUCTOR faces them holding a mine in his hand. He addresses everyone on stage. The DI's face could be a huge representation on the screen. CALLEY, in a silent rage, tries to strangle HIEU.

DRILL INSTRUCTOR

How many of you got little Suzie's back home?

ALL

Hoorah!!

DRILL INSTRUCTOR

Yeah I see some big old smiles come onto your faces when I mention little Suzie. How many of you, if you don't have a little Suzie now are gonna get one when you get home?

ALL

Hoorah!!

DRILL INSTRUCTOR

You bet. You're gonna find the first cheap slut when you get back home.

CALLEY

No.

DRILL INSTRUCTOR

What do you mean no, you're a soldier you're gonna do it. When you go home to Little Suzie, nice companionship with Little Suzie, and then here you are, it gets hot and heavy and you 're gettin' ready to go down there and make that dive....

SENATOR/GENERAL

HAHAHAHAHAHAHA!

DRILL INSTRUCTOR

And Suzie Rotten crotch, if you want to get back home and indulge in this little adventure, you show your girlfriend the hand and arm signal for close it up. And you'll want her to close up those nasty little thighs of hers do you not recruit?

ALL

Yeah!!

DRILL INSTRUCTOR

Hand and arm signal. Arms are extended shoulder height, fingers are extended thumb along the forefinger and the palms are facing toward the front. This is the startin' position. Close it up. What are you gonna do private? Bring your arms forward like you're closin' it up. Just like that. Everybody got that?

(CONTINUED)

CONTINUED: (49)

ALL

Yeah!

DRILL INSTRUCTOR

In addition I want you to dedicate all this training to one very special person . Can anyone tell me who that is recruit?

ALL

(Garbled answers.)

CALLEY

(While strangling HIEU.) The senior drill instructor sergeant!

DRILL INSTRUCTOR

No not your senior drill instructor. You gonna dedicate all this training recruits to your enemy!

ALL

Hoorah!!

DRILL INSTRUCTOR

The reason being that he can die for his country, is that right recruit?

ALL

Hoorah!

DRILL INSTRUCTOR

SO WHAT ARE WE GONNA DEDICATE ALL THIS TRAINING TO PRIVATES?

ALL

THE ENEMY SIR!! THE ENEMY SIR!! THE ENEMY SIR!!

There is a loud blood curdling scream. HIEU'S body is still The DI walks over to CALLEY. He checks the body.

DI

She's dead.

He pats CALLEY on the head.

DANIELS

If it please the court, we have visual evidence of the massacre that we would like to show the jury...

LATIMER

I object your honor!

JUDGE

Objection overruled. Proceed Captain.

MEDINA addresses CALLEY and the PLATOON MEMBERS during the following action.

(CONTINUED)

CONTINUED: (50)

MEDINA

Alright men, gather round. We've still got a war to fight and no matter who we've lost, it's over with. Forget it: especially since we were going into Pinkville tomorrow. We're going to go after the 48th Battalion, they outnumber us two to one at least, and there will be heavy casualties tomorrow. Our job, is to go in and neutralize everything.

MCNAMARA

Does that mean women and children Captain?

MEDINA

I mean everything.

The DRILL INSTRUCTOR methodically, ritually, prepares CALLEY for battle. He drags HIEU'S body offstage, hands CALLEY his rifle, pulls out a comb and combs CALLEY'S hair, then puts a helmet on CALLEY'S head. At the same time, the PLATOON MEMBERS take the ticket booth and popcorn counter and place it offstage or to the side. They go to different posters on the sidewalls and retrieve a weapon. They are a motley collection of weapons from different eras including the Vietnam period. They handle them with great ease and comfort. They then rush up to the stage as if they were on the way to saving General Custer at the Battle of Little Big Horn.

SOUND of helicopters, artillery fire, a cacophony of modern war strangely mixed in with sounds of distant conflicts shown on Saturday matinees; arrows flying, horses galloping, Vietnamese screaming in their death throws, Indians screaming with blood lust. The PLATOON MEMBERS and CALLEY'S commitment to what they are about to do is total. They place themselves around CALLEY facing outwards. It is a very sixties tableau. SOUND of weapons firing as they take aim at various points around the stage. The SOUND of helicopters hovering overhead briefly overpowers all the other sounds. The PLATOON MEMBERS sink down as if the copter is about to land on their heads. It is an epic, oversized moment. Think Broadway musical without the appearance of the helicopter. The GENERAL rushes up to CALLEY. This scene is conducted with all the urgency of a last minute briefing of the most crucial details of a major operation.

(CONTINUED)

CONTINUED: (51)

The GENERAL grabs CALLEY and pulls him almost nose to nose. If CALLEY and the GENERAL can't be heard, their dialogue could appear on the screen.

GENERAL

We need to talk Calley.

CALLEY

Now sir?(He looks up at the helicopters.) What's the problem sir?

GENERAL

I'll put it to you straight son. We're a little concerned about your ability to command.....

CALLEY

Sir?!

GENERAL

Your image Calley.

CALLEY

My..my image sir?

GENERAL

The image you give off to your men.

CALLEY

I don't understand sir.

MEDINA

Get your men moving Lieutenant.

GENERAL

You're walking on eggshells Lieutenant. You better shape up.

CALLEY

I'm determined to make it Sir. I don't want to fail Sir.

GENERAL

I know that son. But you've got to do something about your command presence.

CALLEY

Command presence. Yes sir.

GENERAL

You've got to look and sound like someone who can lead men into battle son.

CALLEY

Yes sir.

MEDINA

The VC are not going to wait for you Lieutenant.

(CONTINUED)

CONTINUED: (52)

GENERAL

Right now I wouldn't trust you with a brigade of boy scouts.

CALLEY looks at his men.

GENERAL (CONT'D)

If we don't see an immediate improvement in your performance Calley, well I don't know how much longer we can...Look son, we need men to go to Vietnam, but this is still the U.S. Army. (Pause.) You get my point son?

CALLEY

Yes sir. I'll work extra hard sir. I promise.

GENERAL

I hope so. For your sake.

CALLEY

Yes sir.

MEDINA

GET YOUR MEN ON THE CHOPPERS NOW!

The GENERAL begins to walk off and then quickly turns around.

GENERAL

You might want to try working with your voice. Develop a command voice. We can't change the way you look but we may be able to do something about how you sound.

CALLEY

Command voice. YES SIR!!

CALLEY pulls out his handbook from Act One, turns to a specific page and reads from it. No matter how hard he tries, he cannot master the command voice.

CALLEY (CONT'D)

All right men I want you to use your firepower with care and discrimination, particularly in populated areas!

DRILL INSTRUCTOR

GO!

CALLEY

(With great gusto.)

We saw the artillery hit: a battery of four of 105 mm cannons at Uptight and a heavy battery of 155 mm and 175 mm at Dotti. We saw them hit on the treetops at My Lai. And the Navy had swift boats for us with thirty caliber and fifty caliber machine guns. And mortars. If need be destroyers, and I think the New Jersey, and the Air Force it's Phantom jets. And that, I think was really piss-poor: the Phantoms if need be! I wanted the Phantoms ready to go! On the runway itself! I had said to Captain Medina, "I don't care if I get them after I'm dead!"

(CONTINUED)

CONTINUED: (53)

MEADLO

Chalk one up!

CONTI

See that fucker die!

DURSI

Hey, I got another one!

MEDINA

KEEP GOING! KEEP GOING!

CALLEY

Damn it Meadlo !You said, I know what to do with these goddamn people. Get rid of 'em!

MEDINA

Calley...Calley! This is Medina, what the hell is taking you so long?!

CALLEY

I..I've got some bunkers to check out sir...and there's still a small portion of the hamlet to the southeast.

MEDINA

Well you're holding the operation up Lieutenant.

CALLEY

But sir, there might be a lot of enemy personnel up ahead me sir..

MEDINA

Well engage them Lieutenant!

CALLEY

What about the people we already have here sir?

MEDINA

What people?!

CALLEY

The villagers sir, you know, the pop-

MEDINA

What did I tell you about anything that gets in the way Lieutenant?!

CALLEY

Yes sir.

MEDINA

Get rid of 'em!

CALLEY

Get rid of them sir?

MEDINA

If they're holding you up get rid of 'em now!

(CONTINUED)

CONTINUED: (54)

CALLEY

YES SIR!

MEDINA

I want your men attacking the line!

CALLEY

(To Meadlo.) C'mon Meadlo, we don't have much time! Get rid of 'em!

MEADLO

How am I supposed to do that sir. I mean they're just standing there..?'

CALLEY

Jesus Meadlo?! Do I have to spell it out for you?!

MEADLO

You mean waste 'em sir? But.....

CALLEY

I don't want to find them here when I get back! Do you hear me!

MEADLO

Yes sir.

CALLEY

I want your men across the goddamn ditch and these Vietnamese are in the way! Dursi...give Meadlo a hand.

MEDINA leans forward in his seat
spilling his popcorn.

MEDINA

Why are you disobeying me Lieutenant?

CALLEY

Sir I 'm not trying to disobey you Sir!

MEDINA

I told you to get rid of them.

CALLEY

You mean...get rid of them?

MEDINA

I mean waste 'em Lt. Now. Do you understand me, or do I have to spell it out for you?!

CALLEY

No sir!

CALLEY turns to MEADLO.

CALLEY (CONT'D)

Get 'em on the other side of the ditch or get rid of 'em!

(CONTINUED)

CONTINUED: (55)

SOUND of people frightened, cries for help, pleas for mercy. MEADLO and DURSI appear more and more agitated. They remain still. CALLEY brings his weapon to bear on MEADLO.

MEADLO

I can't do it sir!

CALLEY is appearing to lose control of the situation by the second. He calls out to CONTI who has the VILLAGER by the hair. He is throwing her to her knees and is struggling to take his pants off with one hand as he holds a hand grenade in the other.

CALLEY

GET ON YOUR GODDAMN PANTS AND GET OVER TO WHERE YOU'RE SUPPOSED TO BE!

CONTI doesn't listen. CALLEY turns his weapon on him.

CALLEY (CONT'D)

Don't make me ask you again Conti!

CONTI

Shit..

CONTI throws the VILLAGER to the ground, pulls up his pants and walks over to CALLEY and MEADLO.

CALLEY

I gave you an order goddammit! Conti, get in position. Use your grenade launcher...

CONTI

But they're only a few feet away sir..

CALLEY

I gave you an order Conti!

CONTI

If they're going to be killed, I'm not going to do it. (To Meadlo.) Let Lieutenant Calley do it.

CALLEY

MEADLO! LOAD YOUR WEAPON!

MEADLO reluctantly follows CALLEY'S orders. He listlessly points his weapon to the ground.

CALLEY (CONT'D)

Meadlo. Meadlo! Aim your fucking weapon Meadlo!

(CONTINUED)

CONTINUED: (56)

Lights on THOMPSON. His image could be on the screen.

THOMPSON

There's a bunch of civilians in this bunker Lieutenant. How do you intend to get them to safety?

CALLEY doesn't even look in THOMPSON'S direction.

CALLEY

The only way to get them out is with a hand grenade! FIRE!

On the screen, archival photo images of VIETNAMESE VILLAGERS, mainly women and children huddled together in absolute terror. MEADLO and CALLEY aim their weapons upstage and begin to fire. Sound of rapid bursts of automatic weapons fire. As they empty each magazine, they clip in a new one. This goes on endlessly. CONTI sits down and pulls out something to eat, shaking his head the whole time then turns on his transistor. DURSI wanders off trying to look disinterested. Loud static is heard. As CONTI changes stations various pieces of music are heard over the sound of the machine gun fire and the screams of the dying, starting with Janis Joplin's "Piece of My Heart," Jimi Hendrix's "Peace in Mississippi" and Country Joe's "Livin to Die Rag."

CALLEY (CONT'D)

KILL'EM! KILL'EM ALL!! AAAAGHHHH!

Sound of gunfire. CALLEY is finally finished. MEADLO keeps firing. CALLEY stops him. They are exhausted. Moans of the dying. MEADLO breaks down sobbing. CALLEY looks at him, says nothing.

MEADLO

Oh my God..what have I done..

DURSI turns upstage to view their handiwork.

DURSI

Lieutenant! There's a kid crawlin out..Look he's still alive..

MEADLO comes to life.

MEADLO

Don't...don't kill him sir!

(CONTINUED)

CONTINUED: (57)

CALLEY walks upstage. He is briefly blacked out. We can vaguely see him picking up a small object and throwing it upstage into the ditch. He aims his rifle once more. Sound of gunfire. On the screen, an image of a VIETNAMESE BOY'S head, about two years old, smiling at the camera.

CONTI

Jesus! He's thrown the kid back into the ditch...

On the screen, the VIETNAMESE BOY falls to the ground as if he had suddenly become a lifeless doll. MEADLO has sunk back to the ground. CALLEY comes back downstage and kicks him.

CALLEY

Come on Meadlo...get back on your feet! That's an order!

CALLEY drags MEADLO back to his feet. CONTI faces CALLEY challengingly and takes the clip out of his weapon.

CONTI

This is fucked up...if he wants to any more killing he can do it by himself.

CALLEY

Alright. Now get on the other side of the ditch.

An image of a BUDDHIST MONK dressed in traditional robes appears on the screen. In Vietnamese he begs for his life. Without blinking CALLEY aims his rifle at the MONK'S head and fires. The MONK sinks to the ground, almost pantomime-like. MEADLO is almost in shock. DURSI walks off in disgust.

MEADLO

They're going to get you Lieutenant Calley! You better get out of here cos if any of'em are alive they're gonna come after you!

CALLEY

You see that log? Now get across that ditch and get into position!

The DI appears. He inspects the carnage. He looks satisfied.

CALLEY (CONT'D)

(To DI)

Sergeant Bacon...tell everyone, no more shooting.

LIGHTS on MCNAMARA.

(CONTINUED)

CONTINUED: (58)

MCNAMARA

Hey, what are you watching?

No one answers him. LIGHTS. On the screen the title:

NO MORE WAR...

Exit signs appear on either side of the stage. If possible, a curtain would close across the screen and quickly open up again. For the first time, the stage comes alive as an old movie theatre. MCNAMARA, CALLEY, the PLATOON MEMBERS, settle in to watch the show. On the screen a huge close up of the VIET CONG'S head speaking directly to the audience. CALLEY and the PLATOON MEMBERS almost hypnotically turn towards her image.

VIET CONG

Can you accept these criminal friends who slaughter our people and turn Vietnam into red blood like that which runs in our veins?

What are you waiting for and why do you not use your American rifles to shoot the Americans in the head-for our people, to help our country and your life too?

There is no better time than now. You must take aim at the Americans head. Pull the trigger!!

Two little CAUCASIAN GIRLS smile at the camera, both wearing red dresses. They are in a typical front yard of an American suburban home. They smile at the camera. One of them reaches down and picks up a Halloween mask. In the background a faceless GI grabs the VC/MAMA SAN/VIETNAMESE WOMAN who is lying on the lawn by the hair and throws her to the ground. The girl hold the Halloween mask up to the camera. A voice behind camera tells her to put it on. The mask is one of a horribly mutilated face. The following photographs, taken from Ernst Friedrich's museum exhibition titled, WAR AGAINST WAR, show images of death, depravity and mutilation. It was a museum the Nazis immediately shut down once they came into power. Images of distorted bodies on the battlefield are followed by those of semi naked prostitutes, drafted to service the German army, followed by the clinical photos of German soldiers with horribly mutilated faces. Their injuries are quite monstrous.

(CONTINUED)

CONTINUED: (59)

None of these images need to be lingered over. A glimpse into the nightmare world of all wars, if you will. This could be accompanied by the haunting music and images from Abel Gance's "J'Accuse," where the protagonist summons the dead of Verdun to rise in opposition to the coming war.

Back to the LITTLE GIRL who screams in fright. She rips the mask off her face and throws it to the ground. Men's laughter from the stage. Behind them are the bloodied khakied greens of CALLEY and his men. Without seeing their faces, one of them reaches down and grabs the mask from the ground. The two girls look up trustingly.

CALLEY'S VOICE

Looks like he's got a headache.

More laughter. The girls are still frightened. The camera then turns to the image of VARNADO SIMPSON'S street in the beginning of the play. It is an identical scene, except that there is the body of a young African American boy lying in the middle of the street in a pool of blood. LIGHTS on the VILLAGER/VC/HIEU.

VILLAGER

I ran through the village and found a little girl wandering through the village. She told me she saw her mother in their home with an American on top of her trying to take off his pants. When he was done, he pulled up his pants and shot her. Her mother held her wound with one hand and her infant son with the other. She told her daughter to run and hide for there was nothing she could do to help. I took Pham with me and we hid in some bushes. We saw a group of villagers pleading for their lives. Some American soldiers wanted them to get in a ditch. They resisted and an American officer shot an old farmer. The rest quickly jumped in the ditch. They were pleading for their lives, "Oh my God, please let me up!" "Have pity!" "I haven't done anything!" "We're innocent people have pity!" Then there was silence. The Americans lined up and started firing into the people. There were more screams, "We're shot," "I'm hit, have pity!" "Let me out!" The Americans continued to fire. Young children crawled along the ditch looking for their mothers. Those who were still alive pleaded some more. The soldiers fired again, and then once more until all was silence again. The Americans look in my direction. I walk out with my arms raised but the officer giving orders shoots at me. I fell to the ground.

(CONTINUED)

CONTINUED: (60)

The images of the massacre from "Life" magazine appear on the screen. The VILLAGER stands. CALLEY faces her. They look at each other in what is an extremely intimate moment. CALLEY raises his pistol. SOUND of a pistol shot. LIGHTS. VOICE of RON HAEBERLE, the photographer at My Lai narrating his touring show of photographs from Vietnam. Pleasant music in the background.

HAEBERLE VOICE OVER

I took these photos during an operation on March 16th 1968 in the village of My Lai Four. The assault was conducted by units of C Company of the Americal Division...

MEADLO

What are those people doing?

HAEBERLE VOICE OVER

They're lying in a ditch.

DURSI

Why?

HAEBERLE VOICE OVER

Because...they were shot.

CONTI

Why are the women naked?

HAEBERLE VOICE OVER

I don't know.

CONTI

Who shot them?

HAEBERLE

Members of C Company...they were killed during the assault.

MEADLO

Where they resisting?

HAEBERLE

No, not at the time.

DURSI

They look mostly like women and children and babies...

HAEBERLE

Most of them were.

CONTI

Why would American GI'S do this, especially to old men, women and children.

(CONTINUED)

CONTINUED: (61)

HAEBERLE

I don't know.

CONTI

What do you mean you don't know.

MEADLO

This looks like something from a Hollywood movie. I bet this didn't happen.

The PLATOON MEMBERS turn away in disgust.

HAEBERLE VOICE OVER

I hope you enjoyed the show.

LIGHTS. On the stage CONTI is holding the VILLAGER by the hair.

CONTI

This one's too dirty to rape.

CONTI goes back to his transistor radio and tries to tune in to something else. MEDINA finishes his last piece of popcorn. He scrunches up the bag. LIGHTS on LATIMER and MEDINA.

LATIMER

Your honour, I would like to call Captain Medina to the stand...

MEDINA appears from the flanked seats. He is still in full military dress uniform.

LATIMER (CONT'D)

Captain Medina, when you were asked by your men, "if we were supposed to kill women and children and everything," on the eve of the assault, did you reply, 'Kill everything that moved.' Did you say that?

(Pause.)

MEDINA

No, sir. I did not.

LIGHTS. MEDINA stands and goes over to CALLEY.

MEDINA (CONT'D)

The party's over...the show's over. That's enough for today. (Pause.) I'll probably get twenty years for this.

LIGHTS on MCNAMARA seated in the same position as the JCS scene. He is lost in his thoughts, his visage mirroring that of CALLEY'S.

(CONTINUED)

CONTINUED: (62)

He is on the edge of a very slippery slope, exuding none of the autocratic confidence when announcing the escalation of the war. He is "assaulted" by the REPORTER'S. Slide "1967." CALLEY pulls out a letter and some crackers.

REPORTER ONE

SECRETARY MCNAMARA!

REPORTER TWO

MR. SECRETARY!

REPORTER THREE

SECRETARY MCNAMARA! TODAY'S NEWS BRINGS OUT THE FACT THAT WE HAVE PASSED THE 100,000 MARK IN CASUALTIES IN VIETNAM-

REPORTER FOUR

GOT ANYTHING TO SAY ABOUT THAT MR. SECRETARY?!

MCNAMARA

Beg...beg your pardon...what was the question?

REPORTER TWO

Casualties have reached the 100,000 mark Mr. Secretary...do you have any statement to make?

REPORTER ONE

In the light of these figures Mr. Secretary, will you still be opposing the Joint Chiefs requests for additional troops?

MCNAMARA

Well first of all, it's not a breakthrough...

REPORTER THREE

Yes sir, but it is over certain mark.

MCNAMARA

It is not over a certain mark.

REPORTER THREE

But Mr. Secretary, it is over-

MCNAMARA

It is not over a certain mark any more than yesterday it was over the day before.

REPORTER TWO

Yes, but it is 100,000...

MCNAMARA

I think we want to be very careful how we talk about casualties because we can exaggerate.

(CONTINUED)

CONTINUED: (63)

REPORTER

SECRETARY MCNAMARA! Senator McGovern has accused Congress of being responsible for all casualties in Vietnam. Do you have anything to say about that?

MEADLO

Can you get anything on that radio Conti?

CONTI changes the station once again.
Sound of a Disc Jockey who comes alive
at the downstage mike or as V/O.

DISC JOCKEY V/O

Thanks for tuning in to Armed Forces Radio Saigon. And now the song that is taking America by storm, and the most requested song here in South Vietnam, from the vocal group, C Company, selling 220,000 in the first three days, about a "little boy who wanted to grow up and be a soldier and serve his country in whatever way he could." This one's for you Rusty...

SPOTLIGHT. CALLEY is back in DR.
LAVERNE'S "chamber." CALLEY is
gesticulating wildly, on the verge of
panic.

CALLEY

WHAT THE FUCK ARE YOU DOING?! LET ME OUT OF HERE! I...CAN'T
BREATH!...please...let me out of here...You're taking
advantage of me! You're taking advantage of me just like
everybody else.....

DI

"When all the wars are over and the battle's finally won
Count me only as a soldier who never left his gun
With the right to serve my country as the only prize I've won
As we go marching on
Glory Glory Hallelujah!
Glory Glory Hallelujah!
Glory Glory Hallelujah!
His truth keeps marching on!"

CALLEY is sobbing uncontrollably.

ACT TWO SCENE TWO

LIGHTS and SOUND. CALLEY is in his
apartment. He is joined by a group of
REPORTERS, LATIMER, Dr. LAVERNE, and
hangers on. Lounge music is playing
such as "the Girl from Ipanema."
Everyone has a drink in their hand. On
the screen is the image of an animal
hide.)

(CONTINUED)

CONTINUED:

REPORTER ONE

What kind of hide you got there on the wall Rusty?

CALLEY

A reindeer skin.

REPORTER TWO

Where's it come from Rusty?

CALLEY

From Norway.

REPORTER ONE

Did you shoot it Rusty?

CALLEY

God no. I couldn't shoot a reindeer.

REPORTER THREE

What if you had been ordered to?

The REPORTERS look at each other in amusement. LIGHTS on Dr. Laverne. He is puffing on his pipe.

LAVERNE

Gentlemen, nobody is to blame for My Lai. Though regrettable, it was understandable.

REPORTER TWO

But what about the hundreds of Vietnamese civilians killed Doctor? No offense to the Lieutenant but the trial's proven it did happen.

LAVERNE

I will say this. It is better to kill one hundred Vietnamese lives if it saves ten American lives.

REPORTER THREE

Are you saying nobody's guilty Doctor?

LAVERNE

Nobody holds a bomber pilot guilty for the people they kill do they?

REPORTER THREE

So we just dismiss it and forget about the dead?

LAVERNE

Yes. I guess so.

REPORTER TWO

Isn't there someone who ought to take blame for some of these deaths?

LAVERNE

I guess if you want to blame anyone, you can only blame God.

(CONTINUED)

CONTINUED: (2)

LIGHTS on the JUDGE.

JUDGE

Lieutenant William Laws Calley, you will stand before the court.

(CALLEY stands.)

MCNAMARA/JUDGE

Foreman, do you have a verdict?

FOREMAN

We do your honor.

JUDGE

Proceed.

The FOREMAN walks over to the JUDGE and hands him the verdict. He looks at it with great seriousness before speaking.

JUDGE (CONT'D)

Lieutenant Calley, it is my duty as President of this court to inform you that the court, in closed session, and upon the secret written ballot, two thirds of the members present at the time, finds you:

As the JUDGE begins CALLEY stands and interrupts him.

CALLEY

Let me know if you can't hear me sirs. Your Honor, members of the court, I asked my attorney, George Latimer, and my other attorneys not to go into mitigation in this case. There's a lot of things that aren't appropriate and I don't think it really matters what type of individual I am. And I'm not going to stand here and plead for my life or my freedom.

JUDGE

Of specification one of the charge...of premeditated murder...of an unknown number, no less than one...
Of specification two of the charge...of premeditated murder...of an unknown number, no less than twenty...

CALLEY

But I would like you to consider a thousand more lives that are going to be lost in Southeast Asia, the thousands more to be imprisoned, not only here in the United States, but in North Vietnam and in hospitals all over the world as amputees. I've never known a soldier nor did I ever myself ever want to only kill a human being in my entire life. If I have committed a crime, the only crime I've committed is in judgment of my values. Apparently I valued my troops' lives more than I did that of the enemy.

JUDGE

Of specification one of the additional charge...of premeditated murder...

(CONTINUED)

CONTINUED: (3)

CALLEY

When my troops were getting massacred and mauled by an enemy I couldn't feel and I couldn't touch that nobody in the military system ever described them as anything other than Communism. They didn't give it a race, they didn't give it a sex, they didn't give it an age. They never let me believe it was just a philosophy in a man's mind. That was my enemy out there. And when it became between me and that enemy, I had to value the lives of my troops and I feel that was the only crime I have committed.

Yesterday, you stripped me of all my honor. Please, by your actions that you take here today don't strip future soldiers of their honor, I beg of you.

JUDGE

Of specification two of the additional charge...of assault with intent to commit murder.

(Pause.)

Guilty of all charges.

Lt. Calley, it is my duty...to inform you ...that the court finds you...guilty of pre-meditated murder. It is my duty to inform you that the court sentences you to be confined to hard labor for the length of your natural life, to be dismissed from the service...to forfeit all pay and allowances...

There is a stunned reaction from all on stage.

CALLEY

I'll do my best...sir.

CALLEY is in shock. On the screen the image of AUDIE MURPHY from the poster of his biographical war movie, "To Hell and Back." AUDIE MURPHY, (the DI) enters and goes to CALLEY. He is wearing battle worn combat fatigues and helmet of a World War Two infantryman. He puts a fatherly arm around CALLEY. He speaks with great tenderness and understanding. There could be harmonica music in the background.

MURPHY

The first one always bothers you, but things get easier, not easier because it still bothers you, that you kill or you know you've killed. But when you see your best friends head blown off, if that doesn't motivate you, there's something wrong with you, you've got to do something because the next day it might be you. People say they can't kill. That's bullshit. They can. Anybody can. After I saw a couple of good friends get blown away, I wanted revenge. And I said hell, I get paid for a good day's work, I'm gonna give'em a good day's work.

(CONTINUED)

CONTINUED: (4)

CALLEY looks up at him, looks at the poster, NO MORE WAR, and back to him again, wanting to understand, to feel better, but only feeling more confused. LIGHTS on CALLEY'S FATHER and SISTER. Backdrop of their home in Georgia. It is a perfect Norman Rockwell moment. The DI watches with a mixture of amusement and affection.

FATHER

My God son...you look fine!

CALLEY

Thanks Dad...

SISTER

Gee Rusty, I never seen you so handsome...

CALLEY

Yeah right Dawn...

SISTER

NO! I mean it...you look really different.

FATHER

Put the past behind you son.

CALLEY

I'll try Dad...

FATHER

You're starting a whole new life Rusty. You're a new man.

SISTER

I want to take a photo...

CALLEY

No don't..?!

She rushes off to fetch a camera.

FATHER

Let her take a photo son, I mean who knows...when we'll see you again.....

It is an uncomfortable moment interrupted by the SISTER with the camera.

SISTER

Get closer...(CALLEY and his FATHER awkwardly step closer to each other.) Now smile both of you...

They both reluctantly smile. The flash of the camera. Lights on the REPORTER.

(CONTINUED)

CONTINUED: (5)

REPORTER

And on tonight's news 100 GI's paraded on the stockade at Fort Benning Georgia chanting: "War is Hell-Free Calley."

The REPORTER looks at another news bulletin in his hand. Meanwhile, the DI/ AUDIE MURPHY bellows to the audience.

DRILL INSTRUCTOR

LIEUTENANT CALLEY WAS ONLY A SOLDIER DOING HIS DUTY AND OBEYING HIS ORDERS! A SOLDIER AND AN OFFICER DOING HIS BEST TO ENSURE THE SAFETY AND WELFARE OF HIS MEN!

(Applause.)

REPORTER

Also just in, in Georgia an American Legion Post set out to collect a \$100,000 defense appeal fund and 10 million signatures protesting the conviction.

MURPHY

Whatever happened at My Lai was an ACT OF WAR! An episode of combat, something that happens in war!

Applause. The REPORTER looks at another bulletin.

REPORTER

And in Montana a draft board, one of several, declared it would not draft any more conscripts until the decision was reversed. In Columbus Georgia the Reverend Michael Lord was quoted as saying, "There was a crucifixion 2000 years ago of a man named Jesus Christ. I don't think we need another crucifixion of a man named Rusty Calley.

AUDIE MURPHY

IF WE CONDEMN LIEUTENANT CALLEY WE CONDEMN EVERY AMERICAN SOLDIER WHO HAS EVER TRIED TO DO HIS DUTY AND EVERY SOLDIER WHO HAS FOUGHT NOT JUST IN VIETNAM BUT IN EVERY WAR!

REPORTER

Meanwhile Governor Jimmy Carter has organized an "American Fighting Men's Day," exhorting the citizens of Georgia to "drive with their headlights on and honor the flag as Rusty had done."

AUDIE MURPHY

Lieutenant Calley should not be sent to prison! HE SHOULD BE FREED AND DECORATED!

Huge applause. CALLEY is back in his living quarters. The REPORTER joins him as CALLEY pours them both a drink. SOUND of cheering and shouting in the distance. Enter LATIMER. He has the look of the conquering hero.

(CONTINUED)

CONTINUED: (6)

CALLEY
What's all the shouting about?

LATIMER
(To REPORTER))
I wouldn't send off that story of yours just yet.

The shouting and cheering intensifies.

CALLEY
What's going on?

LATIMER
Why don't you go see for yourself.

CALLEY stands up and looks offstage.

CALLEY
There's hundreds of people outside the gates...

LATIMER
They're here to see you take your first walk to freedom son.

CALLEY
What are you talking about?

LATIMER
Demands for your release have flooded Washington with a margin of 100 to one. Over 80% of the public want the President to set you free. You're a hero-

CALLEY
But I was found guilty-

REPORTER
You've brought the country together Rusty. Neither the left nor the right want to see you got to jail.

CALLEY
(Disbelieving)
I was given life-

LATIMER
(Gently putting a hand on CALLEY'S shoulder)
Why don't you go out there thank the American public for all their support...

CALLEY
But the Army...Captain Daniel, won't they appeal...?

LATIMER
(Confidently.)
There won't be any more appeals son.

REPORTER
Congratulations Rusty. What do you think you'll do now that you're a free man?

(CONTINUED)

CONTINUED: (7)

CALLEY has to think for a second as he is still reeling from the news.

CALLEY

(Upbeat.)

I don't know...I was thinking of doing a lecture tour around the world speaking out against war...

LIGHTS. LATIMER turns to CALLEY.

LATIMER

Why don't you settle down and get married son? Disappear.

CALLEY (CONT'D)

(Urgently.)

But people will won't to know....

LATIMER

Let the politicians write the history.

CALLEY

(Forlornly.)

Yes sir...

LIGHTS. Flashes of a hundred cameras. VOICES offstage. CALLEY stands there like a deer caught in the headlights.

REPORTERS

WERE YOU SURPRISED BY THE AMOUNT OF SUPPORT FROM THE AMERICAN PUBLIC?! DID YOU EVER THINK YOU'D GET THE DEATH PENALTY RUSTY?! LOOK OVER HERE RUSTY! THEY'RE CALLING YOU A HERO RUSTY WHAT D'YA THINK OF THAT?! HEY RUSTY WHAT'S THE FIRST THING YOU'RE GONNA DO NOW THAT YOU'RE A FREE MAN?!

CALLEY is visibly affected by this question.

CALLEY

I'm going to visit my father's grave. He died during the trial but with all the publicity an'all I didn't go to the funeral.

REPORTER ONE

ANY FEELINGS ABOUT CAPTAIN MEDINA'S ACQUITAL RUSTY?!

CALLEY remains silent. LATIMER smiles benevolently in the background. Lights on the INTERVIEWER and MCNAMARA.

MCNAMARA

And finally, underlying many of these ten mistakes, lay our failure to organize the top echelons of the executive branch to deal effectively with the extraordinarily complex range of problems that we were facing. We hadn't organized for it and we're not organized for it today.

(CONTINUED)

CONTINUED: (8)

INTERVIEWER

We have time for just one more question...caller go ahead...

CALLER

My question for you, sir, is that at the end of 1965, 1,425 American troops were dead, 1,425. 58,191 died before it was over. My friend, my commander Burt Bunting died in Vietnam. McNally never saw Wyoming. Allen Perot never saw Needham, Massachusetts again. Sunny Davis didn't come home. They were torn to shreds, they were ripped apart. You ripped the soul out of the family of 58,191 families in this country, sir. And you remained silent. You said nothing. You let 30 years pass.

As with the first INTERVIEW scene, the number 1 425 581 191, appears on the screen.

MCNAMARA

(Sternly.)

So, now your question.

CALLER

My question is, sir, why did Burt Bunting die when you knew the war was mistake? Why did McNally die? Why did Kirkendale die? Why did they die, sir? Why did you remain silent while another 57,000 US troops and 4 million Vietnamese died? Why?

Applause. LIGHTS. MCNAMARA is frozen as the DI addresses the audience. The "Ballad of William Calley" can be playing in the background.

DRILL INSTRUCTOR

You have an enemy here at Fort Benning. The enemy that you are going to have is in every one of us. It's in the form of cowardice. The most rewarding experience that you're gonna have is standing on the line every evening, and you'll be able to look into each others eyes, and you'll be able to say to each other with your eyes, By God, we've made it one more day. We've defeated the coward!

ALL

YES SIR!!

LIGHTS. MCNAMARA looks like he is at the end of his tether, unable to go on. He is revealing his most closely guarded feelings about the war in Vietnam

MCNAMARA

The goddammed bombing campaign, it's been worth nothing, it's done nothing! They've dropped more bombs than in all of Europe in all of World War Two and it hasn't done a fucking thing!

(CONTINUED)

CONTINUED: (9)

LIGHTS. MCNAMARA struggles to regain his composure.

MCNAMARA (CONT'D)

You're going to have to read the book to get the answer.
There's not time-

LIGHTS. The INTERVIEWER continues as if nothing out of the ordinary has just occurred.

INTERVIEWER

Do you have any final comments for our viewing audience?

REPORTER

Any final comments Lieutenant?

CALLEY and MCNAMARA just about finish each other's sentences.

CALLEY

As for me, killing those men in My Lai didn't haunt me.

MCNAMARA

The human race killed 160 million people in the 20th century.

CALLEY

We weren't in My Lai to kill human beings really. We were there to kill ideology.....

MCNAMARA

It's the bloodiest century by far in all of human history.

CALLEY

I couldn't kill for the pleasure of it.

MCNAMARA

But, now as this century comes to a close, I think we have an opportunity to view the future with hope.....

CALLEY

But truthfully there was no other way. America's motto there was "Win in Vietnam," and in My Lai there was no other way to do it.....

MCNAMARA

There's no reason why we should replicate or duplicate it in the 21st century. The Cold War has ended. Thank you.

During the following, CALLEY stands, puts back on his raincoat and prepares to leave. LIGHTS. CALLEY is back in the same position by the counter to the side of the stage. The REPORTER with his own coat on, is facing him. He makes one last try to get CALLEY to talk.

(CONTINUED)

CONTINUED: (10)

REPORTER

Mr. Calley..are you aware that soldiers at Fort Benning here in Georgia have no idea what happened at My Lai or who you are? Don't you have anything to say about that?

CALLEY on stage remains silent.

VOICE OVER

I think of our fifty thousand dead, I think of their million dead: I think of the bodies in My Lai Four. All rotting, and I think, Can there be any good from it? Maybe there can. The horrors of war cam together at My Lai on March 16 1968. And maybe someday the GI's who went there will say, Now that the world knows what war is. And now the world really hates it. And now there is No More War.

CALLEY

I have nothing to say about My Lai.

There is a pause then he slowly walks offstage. The REPORTER then turns to the audience.

REPORTER

Rusty Calley is a businessman in a blue suit who sells diamond rings and Rolex watches at the family jewelry store. Once he was a drifter with no future, a 23 year old who enlisted in the Army because he was broke. Two years later Calley was a lieutenant who participated in one of the darkest moments of US military history-the massacre of 504 men women and children in My Lai Vietnam. Few in this military town-even soldiers at nearby Fort Benning, remember him as Lt. William Calley, the only man convicted over the incident on March 16 1968. William L. Calley. Age 28. United States Army Lieutenant. Soldier or killer. You decide.

SOUND. Countdown and blast off of the Apollo mission to the moon. On the screen the image of the first ASTRONAUT, familiarizing himself with the alien landscape. The DI enters and wanders around the stage, picking up the shell casings from the massacre for recycling. He might as well be searching for gold. LIGHTS on the SENATOR or his voice over.

SENATOR VOICE OVER

Every Senator in this chamber is partly responsible for sending 50,000 young Americans to an early grave. This chamber reeks of blood. Every Senator here is partly responsible for that human wreckage at Walter Reed and Bethesda Naval hospitals and all across our land, young men without legs, or arms, or genitals, or hopes.

The DI holds a shell up to the light.

(CONTINUED)

CONTINUED: (11)

SENATOR VOICE OVER (CONT'D)

There are not many of these blasted and broken boys who think this War is a glorious adventure. Do not talk to them about "bugging out," or national honor, or courage. It does not take any courage at all for a congressman, or a senator, or a president, to wrap himself in a flag and say we are staying in Vietnam, because it is not their blood that is being shed. But we are responsible for those young men and their lives and their hopes.

When the DI has collected enough, he sits down, picks up a discarded weapon from the stage and methodically refills the magazine with the shells. As he does this, LIGHTS on SIMPSON, album on his lap as he recounts his story. The REPORTER stands by the window. The DI remains detached throughout the story, just concentrating on the task at hand. On the screen, the final image of VARNADO SIMPSON'S street, this time with SIMPSON holding the body of the young boy in his arms.

SIMPSON

After I killed the child, my whole mind it just went. It just went. And once you start, it's very easy to keep on. Once you start. The hardest- the hardest part is to kill, but once you kill, that becomes easier, to kill the next person and the next one and the next one. Because I had no feelings or no emotions or no nothing. No direction. I just killed. It can happen to anyone. Because, see, I wasn't the only one that did it. Hang'em, you know-all types of ways. Any type of way you could kill someone, that's what they did. And it can happen. I can't remember- you know. I can't remember everything. I don't want to remember. I have an image of it in my mind every night, every day. I have nightmares. I constantly have nightmares of the children or someone. I can see the people. I can go somewhere and see a face that reminds me of the people that I killed. I can see that vividly, like it's happened today, right now. There's a part of me that's kind and gentle. There's another part of me that's evil and destructive. There's more destructiveness in my mind than goodness. There's more wanting to kill or to hurt than to love or to care. I don't let anyone get close to me. The loving feeling and the caring feeling is not there. (Pause.) Teenagers across the street had an argument and one of them pulled out a gun. A wild shot hit my boy in the head. I was in the house. And I came out and picked him up. But he was already dead...he was dying. He died in my arms. And when I looked at him, his face was like the same face of the child that I had killed. And I said: This is the punishment for me killing the people that I had killed.

SIMPSON is barely lit. The REPORTER opens the blinds in SIMPSON'S living room. On the screen a montage of images from the World Trade Center bombing;

(CONTINUED)

CONTINUED: (12)

the planes on their path in the towers, the actual explosions, people escaping the building, those trapped watching helplessly, rescuers arriving, the collapse of the buildings and the aftermath of the attack with people running for their lives. The DI cocks the weapon in darkness. On the screen, students protesting on a university campus. A young woman in the foreground is holding up a sign saying, "An eye for an eye leaves the whole world blind."

VOICE OVER ONE

(male)

I come from a long line of military men. I feel obligated to serve my country if there is a need.

VOICE OVER TWO

(male)

I want something to be done but I don't want to be the one doing it. I think we have people that can take care of it without the draft.

VOICE OVER THREE

(Crowd)

USA! USA! USA!

VOICE OVER FOUR

(Male)

I would absolutely go to war.

VOICE OVER FIVE

(Male)

Most Americans fell that we are at war and for that reason they should be willing to give their life.

VOICE OVER SIX

(Female)

If the president says you have to fight, you have to do what your leader says.

VOICE OVER SEVEN

(Female)

Whatever we decide to do I'm behind it. We can't fall apart. We have to stick together.

VOICE OVER EIGHT

(Male)

There's something in me that would like to go. There's something that's exciting and fulfilling about it.

(On the screen, as if scrawled
on a wall graffiti style...)

"Find those responsible, their friends and accomplices, their families and neighbors, and destroy them, their society, and the culture that breeds them."

(CONTINUED)

CONTINUED: (13)

VOICE OVER NINE

(Female)

All this so-called support for military action has been completely manufactured by the media. I don't know anybody who thinks it would be a good idea.

VOICE OVER TEN

(Male)

This country is worth fighting for, but I plan to attend graduate school, not go to war.

The REPORTER leaves with the tape recorder. As he exits, he turns off the lights in SIMPSON'S apartment, leaving him in complete darkness.

THE END