

**AN ANALYSIS OF IDIOMATIC EXPRESSION FOUND ON
AMERICAN SNIPER MOVIE**

THESIS

Submitted in Partially Fulfillment of the Requirement

For Degree of Bachelor of Education

In english Education



By

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SEMARANG

2018

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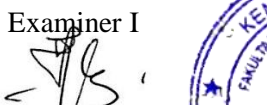
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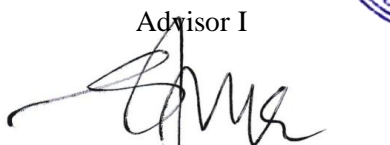
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I inform that I have given guidance, briefing and correction to whatever extent necessary of the following thesis identify:

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ABSTRACT

Title : An Analysis of Idiomatic Expression Found on
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Keywords : *American sniper, Idiomatic expression, Meaning type, Movie.*

This research analyzed idiomatic expressions in *American Sniper* movie based on McCharly theory. This research aimed to identify the types and the meaning of idiomatic expression found in *American Sniper* movie. The writer designed this research as descriptive qualitative research, the data were collected through documentation because the data were taken from the dialogues of the transcript in *American Sniper* movie. This research used data analysis which adopted the stages from John W Creswell (2007), those were preparing and organizing, then, coding and the last was representing the data. The results of this research showed that there were 35 data of idiomatic expressions. From 8 types of idiomatic expression only 5 were found in *American Sniper* movie. The most frequently found was fixed statements up to 30 data, then euphemism 3 data and trinomials 2 data. The writer did not found the types of idiomatic expression of simile, binomials, proverb, cliché and other language. Then, there were found 4 types of idiomatic expression's meaning in *American Sniper* movie, firstly conceptual meaning with 16 data similarly with connotative meaning 16 data, social meaning 2 data and the last was affective only 1 datum.

DEDICATION

This thesis dedicated to people who always support me to finish my study. The people are:

1. My beloved brother (Amrulloh Multazam) who always gives me inspiration to be strong man in this life.
2. My beloved parents (Bapak Rukiyanto and Ibu Khayatun) who always supporting me to finish this thesis.

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8. Last but not least, those who give me support to finish my thesis who cannot mentioned one by one.

Finally, the writer can finish thesis and the writer realize that this thesis is not perfect, so that the writer will happily accept criticism and constructive suggestion from all side. The writer also expects this thesis would be useful for everyone.

Semarang, May 19th, 2018

The writer,

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CHAPTER I

INTRODUCTION

In this chapter, the writer discusses about research background, research questions, research objectives, research significance, research design, limitation of research, data collection technique, and data analysis technique.

A. Research Background

Learning language is very important. Language is used by people to communicate with others. The identity of any human society is a well developed language¹. In daily life, people absolutely need a communication in fulfillment their requirements. Without language people cannot interact and communicated with other thus they cannot fulfillment their requirements. People cannot do something very well without language because there are many aspects in this live which need language. For example while people buy something they need language to communicate with the seller, if there are no communication between buyer and seller that means there are no transaction. If there are no transaction that means people cannot fulfill their requirements. While people cannot fulfill their requirements they cannot live well. Based on the example above can concludes that language has big role in this live so learning

¹M. Nafi Annury, "Promoting Multilingualism in the Classroom: A Case Study of ELT Program", *Jurnal Vision*, (Vol. 6, No. 1, 130-140, 2017), p. 132.

language is very important. Moreover people can express their feeling and ideas to other by language. They can express what they want to other by language. Language cannot separate from human life.

While people were born in this world, the first thing that learned to them is language. There are so many languages in this world. Most of countries in this world have their own language. The languages have different characteristic. The differences caused by the society and the culture that form the languages. The different of society and culture formed so many languages in this world. One of the languages in this world is English language. English is one of language that should be learnt by people. According to Richards as cited from Nur Indah, "Latin was the most widely studied foreign language five hundred years ago. However, English has become the most widely studied foreign language today."² English was the most widely studied because English has become international language in this era. As international language English is mostly used people and English has become popular language in this world. English used in many aspects of life. One of the aspects that used English language is technology. English language used in many devices of technology for example Smartphone, personal computer,

²Nur Indah Rusydah, "The Effectiveness Of Songs To Increase Students' Vocabulary (A-Quasi Experimental Study at the Second Grade Students of SMP Al Huda Jakarta)", *Thesis*, (Jakarta: undergraduate program of Syarif Hidayatullah state Islamic university, 2015), p. 1.

television, etc. Now, most of the devices are used English language. For example Smartphone, most of Smartphone used English language as default language. Although the Smartphones were not made in English, the Smartphones still used English language as default language. The example shows that English language has big role in this life.

In globalization era like that, people should learn English language, because people need to communicate with foreign people who have a lot of informations which come from other country. Communication with foreign people is needed, to get the information. English language is used to communicate with other people who come from other country. Most of people in this world used English to communicate because English is an international language. From this case can conclude that English has big role in communication process. English language used as media to have communication with other. While people can communicate and received information from other people who come from other country, people can add their knowledge. If the knowledge is very good and suitable with their own country, the knowledge can be applied in their own country. The knowledge also can develop in their own country and it will give many profits to their own country. So communication is very important. The important of communication is suitable with the commandments of god in Qur'an surah Ar Rahman 1-4:

الرَّحْمَنُ (١) عَلَّمَ الْقُرْآنَ (٢) خَلَقَ الْإِنْسَانَ (٣) عَلَّمَهُ الْبَيَانَ (٤)³

*It is god, the gracious (1), Who has taught the Qur'an (2), He has created man (3), He has taught him plain speech (4).*⁴

The verse explained that god created people and asked people to communicate with other.

One of important aspects in English language that very important to learn is vocabulary. Vocabulary has big role while people speak with other. While people have conversation, they must have a lot of vocabularies thus they can get the point of the conversation. The conversation is lack of misunderstanding while they have so many vocabularies. Moreover, the point of the conversation will get very well. The conversation will develop and not limit while they have a lot of vocabulary. The topic of conversation will develop and not limited by words. Lack of vocabulary will make people very hard to speak and communicate with other. Lack of vocabulary will limit a conversation. Moreover, lack of vocabulary will make monotonous conversation and then the conversation is not developed. While the conversation is not developed, people cannot get the point of the conversation. Lack of vocabulary also

³Departemen Agama Republik Indonesia, Al-Qur'an dan Terjemahannya, (Bandung, SYAMIL, 2005), p. 531

⁴Maulawi Sher 'Ali, The Holy Qur'an: Arabic Text and English Translation, (UK: Islam International Publication, 2004), p. 637.

can make people feel shy to speak with foreign people. Most people feel shy because they did not have stock of words to speak. Lack of vocabulary also can make people feel scary to have conversation with foreign people. They feel scary because the lack of vocabulary can make misunderstanding. Most of them decided to be quiet to avoid mistake. From this statement knew that vocabulary is very important. Vocabulary has big role in communication so people should learn vocabulary. Vocabulary must learn in effective way to solve the problems.

Learning vocabulary became basic matter while learning English language. Vocabulary has important role in communication. People should learn vocabulary very well in order to have good conversation with other. There are so many way to learn vocabulary. People just choose the one which suitable with them. The suitable way while learning vocabulary will determine their success in learning vocabulary. When people choose the suitable way in learning vocabulary that mean they will learn vocabulary easier. There are so many ways to learn vocabulary. For example, there is traditional way to learn vocabulary. The learners just write the vocabulary in small paper which can bring everywhere. Then the learners memorize the vocabulary which has written. If the learners forget the vocabulary, they can open the paper and memorize the vocabulary again. This is one of many ways to learn vocabulary. Other example to learn vocabulary is by using dictionary's

application which has installed on smartphone. This way is simpler because the learners did not have to write many words in paper. The learners just write the word which they want to know in the application and then the explanation about the word will emerge. This way is more effective because the learners do not spend many times to write many words on paper. From the examples knew that there are many ways to learn vocabulary, the learners just choose one that suitable to help them while learning process.

While learning English language there are so many challenges. One of challenges in learning English language is while learning about vocabulary however learning vocabulary is very important in order to understand the meaning of expression in English language. While learning vocabulary there are phrases or sentences which cannot be explained by grammar's theories. In English language phrases or sentences which cannot explained by grammar theories called idiom. As cited from Atiqah, Straksiene said that idioms are often unpredictable in meaning, that is, their meanings cannot always be derived from literal meanings of the constituent parts.⁵ The meaning of idiom is unpredictable. The meaning of idiom is different with original meaning; in other word idiom contains figurative meaning. Figurative meaning in idiom is one of challenges for learners

⁵Atiqah Nurul A and Dyah Rochmawati, "Innovative Teaching Of English Idiomatic Expressions For EFL Learners," *Journal of English Teaching Adi Buana*, (Vol. 02, No. 01, 2017), p. 47.

while they learn about idiom. Figurative meaning in idiom also make idiom became the unique part in English language. Hallidayan states that “an idiom in the language being described is anything for which no equivalent is found in the mother tongue.”⁶ Idiom has become one of special features in English language and it can give special challenge to the learners while they learn about vocabulary in English language.

Idiom has become one of parts in vocabulary that very hard to learn. The first problem that idioms pose is that they lack a uniform definition and could not regularly be identified. There is no clear cut syntactic or semantic criterion to set apart the linguistic entity so called 'idiom'. Idioms constitute a massive class and a wide ranging category.⁷The challenges while learn vocabulary can change be problem for the learner. Most of learners have problem while they learn about idiom. They have problem to identify the kind of idiom. They also have problem to identify the meaning of idiom. The learners should use effective way while learning about idiom. While they use effective and suitable way in learning idiom, they can learn idiom easier. Moreover they can solve many problems which they were faced while learning about idiom.

⁶M. A. K. Halliday. *Language and Education volume 9*,(New York: Continuum, 2007), p. 154.

⁷Abdalla Elkheir. “Transfer In The Translation Of Idioms”, *BASTER*, (Vol. 4, No.6, 2016), p. 1.

Idiom is used in many expressions, to get the information of the expression people should know the meaning of the expression and to know the meaning of the expression people should understand about idioms first. Good media are needed in learning idioms. Good media can help the learners to solve their problem while they learn about idiom. Good media can be problem solver for learners. Learners should use good media while learning idiom in order they can understand the idioms easier. Now, finding out the good media to learn English language especially idiom is not hard because English becomes international language, there are many countries that used English as first language or second language. There are many media that can be found. There are so many kinds of media that can be use. The learners only choose which the good one that suitable to solve their problem. While the problem can be solved, the learners can learn idiom very enjoyable thus they can understand about idiom. Thus they can get the information from many expressions in English if they understood about idiom.

Learning idiom also gives other benefit for learner. As cited from Atiqah, Shapely said that learning the idiomatic expression of another language will be a guide to understand the humor and character of that culture as idiom constitute an important cultural element of the language. Secondly, it helps

them grasp the peculiarities of the English language.⁸ From the statement knew that idiom also contains humor. Humor in idiom can be additional information which can entertain. Humor can be alternative way to fade stress while learn about idiom. Humor in idiom also can make the learner will not be bored when they learn about idiom. Beside humor, idiom also contains cultural aspect. The cultural aspect exists on the idiom. The learner also can get information about culture that exists on idiom. It can be additional information which useful for the learner. Both humor and culture that exist on idiom is very useful for the learners. It can be additional information which very useful for the learners in learning vocabulary.

As international language English is used in many fields, such as economics, art, education, government, technology, etc. In art, English language is used in many kinds of art for example, movie, song, poetry, story, etc. Most of people in the world very like movie from child till adult especially English movie. Most of movies contain many expressions and the expressions containing idiom. To understand the meaning of a movie the audience should understand about the expressions and the idioms that exist on the movie. The audience will be curious about the meaning of the idiom thus they will learn the idiom to understand the movie. Learner can use movies as media to learn idioms. Used movies as

⁸Atiqah Nurul A and Dyah Rochmawati, "Innovative Teaching Of English Idiomatic Expressions For EFL Learners," *Journal of English Teaching AdiBuana*, (Vol. 02, No. 01, 2017), p. 48.

media to learn can be helpful for learner. Movies are combination of audio and visual aspect so it's very helpful for learner. Moreover, movies can use as attractive game while learning process. Attractive game can make the learners more active while learn about idiom. It also can make the learner not boring while learn about idiom. From the statements knew that movie can be effective way for learners to learn about idiom.

According to the reason above, the writer is interested in analyzing about idioms that exist on the movie. The writer chooses the movie entitle *American Sniper*. *American Sniper* is an American biographical war drama film directed by Clint Eastwood and written by Jason Hall. It is loosely based on the memoir *American Sniper: The Autobiography of the most lethal sniper in U.S. Military History* by Chris Kyle, with Scott McEwen and Jim DeFelice. The film follows the life of Kyle, who became the deadliest marksman in U.S. military history with 255 kills from four tours in Iraq war, 160 which were officially confirmed by the department of defense.⁹

B. Research Questions

Based on the background above, the writer is interested to analyze the idiomatic expression found on *American Sniper* movie thus the research questions are:

⁹Wikipedia. "*American Sniper*" https://en.wikipedia.org/wiki/American_Sniper, retrieved on October 26th, 2017.

1. What are the types of idiomatic expressions found in *American Sniper* Movie?
2. What are the meaning of idiomatic expressions found in *American Sniper* Movie?

C. Research Objectives

Based on research questions above, the objectives of this research are,

1. To explain the types of idiomatic expressions found in *American Sniper* movie.
2. To explain the meaning of idiomatic expression found in *American Sniper* movie.

D. Research Significances

Based on the objectives of the research, this research has some benefits to the other. The benefits of this research can be stated as follow:

1. To university

This research can give additional material to English lecturers in teaching activities especially about idiomatic expression.

2. To students

This research can stimulate students to think creatively that learning English especially about idiomatic expressions is not only through book but it can use other media like movie.

3. To teacher

This research can give additional source to teach English especially about idiomatic expression.

4. To the reader in common

This research can give information to the people who learn idiomatic expression especially through a movie.

5. To other researchers

This research gives other researchers additional reference especially for those who decided their research about idiomatic expression.

6. To the researcher

This research can help the researcher to answer the research questions. The researcher will know about idiomatic expression found on *American Sniper* movie.

E. Research Design

In this research, the writer used qualitative method with descriptive writing method. Qualitative research method is used to examine the condition of natural objects, where researchers are as a key instrument, data collection techniques are combined, the data analysis is inductive qualitative research results, and more emphasis on generalization of meaning.¹⁰ According to Isaac “Descriptive qualitative method describes the population and the evidence of the data systematically, factually and accurately. The purpose of descriptive research is to describe systematically the facts and characteristics of a given population or area of interest, factually, and accurately. One of the characteristics of descriptive

¹⁰M. Nafi Annury, “Students’ Language Learning Styles: An Ethnographic Case Study At UIN Walisongo Semarang”, *Jurnal Vision* (Vol. 5, No. 1, 2016), p. 139.

research is used in the literal sense of describing situations or events.”¹¹ In this research the writer analyzed the data by using reference related to this research. In this research the writer described the idiomatic expression found on *American Sniper* Movie. The writer explained the types of idiom and the meaning of idiom that found on *American Sniper* movie. The writer classified the idiom which found on the movie based on the type and then the writer explained the meaning of the idiom based on reference related.

F. Limitation of The Research

This research is about analysis of idiomatic expression found on *American Sniper* movie. This research focuses on idiomatic expressions that exist on *American Sniper* movie. The writer concerned on idiomatic expression. The limitation of this research to know the types of idiomatic expression and the meaning of idiomatic expressions found on *American Sniper* movie.

G. Data Collection Technique

Marshall in Sugiono said “The fundamental methods relied on by qualitative researchers for gathering information are, participation in the setting, direct observation, in-depth interviewing, document review.”¹² According to Miles “Data

¹¹Stephen Issac and Michael, W.B. *Handbook in Research and Evaluation*, (San Diego: Edits Publisher, 1981),p. 46.

¹²Sugiono. *Metode Penelitian Penelitian Kuantitatif, Kualitatif, dan R&D*, (Bandung: Alfabeta Press. 2014), p. 225.

collection is inescapably a selective process that you cannot and do not “get it all” even though you might think you can and are.”¹³ The technique of data collection in this research is documentation. According to Guzman as cited from Yuni, Documentation is a process consisting of several activities, namely:

1. Determining what information is needed and establishing means for acquiring it.
2. Recording the discovered information and storing such in appropriate container (called documents) or collecting already-existing documents containing the needed information. Classifying the data.
3. Organizing the documents to make them accessible. Reporting selected data.
4. Actually providing the documents to user who needs the information.¹⁴

The writer collected the data of this research based on Guzman’s theory. The writer watched *American Sniper* movie and focus on the dialogue of the movie. The writer got the data from the dialogues that exist on *American Sniper* movie.

¹³B. Miles and Huberman, *Qualitative Data Analysis: An Expanded Source book (2nd edition)*,(USA: Sage Publitions, 1994),p. 56.

¹⁴Yuni Mitayani,” Education Values In The “Finding Nemo” Movie”, *Thesis* (Salatiga: undergraduate program of Salatiga State Institute Of Islamic Studies, 2010), p. 10.

H. Data Analysis Technique

In fact, data analysis in qualitative research is an ongoing activity that occurs throughout the investigative process rather than after process.¹⁵ After collecting the data, the writer analyzed the data. The data analysis is the process of searching and arranging the data systematically.¹⁶ Creswell said “Data analysis in qualitative research consists of preparing and organizing the data (i.e., text data as in transcripts, or image data as in photographs) for analysis, then reducing the data into themes through a process of coding and condensing the codes, and finally representing the data in figures, tables, or a discussion.”¹⁷

The writer analyzed the data based on Creswell theory. The data analysis techniques of this research are:

1. Preparing and Organizing

The writer downloaded *American Sniper* movie and the script of American Sniper’ movie. The writer watched the movie and focus on the dialogues of the movie. The writer watched the movie till understood about the story of the

¹⁵Sugiono. *Metode Penelitian Kuantitatif Kualitatif dan R&D*. (Bandung: Alfabeta Press. 2014), p. 245.

¹⁶Leonardus Winarto & Sufriati Tanjung, “An Analysis Of English Idiomatic Expressions In Transformers III-Dark Of The Moon, The Translation Strategies And Their Degrees Of Meaning Equivalence”, *International Journal Of English Language and Linguistic Research*, (Vol. 1, No. 1, 2015), p. 25.

¹⁷John W. Creswell. *Qualitative Inquiry and Research Design Choosing Among Five Approaches*. (California: Sage Publication. 2007), p. 148.

movie. The writer also gave attention to the script especially with the dialogues on the movie in order to understand the expression that exists on the dialogues.

2. Coding

The writer found out the idiom that exist on the dialogues of *American Sniper*' movie based on McCarthy' theory. The writer made list of idiomatic expression that found on the dialogues of *American Sniper* movie. The list used to classify the idiom based on the types.

3. Representing the Data

The writer presented the idiomatic expression that found with the analysis of the idiomatic expressions. The writer analyzed the type and the meaning of idiomatic expression. The writer describe the meaning of the idiomatic expression based on *Dictionary of American Idioms* by McGraw-Hill's and *Idioms* by Oxford.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the writer presents about previous research and theoretical review which related to this research. The overview on this chapter divided in previous research, definition of idiomatic expression, types of idiomatic expression, meaning and explanation of movie.

A. Review of Previous Studies

There are some previous researches on this research. The previous research gave many benefits to the writer; the writer used the previous research as the references of his research. The writer took 4 previous researches which related to this research. The previous researches are:

1. Khusnul Khotimah (3213113091), *An Analysis of Idiomatic Expression in “Lock and Key” Novel By Sarah Dessen*, a Thesis in English Education Department Faculty of Tarbiyah And Teacher Training State Islamic Institute of Tulungagung, 2015.¹ Her research concerned on idiomatic expression that exists on *Lock and Key* Novel by Sarah Dessen. This research is used library research by applying content analysis method. The data of this research is in the form of utterances and sentences that contained idiomatic expression. The result of

¹Khusnul Khotimah. “An Analysis of Idiomatic Expression in “Lock and Key” Novel By Sarah Dessen”, *Thesis* (Tulungagung: ungraduated program of Tulungagung State Islamic Institute, 2015).

finding and analysis showed that there are 50 kinds of idiomatic expressions in the *Lock and Key* novel. All of them are looked for according to the types of idiom and the classifications of idiom.

The similarities to my own study are the object of study, the writer concerned on idiomatic expression. Moreover this research also investigated about types and meaning of idiomatic expression. In other hand, the difference is this research investigated idiomatic expression that exists on a novel whereas my research investigates idiomatic expression that exists on a movie.

2. Rizki Listyanto (A3201001156), *The Use Of Idioms In The Dark Knight Rises' Movie Script*(Pragmatic Approach), a Publication Article in School Of Teacher Training And Education Muhammadiyah University of Surakarta, 2014.²In this research the writer used descriptive qualitative method. The data of this research are idioms found in the dialogue between characters in *The Dark Knight Rises* movie script. The data source is the movie script entitled *The Dark Knight Rises*. The result of the research showed that, first, there are five classifications of speech acts of idiom in *The Dark Knight Rises'* movie script according to the context of the dialogue,

²Rizki Listyanto. "The Use Of Idioms In The Dark Knight Rises' Movie Script(Pragmatic Approach)", *Publication Article*, (Surakarta: undergraduate program of Muhammadiyah University, 2014).

representative, commissive, expressive, directive, and declaration. From 67 data, there are 38 idioms or 56.7% data belong to representatives, 1 idiom or 1.2% data belong to expressive, 4 idioms or 6.0% data belong to commissives, 16 idioms or 23.9% data belong to directives, and 8 idioms or 11.9% data belong to declarations.

The research above has similarity to my own study as follow, the writer concerned on the type of idiom that found on a movie, moreover the writer also identifies about the meaning of idiom. On the other hand, the difference of this research with my own research is this research also investigates about linguistic forms of the idiom.

3. Ryan Andhika P (111214117), *An Analysis Of Idiomatic Expression Translation In School Of Rock Movie*, a final paper in English Language Education Study Program of Sanata Dharma University Yogyakarta, 2016.³ This research used document analysis method. The purpose of this research was to find whether the Indonesian subtitles in the movie entitled *School Of Rock* especially in field of idiomatic expressions are acceptable or not based on Larson's theory. According to this research 82,5% of idiomatic translations in *School Of Rock* movie was acceptable and 17,5% of the idiomatic translations was unacceptable.

³Ryan Andhika Pratama."An Analysis Of Idiomatic Expression Translation In School Of Rock Movie", *Sarjana Pendidikan Final Paper*, (Yogyakarta: undergraduate program of Sanata Dharma University, 2016).

The similarity to my own research is the writer discusses about idiomatic expressions that exist on a movie. The difference of this research to my own research is the writer also investigates whether the Indonesian subtitles of the movie are acceptable or not especially in field of idiomatic expression.

4. Syapa'ah (59430792), A Translation Analysis of Idiom in the Subtitle "*The Devil Wears Prada*" Movie, a thesis in English Education Department of Tarbiyah Faculty of Syekh Nurjati State Institute for Islamic Studies Cirebon, 2013.⁴ The aims of this research were identified what types of idioms frequently found in the subtitle "The Devil Wears Prada" movie and identified dominant idiom frequently found in The Devil Wears Prada movie. The methods of this research are qualitative research and descriptive method. Based on this research the type of idiom that found on "The Devil Wears Prada" movie are simile, clichés, fixed statement, and other language.

The research above has similarity to my own research. The similarity is this research investigated the types of idiom that exists on a movie. On the other side, this research has difference to my own research this research also investigated about the dominant idiom frequently found on the movie.

⁴Syapa'ah. "A Translation Analysis of Idiom in the Subtitle "The Devil Wears Prada" Movie", *Thesis*, (Cirebon: ungraduated program of Syekh Nurjati Institute for Islamic Study, 2013).

B. Theoretical Review

1. Definition of Idiomatic Expression

Idiom an expression which function as a single unit and whose meaning cannot be worked out from its separate parts. For example: *He washed his hands from the matter*, means *he refused to have anything more to do with the matter.*⁵

Idiom(atic) is a term in grammar and lexicology to refer to sequence of word which is semantically restricted, so that they function as a single unit. From a semantic viewpoint, the meaning of individual words cannot be summed to produce the meaning of the 'idiomatic' expression as a whole. From a syntactic viewpoint, the words often do not permit the usual variability they display in other context, e.g. *it's raining cats and dogs* not permit *,it's raining a cat and a dog/ dogs and cats*, etc. Because of their lack of internal contrastivity, some linguists refer to idioms as 'ready made utterances'. As alternative terminology refers to idioms as 'habitual collocations'. A point which has attracted considerable discussion is the extent to which degree and kind of idiomaticness can be established some idioms do permit a degree of internal change, and are somewhat more literal in meaning than other,⁶

⁵John Platt, Jack Richards and Heidi Weber. *Longman Dictionary of Applied Linguistics*. (UK: Longman Group,1990), p. 134.

⁶David Crystal. *A Dictionary of Linguistics and Phonetics (4th edition)*, (UK: Markwell Publisher, 1998), p.189.

(e.g, *it's worth her while the job will be worth my while*, etc.).In generative grammar, idiomatic constructions are used for testing hypothesis about structure. For example, the appearance of 'idiom chunks' in particular positions in a sentence is used to distinguish between control and raising sentences.⁷

Idioms are fixed expressions with meaning that are usually not clear or obvious .the individual words often give you no help in deciding the meaning. The expression '*to feel under the weather*', which means '*to feel unwell*' is a typical idiom. The words do not tell us what it means, but the context usually helps.⁸

Idioms are fixed combination of words whose meaning is often difficult to guess from the meaning of each individual words. For example, if I say "**I put my foot in it** the other day at Linda's house-I asked her if she was going to marry Simon", what does it mean? If you do not know that **put your foot in it** means *say something accidentally which upsets or embarrasses someone*, it is difficult to know exactly what the sentence means. It has a noun literal or idiomatic meaning. Idioms are constructed in different ways and this book gives

⁷David Crystal.A *Dictionary of Linguistics and Phonetics (4th edition)*, (UK: Markwell Publisher, 1998),p.189.

⁸M. McCarthy and O'Dell, F. *English Vocabulary in Use Upper-Intermediate, With Answer*. (UK: Cambridge University Press, 2003), p. 148.

you practice in a wide variety of types of idiom. Here some examples:

- a. Tim **took a shine to** (immediately liked) his teacher. (verb + object + preposition)
- b. The band's number one hit was just **a flash in the pan** (something that happens only once) [idiomatic noun phrase]
- c. Little Jimmy has been **as quiet as a mouse** (extremely quiet) all day.
- d. We arrived **safe and sound** (safety)

Idioms are often based on everyday things and ideas. For example, the human body: Mark and Alistair **don't see eye to eye**. (Don't agree with each other).⁹

Idioms have significant characteristics which make them differentiable and recognizable from other words and expressions. According to Baker, idioms are fixed expressions which allow little or no variation in form.¹⁰

Idioms are a combination of words that always come together in a certain order and to which minimal linguistic alterations are possible. The meanings of the overall expression are most often quite different from the meanings of

⁹M. McCarthy and O'Dell, F. *English Idioms in Use (Advanced)*. (UK: Cambridge University Press, 2010),p. 6.

¹⁰Bahagor Sadeghi and Atefeh Farjad, "Translation Strategies Of English Idioms By EFL Learners: Baker's Model In Focus," *International Journal of Language Learning and Applied Linguistics World*,(Vol.6, No. 3, 2014), p. 248.

the words composing them, a lexemic/semantic feature which makes learning them very complex and challenging for second language learners.¹¹

Idiomatic Expressions are defined as an expression whose meanings cannot be inferred from the meanings of the words that make it up (Idiomatic Expression, 2014). On the other hand, it is also defined as an expression, word, or phrase that has a figurative meaning conventionally understood by native speakers. This meaning is different from the literal meaning of the idiom's individual elements. In other words, idioms don't mean exactly what the words say. They have, however, hidden meanings (Idiomatic Expressions, 2015).¹²

2. Types of Idiomatic expression

There are opinions about the types of idiom. As cited Khotimah, Cacciari states that idiomatic expressions can be included into the vast family of fixed phrases, clichés, proverbs, indirect speech acts, speech formulas, and so forth. Then, it also gives some degree of conventionalization of

¹¹Zainab Abolfazli Khonbi and Karim Sadeghi, "Improving English Language Learners' Idiomatic Competence: Does Mode of Teaching Play a Role?", *Iranian Journal of Language Teaching Research*, (Vol. 5, No. 3, 2017), p. 63.

¹²Rana Abid T, "The Necessity of idiomatic expressions to English Language learners", *International Journal of English and Literatur*, (Vol.7, No.7, 2016), p. 107.

meaning yet at the same time differs in semantic as well as syntactic properties.¹³

According to Badger as cited from Atiqah, idioms can be broken down into several categories:

a. Simile idioms

These idiomatic expressions compare one object or action to another using the words "like" or "as." For example, the expression "like two peas in a pod" describes how two things are similar or close in nature, by comparing them to peas which grow together in a pod. "Light as a feather" and "busy as a bee" are two other examples of simile-based idiomatic expressions.

b. Phrasal verbs idioms

These idiomatic expressions function as verbs. They usually contain one or more individual verbs and prepositions that, when used together in a sentence, act as a single verb. For example, the phrasal verb "to get away with" is used to mean "avoid punishment" as in the sentence, "She will get away with stealing that car."

c. Metaphorical idioms

The metaphorical idiom is a phrase that ordinarily designates one thing is inferred to another, making an

¹³Khusnul Khotimah. "An Analysis of Idiomatic Expression in "Lock and Key" Novel By Sarah Dessen", *Thesis* (Tulungagung: ungraduated program of Tulungagung State Islamic Institute, 2015),p. 11.

implicit comparison (Tang, 2007). It compares two situations, objects or actions. However, idioms based on metaphors do not use the words "like" or "as" to connect the two ideas. For example, a "carrot and stick method," is used to mean a method of coercion. It compares the situation at hand to the practice of luring stubborn horse or mule by dangling a carrot in front of him and prodding with a stick behind.

d. Aphorisms

Aphorisms are idiomatic expressions intended to convey wisdom or morals. They are also colloquially called "sayings," widely read books, famous speeches or other texts. They contain profound philosophical truths in short, easy-to-remember sentences, for example:

- 1). *Youth is a blunder; Manhood a struggle; Old age regret.* [Benjamin Disraeli]
- 2). *Life's Tragedy is that we get old too soon and wise too late.* [Benjamin Franklin]
- 3). *Yesterday is today's memory, and tomorrow is today's dream.* [Khalil Gibran]¹⁴

¹⁴Atiqah Nurul A and Dyah Rochmawati, "Innovative Teaching Of English Idiomatic Expressions For EFL Learners, *Journal of English Teaching Adi Buana*, (Vol. 02, No. 01, 2017), p. 49-50.

e. Cultural and Historical Idioms

These idiomatic expressions deal with landmark events and important historical figures. They are therefore particular to certain cultures. For example, in the United States, "John Hancock" means to provide a signature. This expression references one of the signers of the Declaration of Independence, John Hancock, whose signature is one of the largest and most distinct on the document. Another example is "Honest Abe." This idiom alludes to the fabled honesty of Abraham Lincoln, the 16th president of the United States.¹⁵

More specifically, according to McCarthy there are eight types of idioms as follow:

- a. Similes are expressions which compare two things; they always include the words as or like, example:
 - 1) My brother's **as thin as a rake** (extremely thin)
 - 2) The baby's skin is **as smooth as silk** (extremely smooth)
 - 3) Pilar is **as bright as a button** (extremely clever)
- b. Binomials are type of idiom in which two words are joined by a conjunction (linking word) usually **and**.¹⁶

¹⁵Atiqah Nurul A and Dyah Rochmawati, "Innovative Teaching Of English Idiomatic Expressions For EFL Learners, *Journal of English Teaching Adi Buana*, (Vol. 02, No. 01, 2017), p. 49-50.

¹⁶M. McCarthy and O'Dell, F. *English Idioms in Use (Advanced)*. (UK: Cambridge University Press, 2010), p. 24.

The order of the two words is fixed. For example, we always say **black and white**, NOT **white and black**: managing climate change isn't a **black and white issue**. (separate and clear). The word can be:

- 1) Synonyms (words which mean the same): Sara's work is always very **neat and tidy**.
- 2) Opposites: if you go for cheaper speakers, the sound quality maybe a bit **hit and miss**. [sometimes good, sometimes bad (informal)]
- 3) The same word: they finished the race **neck and neck**. (equal)
- 4) Rhyming: tables in the canteen take a lot of **wear and tear**. (damage through everyday use)
- 5) Alternative: after the match the players' legs were **black and blue**. (very bruised)
- 6) Joined by the word other than **and**: the traffic was **bumper to bumper** all the way to the coast(very heavy). **Little by little**, Vera gained the house's confidence (gradually). The house must be worth a quarter of a million, **give or take** a few thousand. [plus or minus(informal)]¹⁷

¹⁷M. McCarthy and O'Dell, F. *English Idioms in Use (Advanced)*. (UK: Cambridge University Press, 2010), p. 24.

Other examples

- 1) Let toss a coin to see who start. You call **heads or tails!**
(Head is the side of a British coin with the Monarch's head on it, tail is the other side).
- 2) We're **at sixes and sevens** at work this week
[In a state of confusion (informal)]
- 3) Hannah had flue last week, but she's **out and about** again now
[Active, doing her usual activities (informal)]
- 4) Although the twin look same, when you talk to them you release they're like **chalk and cheese**
[Totally different (informal)].
- 5) It's great to leave the **hustle and bustle** of the city at the weekend
(Crowd and noise)
- 6) I can't do up this tiny buttons-I am **all fingers and thumbs** today
[I am awkward with my hands, unable to do what I want to do (informal)]
- 7) The money from the charity appeal come in **in dribs and drabs** but we reached our target in the end(hard work)¹⁸

¹⁸M. McCarthy and O'Dell, F. *English Idioms in Use (Advanced)*. (UK: Cambridge University Press, 2010), p. 24.

- c. Trinomials are a similar type of idiom, in which three words are joined.
example: I've **looked here, there and everywhere** for my glasses but can't find them. (everywhere)
- d. Proverbs are short sentences which refer to something most people have experienced and which gives or warnings. Like idioms, their form is fixed, and it is not always possible to guess the meaning from looking at the individual words in the proverbs. example:
- 1) I'm really impatient to finish decorating my flat, but **Rome wasn't built in a day!**
(It takes a long time to do important thing properly)
 - 2) We should buy extra travel insurance for our skiing trip. **Better safe than sorry.**
(It is best not to take risks, even if it seems boring or hard work)
 - 3) I have to study hard and do a lot of exams to become an accountant, but **no pain no gain.** (There must be some suffering in order to succeed).
- e. Euphemisms are type of idiom used to avoid saying words which may offend or be considered unpleasant.¹⁹

¹⁹M. McCarthy and O'Dell, F. *English Idioms in Use (Advanced)*. (UK: Cambridge University Press, 2010), p. 28.

They are useful to learn, as they will help you communicate using language which is appropriate for the situation you are in. euphemisms are used:

1). To talk about subject which may upset or offend, such as death.

It was obvious he was **not long for this world**, but he never lost his sense of humor. (Going to die soon).

2). To avoid using direct words for body functions.

I am just going to **spent a penny**. [use the toilet(UK public toilets used to charge a penny)]

3). For humorous effect when telling anecdotes.

1. My boss was **effing and blinding** because he had lost a confidential report. [swearing(some common English swear words begin with f or b) (informal)]

2. How embarrassing the door opened and my neighbor saw me **in my birthday suit/in the altogether!** (Naked)

4) By the media or political institution to tone down unpleasant situations.

1. Many soldiers have **made the supreme/ultimate sacrifice** for the country. (Died)

f. Cliché are a comment that is often used in certain common, everyday situations.²⁰

²⁰M. McCarthy and O'Dell, F. *English Idioms in Use (Advanced)*. (UK: Cambridge University Press, 2010), p. 30.

It is a comment that most people are familiar with and is therefore not original. Clichés are often used in everyday conversation and they also frequently played with in advertising slogans and newspaper headlines. Example:

1) **There are plenty more fish in the sea/pebbles on the beach.**

There are plenty more people possibilities. Often used to cheer up someone who has found one person or opportunity unsuccessful

2) **Look on the bright side.**

Try to see something good in a bad situation. This is usually followed by an explanation of what the bright side might be, e.g. You probably wouldn't have enjoyed the job if you'd got it.

3) **It's easy to be wise after the event or hindsight is a wonderful thing.**

When you know what happen next, it's easy to say what you or others should have done.

4) **It's not over until the fat lady sings.**

You cannot be sure what will happen until the very end of something, often a sports event. The expression refers to a long opera which ends with a female singing the final song.²¹

²¹M. McCarthy and O'Dell, F. *English Idioms in Use (Advanced)*. (UK: Cambridge University Press, 2010), p. 30.

5) **English is as good as feast.**

You shouldn't have more of something than you need,
e.g. food

6) **Ignorance is bliss.**

You may be happier sometimes when you do not know
all the facts about a situation.

7) **You can lead a horse to water (but you can't make him drink).**

You can give someone the opportunity to do something,
but you cannot force them to do it. The second part of
the idiom (but you can't make him drink) is often not
actually said.

8) **Truth will out!**

The truth will always become known.

g. Fixed statements are expressions that you can often hear
and use fixed statements in everyday conversation,
example:

1) **Get your skates on!** [(informal) Harry up]

2) **I'll believe it when I see it** (I am doubtful that it will
happen)

3) **Mum's the word** [(informal) I promise not to tell a
secret].²²

²²M. McCarthy and O'Dell, F. *English Idioms in Use (Advanced)*.
(UK: Cambridge University Press, 2010), p. 30.

- 4) **Good riddance!** [(informal) I am happy something or someone has gone]
 - 5) **Take it easy!** (Calm down! Relax!)
 - 6) **Fair's fair** [(informal) their behavior is reasonable]
 - 7) **So far, so good** (Things are going well up to this point)
 - 8) **Give me a break!** [(informal) Stop criticizing me!]
- h. Other language, it mostly comes from Latin or French.

Example for Latin:

- 1) He was paid on an **ad hoc** basis. (not planned but arranged or done when needed)
Their list of demands seemed to go on **ad infinitum**. (Without end, forever)
- 2) My grandfather is nearly 100 but he is perfectly **compos mentis**. (In control of his actions, mentally healthy)
- 3) Jorge is the **de facto head** of the organization. [Existing but not officially agreed (formal)]
- 4) Kelko's response seemed like a complete **non sequitur** to me. (A statement which doesn't seem to be connected with what was said before).
- 5) The conservatives favored maintaining the **status quo**, while the liberals hoped for change. (The present situations)²³

²³M. McCarthy and O'Dell, F. *English Idioms in Use (Advanced)*. (UK: Cambridge University Press, 2010),p. 32.

Example for French:

1) A: Are you familiar with our health and safety procedures?

B: No, I am not really **au fait with** them yet. (Fully knowledgeable about)

2) A: I hate people who talk loudly on their mobile phone on trains.

B: I agree, they're my absolute **bête noire**. (What the speaker hate most)

3) A: It's always beautiful weather when you have to study for exam.

B: I know, it's always the way. **C'est la vie**. (You say this when something happen that you do not like but which you have to accept)

4) A: Only the very best students are accepted on this course.

B: I know, they really are the crime de la **crème**. (Very best).

5) A: I wish he'd consulted with us first about changing the computer system

B: Yes, he has presented us with **a fait accompli**. (A decision that has been made or a completed action that cannot be changed)²⁴

²⁴M. McCarthy and O'Dell, F, *English Idioms in Use (Advanced)*. (UK: Cambridge University Press, 2010),p.32.

6) A: I think she should make more effort to control her children.

B: Yes, she has a laissez-faire approach, doesn't she? (desire not to control).²⁵

3. Definition and Types of Meaning

a. Definition of meaning

There are some definition of meaning:

- 1). An intrinsic property
- 2). The other words annexed to a word in the dictionary
- 3). The connotation of a word
- 4). A place of anything in a system²⁶

b. Types of meaning

There are seven types of meaning based on Geoffrey Leech theory's:

1). Conceptual meaning

Logical, cognitive or denotative content.

2). Connotative meaning

What is communicated by virtue of what language refer to.

3). Social meaning

What is communicated of the social circumstances of language use

²⁵M. McCarthy and O'Dell F, *English Idioms in Use (Advanced)*. (UK: Cambridge University Press, 2010), p. 32.

²⁶Geoffrey leech, *semantic The Study of Meaning (Second Edition-Revised and Updated)*. (England: Penguin Book, 1981), p. 1.

4). Affective meaning

What is communicated of the feelings and attitudes of the speaker/writer

5). Reflected meaning

What is communicated through association with another sense with the same expression

6). Collocative meaning

What is communicated through association with words which tend to occur in the environment of another word.

7). Tematic meaning

What is communicated by the way in which the message is organized in terms of order and emphasis.²⁷

4. Definition of Movie

Movies, also known as films, are a type of visual communication which uses moving pictures and sound to tell stories or inform (help people to learn). People in every part of the world watch movies as a type of entertainment, a way to have fun. For some people, fun movies can mean movies that make them laugh, while for others it can mean movies that make them cry, or feel afraid.

Most movies are made so that they can be shown on big screens at movie theatre and at home. After movies are shown

²⁷Geoffrey leech, *semantic The Study of Meaning (Second Edition-Revised and Updated)*. (England: Penguin Book, 1981), p. 23.

on movie screens for a period of weeks or months, they may be marketed through several other media. They are shown on pay television or cable television, and sold or rented on DVD disks or videocassette tapes, so that people can watch the movies at home. You can also download or stream movies. Older movies are shown on television broadcasting stations.

A movie camera or video camera takes pictures very quickly, usually at 24 or 25 pictures (frames) every second.²⁸ When a movie projector, a computer, or a television shows the pictures at that rate, it looks like the things shown in the set of pictures are really moving. Sound is either recorded at the same time, or added later. The sounds in a movie usually include the sounds of people talking (which is called dialogue), music (which is called the "soundtrack"), and sound effects, the sounds of activities that are happening in the movie (such as doors opening or guns being fired). In the 20th century the camera used photographic film. The product is still often called a "film" even though there usually is no film.²⁹

5. The Way to Make Movie

A screenwriter writes a script, which is the story of the movie with words and things that the actors will say and do. Then a producer hires people to work on the movie and gets

²⁸Wikipedia, "*Movie*" <https://simple.wikipedia.org/wiki/Movie>. Retrieved on January 5th, 2018.

²⁹Wikipedia, "*Movie*" <https://simple.wikipedia.org/wiki/Movie>. Retrieved on January 5th, 2018.

all of the money that will be needed to pay for the actors and the equipment. Producers usually get the money by borrowing it from a bank or by getting investors to lend money to the movie production. Some producers work for a movie studio; other producers are independent (they do not work for a movie studio).

Actors and directors read scripts to find out what to say and what to do. The actors memorize the words from the script that they will say in the movie, and learn the actions that the script tells them to do. Then, the director tells the actors what to do and a cameraman takes motion pictures of them with a motion picture camera.

When filming has finished, an editor puts the moving pictures together in a way that tells the whole story within a set amount of time. Audio engineers and sound engineers record music and singing and join it with the moving pictures. When the movie is done, many copies of the movie are made by movie labs and put onto movie reels. Then the movie reels are sent to cinemas. The movie is projected with a movie projector onto a large projection screen at the front of the auditorium (the room where the audience watches the movie) while the dialogue, sounds and music are played through a number of loudspeakers.³⁰

³⁰Wikipedia, “*Movie*” <https://simple.wikipedia.org/wiki/Movie>. Retrieved on January 27th, 2018.

6. Genres of Movie

A genre is a word for a type of movie or a style of movie. Movies can be fictional (made up), or true, or a mix of the two. Although hundreds of movies are made every year, there are very few that do not follow a small number of set plots, or stories. Some movies mix together two or more genres.

a. Action movies

Action movies have a lot of exciting effects like car chases and gun fights, involving stuntmen. They usually involve 'goodies' and 'baddies', so war and crime are common subjects. Action movies usually need very little effort to watch, since the plot is normally simple. For example, in *Die Hard*, terrorists take control of a skyscraper and ask for a big ransom exchange for not killing the hostage workers. One hero somehow manages to save everyone. Action movies do not usually make people cry, but if the action movie is also a drama, emotion will be involved.

b. Adventure Movies

Adventure Movies usually involve a hero who sets out on a quest to save the world or loved ones.

c. Animated movies

Animated movies use artificial images like talking pigs to tell a story. These movies used to be drawn by hand, one frame at a time, but are now made on computers.

d. Buddy movies

Buddy movies involve 2 heroes, one must save the other, and both must overcome obstacles. Buddy movies often involve comedy, but there is also some emotion, because of the close friendship between the 'buddies'.³¹

e. Comedies

Comedies are funny movies about people being silly or doing unusual things or being in silly or unusual situations that make the audience laugh.

f. Documentaries

Documentaries are movies that are (or claim to be) about real people and real events. They are nearly always serious and may involve strongly emotional subjects, for example cruelty.

g. Dramas

Dramas are serious and often about people falling in love or needing to make a big decision in their life. They tell stories about relationships between people. They usually follow a basic plot where one or two main characters (each actor plays a character) have to 'overcome' (get past) an obstacle (the thing stopping them) to get what they want.

³¹Wikipedia, “*Movie*” <https://simple.wikipedia.org/wiki/Movie>. Retrieved on January 28th, 2018.

1)Tragedies are always dramas, and are about people in trouble. For example, a husband and wife who are divorcing must each try to prove to a court of law that they are the best person to take care of their child.³²

Emotion (feelings)are a big part of the movie and the audience (people watching the movie) may get upset and even cry.

h. Film noir movies

Film noir movies are 1940s-era detective dramas about crime and violence.

i. Family movies

Family movies are made to be good for the entire family. They are mainly made for children but often entertaining for adults as well. Disney is famous for their family movies.

j. Horror movies

Horror movies use fear to excite the audience. Music, lighting and sets (man-made places in movie studios where the movie is made) are all designed to add to the feeling.

k. Romantic Comedies (Rom-Coms)

Romantic Comedies (Rom-Coms) are usually love stories about 2 people from different worlds, who must overcome

³²Wikipedia, “*Movie*” <https://simple.wikipedia.org/wiki/Movie>. Retrieved on January 28th, 2018.

obstacles to be together. Rom-Coms are always light-hearted, but may include some emotion.

l. Science fiction movies

Science fiction movies are set in the future or in outer space.³³

Some use their future or alien settings to ask questions about the meaning of life or how we should think about life. Science fiction movies often use special effects to create images of alien worlds, outer space, alien creatures, and spaceships.

m. Thrillers

Thrillers are usually about a mystery, strange event, or crime that needs to be solved. The audience is kept guessing until the final minutes, when there are usually 'twists' in the plot (surprises).

n. Western movies

Western movies tell stories about cowboys in the western United States in the 1800s. They are usually really Action movies, but with historical costume. They may or may not involve Indians (Native Americans).

o. Suspense

These are movies that keep you on the edge of your seat. They usually have multiple twists that confuse the watcher.

³³Wikipedia, “*Movie*” <https://simple.wikipedia.org/wiki/Movie>. Retrieved on January 28th, 2018.

p. Fantasy movies

Fantasy movies include magical and impossible things that any real human being cannot do.³⁴

7. Aspects of Movie

a. Theme

Theme is subject of a talk, book, etc.³⁵

b. Plot

Plot is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects.³⁶

c. Character

1) Major character

As cited from Wahyu, Nurgiyantoro said that “major character is the most presented character in the story. He or she is the most telling character, either as subject or objects of the conflict. Even on particular stories, major character is always present in every scene and conflict.”³⁷

³⁴Wikipedia, “Movie” <https://simple.wikipedia.org/wiki/Movie>. Retrieved on January 28th, 2018.

³⁵Oxford. *Learner Pocket Dictionary Fourth Edition*. (New York. Oxford University Press. 2010), p. 460.

³⁶M.H. Abrams. *A Glossary of Literary Terms seventh edition*. (United State of America. Heinle & Heinle. 1999), p. 224.

³⁷Wahyu Diah S. “Study Of The Main Character Of Black Swan Movie Script By Andres Heinz”, *Thesis*, (Semarang: undergraduate program of Diponegoro University, 2013), p. 11.

2) Minor character

As cited from Wahyu, Nurgiyantoro said that “minor character is a character that appears less often than major character.”

3) Round character

As cited from Wahyu, Nurgiyantoro said that “round character is a character in fiction portrayed as a having complex, multifaceted personality. They change as they experience many problems and conflicts.”³⁸

4) Flat character

As cited from Wahyu, Nurgiyantoro said that “flat character is a simple character that has only one personal quality. The nature and behavior of this character are flat, monotonous, reflecting only one nature.”³⁹

d. Setting

The overall setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs; the setting of a single episode or

³⁸Wahyu Diah S. “Study Of The Main Character Of Black Swan Movie Script By Andres Heinz”, *Thesis*, (Semarang: undergraduate program of Diponegoro University, 2013), p. 12.

³⁹Wahyu Diah S. “Study Of The Main Character Of Black Swan Movie Script By Andres Heinz”, *Thesis*, (Semarang: undergraduate program of Diponegoro University, 2013), p. 13.

scene within such a work is the particular physical location in which it takes place.⁴⁰

e. Conflict

According to Perrine as cited from Wahyu “A conflict occurs between a main character and other character and environment, nature, society or destiny and between a character and him or herself which can be in form of physical, mental, emotional, or moral resistance.”⁴¹

⁴⁰M.H. Abrams. *A Glossary of Literary Terms seventh edition.*(United State of America. Heinle &Heinle. 1999), p. 284.

⁴¹Wahyu Diah S. “Study Of The Main Character Of Black Swan Movie Script By Andres Heinz”, *Thesis*, (Semarang: undergraduate program of Diponegoro University, 2013), p. 16.

CHAPTER III

OVERVIEW ABOUT AMERICAN SNIPER'S MOVIE

This chapter presents about overview of *American Sniper* movie. This chapter presents about general overview of *American Sniper* movie, plot of *American Sniper* movie, the character of *American Sniper* movie and the profile of writer's *American Sniper* movie.

A. General Overview of *American Sniper* Movie

American Sniper is a 2014 American biographical war drama film directed by Clint Eastwood and written by Jason Hall. It is loosely based on the memoir *American Sniper: The Autobiography of the Most Lethal Sniper in U.S. Military History* (2012) by Chris Kyle, with Scott McEwen and Jim DeFelice. The film follows the life of Kyle, who became the deadliest marksman in U.S. military history with 255 kills from four tours in the Iraq War, 160 of which were officially confirmed by the Department of Defense. While Kyle was celebrated for his military successes, his tours of duty took a heavy toll on his personal and family life. The film was produced by Eastwood, Robert Lorenz, Andrew Lazar, Bradley Cooper, and Peter Morgan.¹

¹Wikipedia. "*American Sniper*" https://en.wikipedia.org/wiki/American_Sniper. Retrieved on October 26th, 2017.

The film stars Cooper as Kyle and Sienna Miller as his wife Taya, with Luke Grimes, Jake McDorman, Cory Hardrict, Kevin Lacz, Navid Negahban, and Keir O'Donnell in supporting roles.

The world premiere was on November 11, 2014, at the American Film Institute Festival, followed by a limited theatrical release in the United States on December 25, 2014, and a wide release on January 16, 2015. The film became a major success, with a worldwide gross of over \$547 million, making it the highest-grossing film of 2014 in the United States (\$350 million), the highest-grossing war film of all time unadjusted for inflation, and Eastwood's highest-grossing film to date.

The film received mostly positive reviews from critics, with the majority of praise directed towards Cooper's lead performance and Eastwood's direction, though it attracted some controversy over its portrayal of both the War in Iraq and of Chris Kyle. At the 87th Academy Awards, *American Sniper* received six nominations, including Best Picture, Best Adapted Screenplay, and Best Actor for Cooper, ultimately winning one award for Best Sound Editing.²

B. Plot of *American Sniper* movie

Growing up in Texas, Chris Kyle is taught by his father how to shoot a rifle and hunt deer. Years later, Kyle has become a ranch hand and rodeo cowboy, and returns home early, to find his

²Wikipedia. “*American Sniper*” https://en.wikipedia.org/wiki/American_Sniper. Retrieved on October 26th, 2017.

girlfriend in bed with another man. After telling her to leave, he is mulling it over with his brother when he sees news coverage of the 1998 U.S. embassy bombings and decides to enlist in the Navy. He qualifies for special training and becomes a U.S. Navy SEALs sniper.

Kyle meets Taya Studebaker at a bar, and the two soon marry. He is sent to Iraq after the September 11 attacks. His first kills are a woman and boy who attacked U.S. Marines with a Russian made RKG-3 anti-tank grenade. Kyle is visibly upset by the experience but later earns the nickname "Legend" for his many kills. Assigned to hunt for the al-Qaeda leader, Abu Musab al-Zarqawi, Kyle interrogates a family whose father offers to lead the SEALs to "The Butcher", al-Zarqawi's second-in-command. The plan goes awry when The Butcher captures the father and his son, killing them while Kyle is pinned down by a sniper using a Romanian PSL sniper rifle. This sniper goes by the name Mustafa and is an Olympic Games medalist from Syria. Meanwhile, the insurgents issue a bounty on Kyle.

Kyle returns home to his wife and the birth of his son. He is distracted by memories of his war experiences and by Taya's concern for them as a couple, she wishes he would focus on his home and family.

Kyle leaves for a second tour and is promoted to Chief Petty Officer. Involved in a shootout with The Butcher, he helps in killing him. When he returns home to a newborn daughter,

Kyle becomes increasingly distant from his family. On Kyle's third tour, Mustafa seriously injures a unit member, Ryan "Biggles" Job, and the unit is evacuated back to base. When they decide to return to the field and continue the mission, another SEAL, Marc Lee, is killed by gunfire.

Guilt compels Kyle to undertake a fourth tour, and Taya tells him that she may not be there when he returns. Back in Iraq, Kyle is assigned to kill Mustafa, who has been sniping U.S. Army combat engineers building a barricade. Kyle's sniper team is placed on a rooftop inside enemy territory. Kyle spots Mustafa and takes him out with a risky long distance shot at 2,100 yards (1,920 m), but this exposes his team's position to numerous armed insurgents. In the midst of the firefight, and low on ammunition, Kyle tearfully calls Taya and tells her he is ready to come home. A sandstorm provides cover for a chaotic escape in which Kyle is injured and almost left behind.

After Kyle gets back, on edge and unable to adjust fully to civilian life, he is asked by a Veterans Affairs psychiatrist if he is haunted by all the things he did in war. When he replies that it is "all the guys [he] couldn't save" that haunt him, the psychiatrist encourages him to help severely wounded veterans in the VA hospital. After that Kyle gradually begins to adjust to home life.³

³Wikipedia. "*American Sniper*" https://en.wikipedia.org/wiki/American_Sniper. Retrieved on October 26th, 2017.

Years later, on February 2, 2013, Kyle says goodbye to his wife and family as he leaves in good spirits to spend time with a veteran at a shooting range. An on-screen subtitle reveals: "Chris Kyle was killed that day by a veteran he was trying to help", followed by archive footage of crowds standing along the highway for his funeral procession. More are shown attending his memorial service.⁴

C. Character on *American Sniper* Movie

1. Major Character

The major character on *American Sniper's* movie is Chris Kyle.

2. Minor Character

The minor character on *American Sniper's* movie is Taya Kyle.

3. Round Character

- a. Marc Lee
- b. Ryan "Biggles" Job
- c. Dandridge "D"
- d. Dauber
- e. Sheikh Al-Obodi
- f. Jeff Kyle
- g. Goat-Winston⁵

⁴Wikipedia. "American Sniper" https://en.wikipedia.org/wiki/American_Sniper. Retrieved on October 26th, 2017.

⁵Wikipedia. "American Sniper" https://en.wikipedia.org/wiki/American_Sniper. Retrieved on October 26th, 2017.

- h. Captain Martens
- i. Mustafa
- j. The Butcher
- k. DIA Agent Snead
- l. Squirrel
- m. Captain Gillespie
- n. Sarah
- o. Instructor Rolle
- p. Colton Kyle⁶

D. Profile the Writer of *American Sniper* Movie.

The writer of *American Sniper* movie is Jason Hall. Jason Dean Hall was born on 28th April 1972. He was born in Lake Arrowhead, California, united states. He is an American screenwriter, film director, and former actor. He played the recurring character of Devon MacLeish in *Buffy the Vampire Slayer*. He had a guest starring role on *Without a Trace* as Jesse in season two.

As a screenwriter, Jason Hall co-wrote *Paranoia* (with Barry Levy) and wrote the screenplay for *American Sniper* for which he received an Academy Award nomination for Best Adapted Screenplay.⁷

⁶Wikipedia. “*American Sniper*” https://en.wikipedia.org/wiki/American_Sniper. Retrieved on October 26th, 2017.

⁷Wikipedia. “*Jason Hall*” [https://en.wikipedia.org/wiki/Jason_Hall_\(screenwriter\)](https://en.wikipedia.org/wiki/Jason_Hall_(screenwriter)). Retrieved on April 10th, 2018.

In his carrier on writing, Jason Hall has written some literatures, the literatures are:

- a. Spread (2009)
- b. Paranoia (2013)
- c. American Sniper (2014)
 - 1) Nominated in Academy Award for Best Adapted Screenplay.
 - 2) Nominated in Writers Guild of America Award for Best Adapted Screenplay.
- d. Thank You for Your Service (2017)
- e. The Virginian (2017).⁸

⁸Wikipedia. “*Jason Hall*” [https://en.wikipedia.org/wiki/Jason_Hall_\(screenwriter\)](https://en.wikipedia.org/wiki/Jason_Hall_(screenwriter)). Retrieved on April 10th, 2018.

CHAPTER IV

FINDING AND ANALYSIS

This chapter presents about the result of the research. This chapter consists of three subchapters that answer the statements of research questions. There are three subchapters in this part, the first is data finding, second is analysis and the last is the influence of this research on pedagogical.

A. Data Finding

This sub chapter presents about the idiomatic expressions that found on *American Sniper's* movie. This chapter also presents about the type of idiomatic expressions that found on *American Sniper's* movie.

1. Idiomatic expressions
 - 1.1. Stepped off
 - 1.2. Hold up
 - 1.3. Picking on
 - 1.4. Come away with
 - 1.5. Let him out
 - 1.6. Get out
 - 1.7. Pissed you off
 - 1.8. Faint of heart
 - 1.9. Wash out
 - 1.10. Look up
 - 1.11. Pull you out

- 1.12. Take your ring off
- 1.13. Keep your head down
- 1.14. Look out for
- 1.15. Knocked me up
- 1.16. Work up
- 1.17. Shutting us down
- 1.18. Top brass
- 1.19. Hang on
- 1.20. Hold on
- 1.21. Look down
- 1.22. Flushing them out
- 1.23. Carve up
- 1.24. Get up
- 1.25. Come on
- 1.26. Come down to
- 1.27. Ease off
- 1.28. Picking us off
- 1.29. Stand down
- 1.30. Eye for eye, tooth for tooth
- 1.31. Fade away
- 1.32. Coming back
- 1.33. Coming up
- 1.34. Light us up
- 1.35. Get him off

2. Types of idiomatic expression

No	Idiomatic Expression	Type
1.1.	Stepped off	Fixed statement
1.2.	Hold up	Fixed statement
1.3.	Picking on	Fixed statement
1.4.	Come away with	Trinomial
1.5.	Let him out	Fixed statement
1.6.	Get out	Fixed statement
1.7.	Pissed you off	Euphemism
1.8.	Faint of heart	Fixed statement
1.9.	Wash out	Fixed statement
1.10.	Look up	Fixed statement
1.11.	Pull you out	Fixed statement
1.12.	Take your ring off	Fixed statement
1.13.	Keep your head down	Fixed statement
1.14.	Look out for	Trinomial
1.15.	Knocked me up	Euphemisms
1.16.	Work up	Fixed statement
1.17.	Shutting us down	Fixed statement
1.18.	Top brass	Fixed statement
1.19.	Hang on	Fixed statement
1.20.	Hold on	Fixed statement
1.21.	Look down	Fixed statement
1.22.	Flushing them out	Fixed statement

1.23..	Carve up	Fixed statement
1.24.	Get up	Fixed statement
1.25.	Come on	Fixed statement
1.26.	Come down to	Fixed statement
1.27.	Ease off	Fixed statement
1.28.	Picking us off	Fixed statement
1.29.	Stand down	Fixed statement
1.30.	Eye for eye, tooth for tooth	Euphemisms
1.31.	Fade away	Fixed statement
1.32.	Coming back	Fixed statement
1.33.	Coming up	Fixed statement
1.34.	Light us up	Fixed statement
1.35.	Get him off	Fixed statement

Explanation:

- 1.1. *Step off* is an expression that composed by two words but the meaning of *step off* cannot be infer from words which composed it. Thus *step off* is an idiom. *Step off* is an idiom that usually use in everyday conversation. *Step off* often hears in daily conversation, so *step off* is “fixed statement.”
- 1.2. *Hold up* is an idiom. The expression has not obvious meaning. The meaning of *hold up* cannot be inferred from words which composed it. *Hold up* usually use in daily conversation, thus it is type of idiom “fixed statement”.

- 1.3. *Pick on* is an expression that has function as single unit. The meaning of *pick on* cannot be inferred from the words which make it up, so *pick up* is an idiom. *Pick up* is an idiom that often use in daily conversation, *pick up* usually hear on everyday conversation, thus *pick up* is “fixed statement.”
- 1.4. *Come away with* is fixed combination of words which has difficult meaning to guess. Thus *come away with* is an idiom. *Come away with* is an idiom that consist of three words, so *come away with* is “trinomials.”
- 1.5. *Let him out* is an expression that contain an idiom. Idiom of the expression is *let...out*. *Let...out* is fixed expression whose the meaning cannot be infer from the words that make it up. *Let...out* is an idiom that usually use on daily conversation, so *let...out* is “fixed statement.”
- 1.6. The meaning of *get out* cannot know from the word which formed it. *Get out* has not clear meaning, so *get out* is an idiom. *Get out* consists of two words and *get out* often used by people in daily conversation. Thus *get out* is “fixed statement”.
- 1.7. *Pissed you off* is a sentence that contain an idiom. The idiom is *pissed...off*, *pissed...off* consists of two words. *Pissed...off* has difficult meaning to guess, thus *pissed...off* is an idiom. *Pissed...off* is an idiom which used to avoid

saying words which may offend or be considered unpleasant, so *pissed...off* is type of idiom “euphemism.”

- 1.8. *Faint of heart* is an expression that has figurative meaning. The meaning of *Faint of heart* cannot be translate by words that composed it, so *faint of heart* is an idiom. *Faint of heart* is an idiom that used in everiday conversation, thus *faint of heart* is an idiom that called “fixed statement.”
- 1.9. *Wash out* is an expression whose meaning cannot be infer by words that composed it. Thus *wash out* is an idiom. *Wash out* is an idiom which usually use in daily conversation, so *wash out* is “fixed statement.”
- 1.10. *Look up* is fixed combination of words whose meaning is difficult to guess. *Look up* composed by two words but the meaning cannot betranslate by words which composed it, so *look up* is an idiom. *Look up* is an idiom that usually use in daily conversation, thus *look up* is “fixed statement.”
- 1.11. *Pull you out* is an expression which contain an idiom. Idiom of the expression is *pull...out*. *Pull...out* is an idiom that usually use in everyday conversation, thus *pull...out* is “fixed statement.”
- 1.12. *Take your ring off* is an expression that contain idiom. Idiom of the expression is *take...off*. The meaning cannot infer by words which make it up. *Take...off* is an idiom

that usually use in everyday expression, so it is “fixed statement.”

- 1.13. *Keep your head down* is an expression which contain an idiom. Idiom of the expression is *keep...down*. *Keep...down* is an idiom that usually use in everyday conversation, thus *keep...down* is “fixed statement.”
- 1.14. *Look out for* is fixed expression which has difficult meaning to guess. The meaning cannot be guess by the words that composed it, so *look out for* is an idiom. *Look out for* is an idiom that consist of three words, thus *look out for* is “trinomials”.
- 1.15. The expression contains an idiom. The idiom is *knocked...up*. *Knocked...off* has figurative meaning. If *knocked...up* translated word by word the meaning is not suitable with the sentences. *Knocked...up* is an idiom that used to avoid saying words which may offend or be considered unpleasant. Thus *knocked...up* is an “euphemisms.”
- 1.16. *Work up* consists of two words. *Work up* is fixed statement which has difficult meaning to guess, the meaning of *work up* cannot be infer by words that composed it so *work up* is an idiom. *Work up* is an expression that often used in everyday conversation, thus *work up* is “fixed statement.”

- 1.17. The expression contains an idiom. The idiom is *shut...down*. *Shut...down* contains two words which cannot be translated by words that composed it. Thus *shut...down* is an idiom. *Shut...down* is an expression which is often used in everyday conversation, so *shut...down* is a “fixed statement.”
- 1.18. *Top brass* is an expression which has not clear meaning. The expression consists of two words and cannot be inferred from the words that composed it. So, *top brass* is an idiom. The expression usually used in daily conversation. Thus the expression is “fixed statement.”
- 1.19. *Hang on* is an idiomatic expression, it has figurative meaning. The meaning of *Hang on* cannot be inferred by the words that makes it up. People often use *hang on* in daily conversation. *hang on* is an expression that is often heard and used in everyday conversation, thus *hang on* is “fixed statement.”
- 1.20. *Hold on* is an expression that consists of two words. *Hold on* has not textual meaning. *Hold on* has figurative meaning, so *hold on* is an idiom. *Hold on* is an idiom that is usually used in daily conversation, thus *hold on* is “fixed statement.”
- 1.21. *Look down* is a single unit that is arranged from two words. The meaning of *Look down* cannot be inferred by the words that composed it, thus *look down* is an idiom. *Look down*

is an idiom that usually use in daily conversation, thus *look down* is “fixed statement.”

- 1.22. *Flushing them out* is an expression that contains an idiom. The idiom of the expression is *flushing...out*. *Flushing...out* has function as single unit that composed by two words. The meaning of *flushing...out* cannot be inferring from the words that make it up. *Flushing...out* is an idiom that often hears and uses in daily conversation, thus *flushing...out* is “fixed statement.”
- 1.23. *Carve up* is an expression which has figurative meaning. *Carve up* consist of two words that make it up. If *Carve up* translated word by word, the meaning is not suitable. Thus, *carve up* is an idiom. *Carve up* is idiom which usually use in everyday conversation, so *carve up* is “fixed statement.”
- 1.24. *Get up* is an expression that composed by two words. *Get up* has function as single unit and *get up* has not obvious meaning, thus *get out* is an idiom. *Get up* is an expression which often hears and uses in daily conversation, so *get up* is “fixed statement.”
- 1.25. *Come on* is fixed expression which has not clear meaning. The meaning of *come on* cannot be defined by words that composed it. Thus *come on* is an idiom. *Come on* is an idiom that usually use in daily conversation, so *come on* is “fixed statement.”

- 1.26. *Come down to* is fixed combination of words which has not obvious meaning. Although, composed by two words *come down to* have function as single unit, so *come down to* is an idiom. *Come down to* is an idiom that often use in everyday conversation, thus *come down to* is “fixed statement.”
- 1.27. *Ease off* is an idiom, *ease off* is an expression which has not clear meaning. Although composed of two words, *Ease off* has function as single unit. *Ease off* is idiom which usually use in daily conversation, so *ease off* is “fixed statement.”
- 1.28. *Picking...off* is an idiom. *Picking...off* is fixed combination of words whose meaning is difficult to guess. *Picking...off* also has function as single unit, so *picking...off* is an idiom. *Picking...off* is idiom which often use in daily conversation, thus it is “fixed statement”
- 1.29. *Stand down* is an expression that consists of two words, but it has functioned as single unit. The meaning of *Stand down* cannot be infer by words that make it up. Thus, *stand down* is an idiom. *Stand down* is an idiom that usually use in everyday conversation, so *stand down* is “fixed statement.”
- 1.30. *Eye for eye, tooth for tooth* is fixed expression which has figurative meaning. If *Eye for eye, tooth for tooth*

translated word by word, the meaning is not suitable with the context of sentences thus *Eye for eye, tooth for tooth* is an idiom. *Eye for eye, tooth for tooth* is an idiom that used to avoid saying words which may offend or be considered unpleasant, thus it is a “euphemisms”.

- 1.31. *Fade away* is an expression whose meaning cannot be infer by words that make it up, thus *fade away* is an idiom. *Fade away* is an idiom which often use in daily conversation, so *fade away* is “fixed statement.”
- 1.32. *Coming back* is an idiom. *Coming back* consists of two words but the meaning cannot be infer from the words that make it up. *Coming back* is an idiom that often hears or uses in daily conversation, thus *coming back* is “fixed statement.”
- 1.33. *Coming up* is fixed combination of words whose the meaning is difficult to guess thus *coming up* is an idiom. *Coming up* is an idiom that usually use in everyday conversation, so *coming up* is “fixed statement.”
- 1.34. *Light...up* is fixed expression whose the meaning is not clear or obvious. The meaning of *light...up* cannot be inferred by words that composed it, thus *light...up is an idiom*. *Light...up* is an idiom that usually use in daily conversation, so *light...up* is “fixed statement.”
- 1.35. *Get...off* is fixed expresasion that composed from two words. The meaning of *get...off* cannot infer by words

that composed it, thus *get...off* is an idiom. *Get...off* is an idiom that usually use in everyday conversation, so *get...off* is “fixed statement.”

B. Meaning

This sub chapter presents about the analysis idiomatic expression that found on *American Sniper's* movie. The analysis is about the meaning of the idiomatic expression.

1. Stepped off

Sentence number 8, “He stepped off.”

The original form of *stepped off* is *step off*. According to Dictionary of American Idioms by McGraw Hill, the meaning of *Step off* is “to come off something by taking a step.” In this case *Step off* has denotative meaning, so according to Leech theory *step off* has “conceptual meaning”

2. Hold up

Sentence number 9, “Hold up. I got a woman and a kid,...”

The expression consists of two words, *hold* and *up*. Based on Dictionary of American Idioms by McGraw Hill, the meaning of *hold up* is “to delay or postpone further action.” Based on Leech theory, *hold up* has “connotative meaning” because the meaning of *hold up* refer to other meaning which the meaning is above its conceptual meaning.

3. Picking on

Sentence number 34, “The guy was picking on Jeff.”

Picking on has original form. The original form of *picking on* is *pick ...on*. According to Dictionary of American Idioms by McGraw Hill, the meaning of *pick on* is “to harass or bother someone or something, usually unfairly.” Based on Leech theory *Pick ...on* has “connotative meaning” because the meaning of *pick ...on* refer to other meaning which the meaning is above its conceptual meaning.

4. Come away with

Sentence number 40, “Wasn’t nobody there and you come away with a belt buckle...”

According to Dictionary of American Idioms by McGraw Hill, the meaning of *come away with* is “to go away or travel away with.” In this case, the meaning *come away* conveys social circumstance of the character on the movie. So, according to Leech theory *come away* has “social meaning.”

5. Let him out

Sentence number 52, “Just let him out. He didn’t know.”

Idiom of the expression is *let...out*. Based on Dictionary of American Idioms by McGraw Hill, the meaning of *Let...out* is “to permit someone to exit from something or some place.” In this case *Let...out* has

denotative meaning, so according to Leech theory, *Let...out* has “conceptual meaning”

6. Get out

Sentence number 55, “get out”

According to Dictionary of American Idioms by McGraw Hill the meaning of *get out* is “to depart to the outside or to escape.” Based on Leech theory *get out* has “conceptual meaning” because the meaning is appropriate with the real meaning.

7. Pissed you off

Sentence number 64, “And you’re from Texas and you’re a patriot so it pissed you off.”

Pissed you off is a sentence than contain an idiom. The idiom is *pissed...off*, *pissed...off* consists of two words. According to Dictionary of American Idioms by McGraw Hill the meaning of *pissed...off* is “make angry.” Based on Leech theory *pissed...off* has “connotative meaning” because the meaning of *pissed...off* refer to other meaning which the meaning is above its conceptual meaning.

8. Faint of heart

Sentence number 70, “This isn’t for the faint of heart...”

Faint of heart is an expression that has figurative meaning. Based on Dictionary of American Idioms by McGraw Hill the meaning of *Faint of heart* is “someone who is sickened or disturbed by unpleasantness or challenge.” In

Based on Leech theory *Faint of heart* has “affective meaning” because the meaning of *Faint of heart* reflects the personal feeling of the character in this movie.

9. Wash out

Sentence number 70, “Mostmen wash-out. They quit”

Thus *wash out* is an idiom. According to Dictionary of American Idioms by McGraw Hill the meaning of *wash out* is “to fail and be removed from something.” Based on Leech theory *wash out* has “connotative meaning” because the meaning of *wash out* refer to other meaning which the meaning is above its conceptual meaning

10. Look up

Sentence number 74, “Don’t turn away. Look up and take it.”

Look up composed by two words *look* and *up*. According to Dictionary of American Idioms by McGraw Hill the meaning of *look up* is “to gaze upwards.” In this case, the meaning of *look up* is appropriate with the real meaning. According to Leech theory *look up* has “conceptual meaning”

11. Pull you out

Sentence number 90, “...You get shot, he can’t pull you out...”

Pull you out is an expression which contain an idiom. Idiom of the expression is *pull...out*. According to Dictionary of American Idioms by McGraw Hill the meaning of

pull...out is “Go to pull something out of someone or something.” Based on Leech theory *pull...out* has “conceptual meaning” because the meaning of *pull...out* is appropriate with the real meaning..

12. Take your ring off

Sentence number 112, “I watched you take your ring off...”

Take your ring off is an expression that contain idiom. Idiom of the expression is *take...off*. In this case, the meaning of *take...off* is appropriate with the real meaning. According to Leech theory *take...off* has “conceptual meaning”

13. Keep your head down

Sentence number 204, “Keep your head down, Tex.”

According to Dictionary of American Idioms by McGraw Hill the meaning of *keep...down* is “hold someone or something in a hidden or protection position.” Based on Leech theory *keep...down* has “conceptual meaning” because the meaning of *keep...down* is appropriate with the real meaning.

14. Look out for

Sentence number 214, “...You stay here and be on the look out for farm animals.”

According to Dictionary of American Idioms by McGraw Hill the meaning of *look out for* is “Go to watch out for.” Based on Leech theory *look out for* has “conceptual

meaning” because the meaning of *look out for* is appropriate with the real meaning.

15. Knocked me up

Sentence number 283, “You knocked me up...”

The expression contains an idiom. The idiom is *knocked...up*. Based on Dictionary of American Idioms by McGraw Hill the meaning of *knocked...up* is “make a woman pregnant.” Based on Leech theory *knocked...up* has “connotative meaning” because the meaning of *knocked...up* refer to other meaning which the meaning is above its conceptual meaning.

16. Work up

Sentence number 397, “We need to work up a squad to pursue him.”

Work up is an idiom consists of two words. According to Dictionary of American Idioms by McGraw Hill the meaning of *work up* is “build or progress.” In this case, the meaning of *work up* is appropriate with the real meaning. According to Leech theory *work up* has “conceptual meaning”

17. Shutting us down

Sentence number 398, “They’re shutting us down.”

The expression contains an idiom. The idiom is *shut...down*. According to Dictionary of American Idioms by McGraw Hill the meaning of *shut...down* is “close something

down.” Based on Leech theory *shut...down* has “connotative meaning” because the meaning of *shut...down* refer to other meaning which the meaning is above its conceptual meaning.

18. Top brass

Sentence number 494, “Gronski’s gone. A lot of top-brass are...”

According to Dictionary of American Idioms by McGraw Hill the meaning of *top brass* is “the highest leader.” Based on Leech theory *top brass* has “connotative meaning” because the meaning of *top brass* refer to other meaning which the meaning is above its conceptual meaning.

19. Hang on

Sentence number 510, “...us kids used to see who could grab it and hang on the longest...”

Hang on is an idiomatic expression, it has figurative meaning. Based on Dictionary of American Idioms by McGraw Hill the meaning of *Hang on* is “to wait a while.” In this case, the meaning of *Hang on* is appropriate with the real meaning. According to Leech theory *Hang on* has “conceptual meaning”

20. Hold on

Sentence number 510, “...War feels like that, it puts lightning in your bones, makes it hard to hold on to anything else.”

Hold on has not textually meaning. According to Dictionary of American Idioms by McGraw Hill the meaning of *hold on* is “to be patient.” Based on Leech theory *Hold on* has “connotative meaning” because the meaning of *Hold on* refer to other meaning which the meaning is above its conceptual meaning.

21. Look down

Sentence number 517, “...will look down Fahima Halal.”

According to Dictionary of American Idioms by McGraw Hill the meaning of *look down* is “to turn one’s gaze downward at someone or something.” Based on Leech theory *look down* has “conceptual meaning” because the meaning of *look down* is appropriate with the real meaning.

22. Flushing them out

Sentence number 555, “...Flushing them out the back.”

Flushing them out is an expression that contains an idiom. The idiom of the expression is *flushing...out*. The meaning of *flushing...out* based on American Idioms by McGraw Hill is “to cause someone or something to leave a hiding place.” Based on Leech theory *flushing...out* has “connotative meaning” because the meaning of *flushing...out* refer to other meaning which the meaning is above its conceptual meaning.

23. Carve up

Sentence number 580, “If I ask for your help you’re the one they carve up next...”

Carve up is an expression which has figurative meaning. *Carve up* consist of two words that make it up. According to Dictionary of American Idioms by McGraw Hill the meaning of *carve up* is “damage someone or something by careless or purposeful cutting.” Based on Leech theory *carve up* has “connotative meaning” because the meaning of *carve up* refer to other meaning which the meaning is above its conceptual meaning.

24. Get up

Sentence number 592, “Don’t do this. Get up. Come on.”

According to Dictionary of American Idioms by McGraw Hill the meaning of *get up* is “to wake up and get out of bed.” According to Leech theory *get up* has “connotative meaning” because the meaning of *get up* refer to other meaning which the meaning is above its conceptual meaning.

25. Come on

Sentence number 592, “Don’t do this. Get up. Come on.”

Come on has figurative meaning, the meaning of *come on* based on Dictionary of American Idioms by McGraw Hill is “Stop it!; Stop doing that.” Based on Leech theory *Come on* has “connotative meaning” because the

meaning of *Come on* refer to other meaning which the meaning is above its conceptual meaning.

26. Come down to

Sentence number 606, “You should come down to the VA sometime. The guys would love it.”

According to Dictionary of American Idioms by McGraw Hill, the meaning of *come down to* is “come to some place in the south or in a lower altitude for a visit.” In this case, the meaning *come down to* conveys social circumstance of the character on the movie. So, according to Leech theory *come down to* has “social meaning.”

27. Ease off

Sentence number 625, “Ease off, don’t get too close.”

According to Dictionary of American Idioms by McGraw Hill, the meaning of *Ease off* is “to diminish.” According to Leech theory *Ease off* has “connotative meaning” because the meaning of *Ease off* refer to other meaning which the meaning is above its conceptual meaning.

28. Picking us off

Sentence number 660, “Cover! I need cover. He’s picking us off.”

Based on Dictionary of American Idioms by McGraw Hill, the meaning of *Picking...off* is “to kill someone or something with a carefully aimed gunshot.” In this case, the meaning of *Picking...off* is appropriate with the real

meaning. According to Leech theory *Picking...off* has “conceptual meaning.”

29. Stand down

Sentence number 678, “I can understand if you want to stand down and ...”

Based on Dictionary of American Idioms by McGraw Hill, the meaning of *Stand down* is “to step down, particularly from the witness stand in a courtroom.” Based on Leech theory *Stand down* has “connotative meaning” because the meaning of *Stand down* refer to other meaning which the meaning is above its conceptual meaning.

30. Eye for eye, tooth for tooth

Sentence number 679, “*Lextalionis..* Eye for eye, tooth for tooth.”

Based on oxford dictionary of idioms, the meaning of *Eye for eye, tooth for tooth* is “used to refer to the belief that retaliation in kind is the appropriate way to deal with an offence or crime.” According to Leech theory *Ease off* has “connotative meaning” because the meaning of *Ease off* refer to other meaning which the meaning is above its conceptual meaning.

31. Fade away

Sentence number 693, “My question is when does glory fade away...”

Based on Dictionary of American Idioms by McGraw Hill, the meaning of *fade away* is “diminish into something.” According to Leech theory *fade away* has “connotative meaning” because the meaning of *fade away* refer to other meaning which the meaning is above its conceptual meaning.

32. Coming back

Sentence number 736, “Squirrel cycled out. Dauber was coming back but his wife knocked him up.”

Based on Dictionary of American Idioms by McGraw Hill, the meaning of *Coming back* is “to return; to return to an advantageous or favorable state or condition.” In this case, the meaning of *Coming back* is appropriate with the real meaning. According to Leech theory *Coming back* has “conceptual meaning.”

33. Coming up

Sentence number 759, “... We’ve got an unknown vehicle coming up fast.”

According to Dictionary of American Idioms by McGraw Hill, the meaning of *Coming up* is “come from a lower place to a higher one.” According to Leech theory *Coming up* has “connotative meaning” because the meaning of *Coming up* refer to other meaning which the meaning is above its conceptual meaning.

34. Light us up

Sentence number 798, “Call it in. Light us up.”

According to Dictionary of American Idioms by McGraw Hill, the meaning of *Light...up* is “to shine lights on someone.” In this case, the meaning of *Light...up* is appropriate with the real meaning. According to Leech theory *Light...up* has “conceptual meaning.”

35. Get him off

Sentence number 839, “Get him off! Get away”

According to Dictionary of American Idioms by McGraw Hill, the meaning of *get...off* is “to remove someone or something from someone, oneself, or something.” Based on Leech theory *get...off* has “conceptual meaning” because the meaning of *get...off* is appropriate with the real meaning.

C. Pedagogical Implication

This research analyzed about idiomatic expression that exists on *American Sniper's* movie. This research has some influences on pedagogy. The influences are:

1. This research explained the way to get idiomatic expression from a movie, English teacher or English lecturer can use this research as reference to explain about the way to get idiomatic expression from a movie to their learner in order to their learner can understood well about the way to get idiomatic expression from a movie.

2. This research can give additional material to English teacher or English lecturer while they teach idiomatic expression. This research got some idiomatic expression from *American Sniper's* movie. This research also classified the idiomatic expression that found on the movie based the type. More over this research also explained the meaning of the idiomatic expression. Thus this research can give additional material about idiomatic expression to English lecturer or English teacher.
3. Through this research, English teacher or English lecturer can deliver to their learner that learning idiomatic expression is not only using book. Learning idiomatic expression can use other media like movie. This research can use as example to the learner that idiomatic expression not only found on book but also on movie.
4. This research can stimulate learner to learn about idiomatic expression, especially learn idiomatic expression using a movie because this research explained idiomatic expression through a movie. The writer of this research also explained that learning idiomatic expression more interesting while use movie, so this research can stimulate the learner to learn idiomatic expression through a movie.

CHAPTER V

CONCLUSION AND SUGGESTION

This is the last chapter for this report. This chapter presents about conclusion and suggestion of this research.

A. Conclusion

The conclusion of this research related to the research questions and research problems of this research. They discussed about the types of idiomatic expression and the meaning of idiomatic expression that found on *American sniper* movie.

1. The types of idiomatic expression that found on *American sniper* movie.

According to the theory McCharly and O'Dell there are eight types of idiom either it is similes, binomials, trinomials, proverbs, euphemisms, cliché, fixed statements, and other languages. In *American sniper* movie there are 35 idiomatic expressions. From the types of idiomatic expression above, in *American sniper* movie is found types of idiomatic expression as follows: there are 0 idiomatic expression of similes, 0 idiomatic expression of binomials, 2 idiomatic expression of trinomials, 0 idiomatic expression of proverbs, 3 idiomatic expression of euphemisms, 0 idiomatic expression of cliché, 30 idiomatic expressions of fixed statements, and 0 idiomatic expression of other languages.

2. The meaning of idiomatic expression that found on *American sniper* movie.

According to Leech theory there are 7 types of meaning. The types are conceptual meaning, connotative meaning, affective meaning, social meaning, reflective meaning, collocative meaning, thematic meaning. The idiomatic expressions found in *American Sniper* movie have 4 types of meaning. There are 16 idiomatic expressions with conceptual meaning, 16 idiomatic expressions with connotative meaning, 2 idiomatic expressions with social meaning, and 1 idiomatic expression with affective meaning.

B. Suggestion

The writer found 35 idiomatic expressions on *American sniper* movie. *American sniper*' movie has a lot of idiomatic expressions with the different types. Moreover the idiomatic expressions also have different type of meaning. There are 4 types of idiomatic expressions's meaning. Thus, watching movie is one way to learning about idiomatic expression. The learner can watch movie without ignored aspect of idiomatic expression that exist on the movie. The learners can use movie as entertainment moreover they can use movie to add their knowledge, especially about idiomatic expression for this case.

In pedagogy, the teacher can provide their learner with practices in order to add knowledge their learner about idiomatic expression. In this case, the teacher can ask their learner to find

idiomatic expression with the type and the meaning from a movie.
Practice like that, can make the learners more interest to learn about
idiomatic expression.

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Dialogues on *American Sniper* Movie

No.	Speaker	Expression
1.	Commanding Officer	Charlie Bravo-3, we got eyes on you from the east. Clear to proceed, over.
2.	Chris Kyle	Fucking hot box.
3.	Goat	Dirt over here tastes like dog shit.
4.	Chris Kyle	I guess you'd know.
5.	Chris Kyle	I got a military-aged male, on a cell phone, watching the convoy. Over.
6.	Commanding Officer	If you think he's reporting troop movement you have a green-light. Your call. Over.
7.	Goat	He could be calling his old lady.
8.	Chris Kyle	He stepped off.
9.	Chris Kyle	Hold up. I got a woman and a kid, 200 yards out, moving toward the convoy.
10.	Chris Kyle	Her arms aren't swinging. She's carrying something.
11.	Chris Kyle	She just pulled a grenade. An RKG Russian grenade. I think she gave it to the kid.
12.	Commanding Officer	you say a woman and kid?
13.	Chris Kyle	You got eyes on this? Can you confirm?
14.	Commanding Officer	Negative. You know the ROEs. Your call.
15.	Goat	They fry you if you're wrong. Send your ass to Leavenworth.
16.	Chris Kyle	Fuck
17.	Man's voice	Get back here.
18.	Wayne	Don't ever leave your gun in the dirt.
19.	Chris Kyle	Yes, sir.
20.	Wayne	Helluva shot, son. You got a gift. You're

		gonna make a fine hunter someday.
21.	Wayne	Everything dies to give life.
22.	Chris Kyle	Can it see me?
23.	Wayne	It's a deer, son.
24.	Wayne	You shot it, you deal with it.
25.	Pastor	We don't see with his eyes so we don't know the glory of his plan. Our lives unfold before us like puzzling reflections in a mirror. But on the day we rise, we will see with clarity and understand the mystery of his ways
26.	Wayne	There are three types of people in this world. Sheep, wolves and sheepdogs.
27.	Wayne	Some people prefer to believe that evil doesn't exist in the world, and if it ever darkened their doorstep they wouldn't know how to protect themselves... those are the sheep
28.	Wayne	Then you got predators who use violence to prey on the weak. They're the wolves.
29.	Wayne	Then there are those blessed with the gift of aggression and an overpowering need to protect the flock.
30.	Wayne	These men are the rare breed that live to confront the wolf
31.	Wayne	They are the sheepdog.
32.	Wayne	Now we're not raising any sheep in this family and I will whoop your ass if you turn into a wolf
32.	Debby	Wayne
33.	Wayne	But we take care of our own. And if someone picks a fight with you or bullies your brother, you have my permission to finish it.
34.	Chris Kyle	The guy was picking on Jeff.

35.	Wayne	That true?
36.	Jeff	Yes sir... Yes, he was...
37.	Wayne	And did you finish it?
38.	Wayne	Then you know who you are...
39.	Wayne	You know your purpose.
40.	Jeff	Wasn't nobody there and you come away with a belt buckle too damn big to wear. What you supposed to do with it?
41.	Chris Kyle	You're supposed to get laid with it. I'm gonna wear it in and see if it puts Sarah in the mood.
42.	Jeff	A strong wind'd put Sarah in the mood.
43.	Chris Kyle	Is that what they say?
44.	Jeff	You know what they called her in high school
45.	Chris Kyle	Don't say it.
46.	Jeff	Sarah suck-a
47.	Jeff	Shit man
48.	Chris Kyle	Who wants to hump a rodeo star?
49.	Chris Kyle	What the fuck
50.	Sarah	You said you wasn't coming home until tomorrow.
51.	Chris Kyle	Why would you do this?
52.	Sarah	Just let him out. He didn't know...
53.	Chris Kyle	You didn't know?
54.	Sarah	What the fuck is wrong with you! What'd you expect? You drag me out here then run off with your damn brother every weekend
55.	Chris Kyle	Get out.
56.	Sarah	You think you're a cowboy cause you rodeo? You're no cowboy. You're just alousy ranch-hand and a shitty fuck in lay
57.	Jeff	Some people ain't worth fighting for.
58.	Chris Kyle	But she was right...

59.	Jeff	A job is a job. At least we're outside.
60.	News anchor	group of radical militants called AlQaeda are taking credit for a bombing that left six dead and hundreds injured
61.	Chris Kyle	Jeff, wake up. Look at this
62.	Chris Kyle	Look what they did
63.	Chris Kyle	I saw what they did, on our soil, and
64.	Navy recruiter	And you're from Texas and you're a patriot so it pissed you off.
65.	Chris Kyle	Yes, sir. But I can't see myself on a ship. I'd wanna be in the fight
66.	Navy recruiter	You wanna fight? Meet the warrior elite.
67.	Chris Kyle	SEALs?
68.	Navy recruiter	Sea, Air and Land.
69.	Chris Kyle	I ain't much of a swimmer
70.	Navy recruiter	This isn't for the faint of heart. Most men wash-out. They quit
71.	Chris Kyle	I'm not <i>most men</i> , sir. I don't quit.
72.	Instructor rolle	You a quitter, boy?
73.	Chris Kyle	No, sir!
74.	Instructor rolle	Bullshit, you are fleet-meat. Don't turn away. Look up and take it. You're old as fuck. Did you join the Navy cause you had such a good time on Noah's Arc? How old are you?
75.	Chris Kyle	30, sir
76.	Instructor rolle	30! You fart dust and could've fathered half these boys. You think cause you had a pop-gun back in Texas you're cut out to be a SEAL?
77.	Chris Kyle	No, sir.
78.	Instructor rolle	No, you're not cut out to be one?
79.	Instructor rolle	What kind of asshole joins the Navy but hates the water.
80.	Chris Kyle	I love water, hooyah.

81.	Instructor rolle	My ass you do.
82.	Instructor rolle	Is that you giggling you fat fuck? Look at you. You're so fat they had to baptize you at Sea World. Your momma fat too?
83.	Ryan	No sir, she's not.
84.	Instructor rolle	Don't lie to me! I bet we could use her panties as a parachute. What the fuck are you doing here fatboy? Do your feet get wet when you shower? When's the last time you saw your pecker? You're not a Seal, you're a fuckin Walrus. A big giggling Walrus. "Biggles" that's your new name
85.	Instructor rolle	and that's your ticket home. Just drag your jelly-roll ass up and ring it and you'll be headed home to momma Shamu.
86.	Chris Kyle	Two hundred
87.	Instructor rolle	Did I ask you to count?
88.	Chris Kyle	No, sir.
89.	Instructor rolle	Was that your ass talking then?
90.	Instructor rolle	That's a quitter. If he quits here, he'll quit in battle. When shit gets hairy he can't step up. You get shot, he can't pull you out. We're gonna weed out the quitters and see if we can find a warrior or two.
91.	Instructor rolle	Wave goodbye to the sun, boys
92.	Chris Kyle	and when I told her the condom broke she started crying and begging me to do something. And I'm a virgin, I don't know what to do, but I'd heard if you pour Coke up there you won't get pregnant, So we went to 7-11, got a liter of Coke and drove back into the woods. She took her panties off and did a handstand against a tree but when I start pouring, she starts screaming,

		“it stings, it stings” but when I’d stop, she’d scream “no don’t stop” and it’s fizzing out
93.	Instructor Tony	You really from Connecticut, Dauber? I never met a hick from Hartford.
94.	Dauber	Country is countrywide, sir
95.	Instructor Tony	I don’t think he likes black dudes, “D”
96.	“D”	That’s alright, sir. I’m not black.
97.	Instructor Tony	No?
98.	“D”	No, I’m <i>new black</i> . We run slow, jump low, swim good and shop at Gap. We make white folk proud then hose their ladies.
99.	Instructor Tony	You hungry Biggles? I’d bet you’d eat the ass out of a low-flying duck.
100.	Biggles	Hooyah. I’d toss that critter shitter on a baguette and get my eat on.
101.	Instructor Tony	Squirrel! Where’d you hide your nuts?
102.	Squirrel	Nuts crawled up inside. The little shits are gone for good.
103.	Instructor Tony	How about you old man? How you feeling?
104.	Chris Kyle	Dangerous, sir. Feeling dangerous.
105.	Chris Kyle	I’m gonna try and get into sniper school.
106.	Biggles	Can you shoot?
107.	Chris Kyle	I can hunt. And what’s cooler than being a sniper?
108.	Biggles	Blowing shit up. Blowing shit up is way cooler.
109.	Dapper navy guy	Come on, just let me buy you a drink.
110.	Taya	Will a drink make you 6 inches taller and charming? Will it make you not married?
111.	Dapper navy guy	I’m not

112.	Taya.	I watched you take your ring off. Don't be a scumbag. Go home.
113.	Chris Kyle	It could be the leather pants.
114.	Taya	Yeah? What kind of pants does a girl have to wear to be left alone?
115.	Chris Kyle	Corduroy.
116.	Taya	Is that how it is with you guys suddenly single after three beers?
116	Chris Kyle	Only thing that happens to me after three beers is a fourth.
117.	Taya	That's great. A real red-neck.
118.	Chris Kyle	I'm no redneck, I'm a Texan.
119.	Taya	What's the difference?
120.	Chris Kyle	We ride horses, they ride their cousins.
121.	Taya	What do you do for work? You look like military.
122.	Chris Kyle	I polish dolphins. They have to be polished in captivity or their skin disintegrates.
123.	Taya	Do I look stupid to you?
124.	Chris Kyle	To be honest, you look a little sad.
125.	Chris Kyle	So am I tall enough to buy you a drink?
126.	Taya	Not until you tell me what you do.
127.	Chris Kyle	How about this: one shot, one answer.
128.	Taya	You're obviously military. What branch?
129.	Chris Kyle	I'm just finishing BUD/S.
130.	Taya	Are you kidding me? You're a SEAL?
131.	Chris Kyle	That was two questions...
132.	Taya	I know all about you guys. My sister was engaged to a SEAL.
133.	Chris Kyle	What's that mean you <i>know all about us</i> ?
134.	Taya	You're a bunch of arrogant, self-centered pricks who think you can lie and do whatever the fuck you want.(pushes him a shot)

		I'd never date a SEAL.
135.	Chris Kyle	How can you say we're self-centered? I'd lay down my life for my country.
136.	Taya	Why?
137.	Chris Kyle	Cause it's the greatest country on earth and I believe it's worth protecting. (climbs off stool) I'm sorry this guy hurt your sister but that's not me. Nice talking to you.
138.	Taya	Where are you going?
139.	Chris Kyle	You said you'd never date a SEAL, so I'm going home.
140.	Taya	I said I'd never marry one.
141.	Chris Kyle	Well in that case... what's your name?
142.	Taya	Taya.
143.	Chris Kyle	Nice to meet you, Taya. I'm Chris Kyle.
144.	Taya	Pretty egotistical of you to think you can protect us all, isn't it Chris?
145.	Chris Kyle	Our instructors say our biggest enemies are ego, liquor, and women.
146.	Taya	Sounds like you're under attack.
147.	Taya	I'm not going home with you so don't even think about it.
148.	Petty officer tosh	Feel breath filling every cell of your body. This is our ritual. We master our breath, we master our mind
149.	Petty officer tosh	pulling the trigger will become an unconscious effort. You will be aware of it but not directing it. And as you exhale, find your natural respiratory pause and the space between heart-beats.
150	Chris Kyle	It's me again. The guy whose shoes you puked on? I was thinking maybe you didn't get my last message. Or the one before that. So, I figured

151.	Taya	You figured what?
152.	Petty officer tosh	Aim small, miss small. If you aim for his shirt button, you might miss by two inches. If you aim for his shirt, you miss by two feet. (over Chris, raises binocs) You better close those groupings, Kyle.
152.	Taya	Did you always want to be a soldier?
153	Chris Kyle	I wanted to be a cowboy but I did that and I felt like I was meant for more.
154.	Taya	So you started rescuing girls from bars?
155.	Chris Kyle	I rescued that bar from you.
156.	Chris Kyle	Do you like country music?
157.	Taya	Only when I'm depressed.
158.	Chris Kyle	You want kids?
159.	Taya	Someday. My mom says I have a nose for picking the wrong men.
160.	Chris Kyle	That's a shitty thing to tell a girl.
161.	Taya	I've proven her right.
162.	Chris Kyle	But those wrong picks put you here. They made you who you are. And I like who you are.
163.	Taya	What happens when there's a real person on the other end of that gun?
164.	Chris Kyle	I don't know... I just pray I can do my job if that day comes.
165.	Petty officer tosh	Mirage is boiling at 35 degree angle.
166.	Chris Kyle	Check. I'm dialed for windage.
167.	Petty officer tosh	Hold right-four, up-two.
168.	Petty officer tosh	Are we looking at the same target?
169.	Chris Kyle	You're trembling...
170	Taya	I know. I don't...

171.	Chris Kyle	We don't have to do this...
172.	Taya	I want to. I do...
173.	Petty officer tosh	You need to shut your off-eye.
174.	Chris Kyle	If I close my off-eye I can't see what's out there.
175.	Petty officer tosh	There is nothing out there but a target.
176.	Chris Kyle	Negative. There's something
177.	Petty officer tosh	Give me 50 push-ups. Clear and safe. Push 'em out.
178.	Chris Kyle	There it is.
179.	Taya	You hardly even know me.
180.	Chris Kyle	I know enough. You're a package deal, babe.
181.	Chris Kyle	What are you afraid of?
182.	Taya	Nothing. Everything. I don't know. What if it doesn't work out?
183.	Chris Kyle	I'm going to marry you, and we're going to start a family.
184.	Taya	You got it all planned out, don't you.
185.	Chris Kyle	I love you. I'm done.
186.	Taya	Well... you're gonna need a ring if you want to talk all tough like that.
187.	Taya	Oh my god! No! Chris
189.	Taya	What the hell is on your neck?
190.	Chris Kyle	Would you believe me if I told you I was painted green and on an IV two hours ago?
191.	Taya	What do you
192.	Chris Kyle	Package deal babe.
193.	"D"	What's the word, Chief?
194.	Tony	It's on boys. Just got the call.
195.	Chris Kyle	They say it'll be over in 6 weeks.
196.	Taya	I'm so afraid.

197	Chris Kyle	Don't be afraid. It's all part of the plan.
198	Taya	Your heart is beating out of your chest.
199	Chris Kyle	I'm not the only one going to war.
200	Marc Lee	Welcome to Fallujah. The new wild west of the old middle east.
201	Marc Lee	AQI have put a price on your heads and extremists from around the globe are flooding the borders to collect on it.
202	Marc Lee	You snipers will be paired with a man to watch your back and inserted along the main road to do "overwatch" for 1st Marines going door to door. Your job isto protect those Marines at all costs.
203	Marc Lee	The city was evacuated. Any military-aged male still here, is here to kill you. Let's bring these boys in safe and get our asses back home. Move
204	Winston	Keep your head down, Tex. The Muj' got snipers too.
205	Chris Kyle	A sniper won't aim for your head.
206	Winston	They got this sniper that's been hitting headshots from 500 yards out
207	Winston	they call him "Mustafa." He was in the Olympics.
208	Chris Kyle	They got sniping in the Olympics now?
209	Winston	What're we looking for?
210	Chris Kyle	You ever hunt?
211	Winston	I ain't that kind of red-neck.
212	Winston	Fuck, fuck
213	Chris Kyle	You just got your first kill, Goat.
214	Chris Kyle	I'm going to the roof. You stay here and be on the lookout for farm animals.
215	Chris Kyle	I got a military-aged male, on a cell phone, watching the convoy. Over.

216	Commanding Officer	If he's reporting troop movement you have a green-light. Your call. Over.
217	Chris Kyle	He stepped off.
218	Chris Kyle	Hold up. I got a woman and a kid, moving toward the convoy.
219	Chris Kyle	Her arms aren't swinging. She's carrying something.
220	Chris Kyle	She just pulled a grenade. An RKG Russian grenade. I think she gave it to the kid.
221	Commanding Officer	you say a woman and kid?
222	Chris Kyle	You got eyes on this? Can you confirm? Over.
223	Commanding Officer	Negative. You know the ROEs. Your call.
224	Goat	They fry you if you're wrong. Send your ass to Leavenworth.
225	Chris Kyle	Fuck
226	Goat	Fuck that was gnarly.
227	Goat	Shit yeah. Evil bitch!
228	Commanding Officer	Nice shooting, Tex. Helluva call.
229	Company Commander	Roger that. Good lookin' out Navy.
230	Goat	You hear that?
231	Chris Kyle	Get the fuck off me.
232	1 st marine #1	Fuck, man! What the hell
233	1 st marine #2	Where'd it come from?
234	Marc Lee	Marc Lee
235	Marine viper #1	hot as Bigfoot's ballsack over here. (knocks on next gate) Derka, derka, derka....
236	Marine viper #4	Fuck! Man down! It came through the window

237	Chris Kyle	That was sniper fire. Shooter is on our side of Elizabeth street. Over.
238	Marine viper CO	Negative. East side of Elizabeth is locked-down. Over.
239	Marc Lee	Smells like piss in here. (no response) You covered our ass out there, man. Appreciate it. Those were ballsy shots.
240	Chris Kyle	And they were clean. Right?
241	Marc Lee	Hell yeah, they were.
242	Chris Kyle	That sniper walked right up our ass.
243	Marc Lee	I chewed out our security detail. It won't happen again.
245	Chris Kyle	My shooter statements are on the dresser.
246	Marc Lee	Six?
247	Chris Kyle	Should be eight. Two got dragged off. (off Marc) Something wrong?
248	Marc Lee	No... but you got more kills than the rest of the snipers combined.
249	Chris Kyle	They still got one of our guys.
250	Marc Lee	You can't shoot what you can't see.
251	Biggles	Heard you got your dick wet.
252	Chris Kyle	Where is everybody?
253	Biggles	We're just picking our dicks here, training those fucking haji soldiers.
254	Chris Kyle	Why ain't you out there?
255	Biggles	I got the shits. Marc Lee said you were on fuckin fire out there.
256	Chris Kyle	You still read comic books?
257	Biggles	It's a fuckin graphic novel. Talk to me, man. Did you pop your cherry?
258	Chris Kyle	This kid didn't even have hair on his balls and his mom hands him a grenade sends him running off to kill Marines.
259	Biggles	You saw his balls?

260	Chris Kyle	It was evil, man. That was hate like I've never seen it before.
261	Biggles	That kid could've taken out ten Marines
262	Chris Kyle	I know.
263	Biggles	You did your job. End of fuckin story.
264	Chris Kyle	It's just not how you imagine the first one going down.
265	Biggles	How about the other ones? What about the other kills?
266	Chris Kyle	The other ones were righteous. Like God was blowing on my bullets.
267	Another sniper	that you again Kyle?
268	Jag officer	Our task here is to make sure every kill is a righteous kill and conforms to ROEs.
269	Chris Kyle	By <i>every kill</i> , do you mean just our kills or you're monitoring the bad guys too?
270	Jag officer #2	Your scores at sniper school were average at best, then you get here and you're just lighting the world on fire?
271	Chris Kyle	Sorry, was that a question?
272	Marine sniper	Haven't seen shit all day. Maybe the war is over and they forgot to tell us.
273	Chris Kyle	I got a armed military-aged male moving tactically with a car battery. Maybe he needs a jump?
274	Commanding Officer	Commanding Officer
275	Marine sniper	are you fucking serious?
276	Jag Officer	His wife said he was carrying a Koran.
277	Chris Kyle	Well, I don't know what a Koran looks like but I can describe what he was carrying-- it was pressed metal, fired 7.62s and looked just like an AK-47.
278	Biggles	Listen up ladies and genitals. The Legend here would like you to know that when it

		comes to sniping it's better to be lucky than good! Our boy here has a Texas horseshoe crammed so far up his ass that
279	Taya	Have you killed anyone yet?
280	Chris Kyle	That's not how the call-home goes, babe.
281	Taya	Don't be weird with me. Seriously. I want you to tell me everything.
282	Chris Kyle	There are things we can't say over the phone.
283	Taya	You knocked me up and now I'm stuck here by myself assembling baby-cribs and you can't talk to me? That's the big plan?
284	Taya	You guys almost done over there yet?
285	Chris Kyle	I can't stop thinking about that pink silky thing you wore on our honeymoon...
286	Taya	It's called a nightgown.
287	Chris Kyle	Yeah
288	Taya	And three days is not a honeymoon.
289	Chris Kyle	It was a good three days. I miss you bad.
290	Taya	You want me to talk dirty to you?
291	Chris Kyle	You want me to talk dirty to you?
292	Taya	Well, you'll just have to decide what's more important.
293	Chris Kyle	You're horny preggers.
294	Taya	Fat and horny. It's kinda disgusting.
295	Chris Kyle	You could be 300 pounds I'd still do you.
296	Taya	So romantic.
297	Chris Kyle	How's my boy?
298	Taya	Nobody said it's a boy
299	Chris Kyle	I can't wait to see the way you are with him. You're gonna be incredible.
300	Taya	How do you know?
301	Chris Kyle	I just know. I can see it.

302	Taya	I hope you're right.
303	Taya	Did your dad get hold of you?
304	Chris Kyle	I haven't checked any email.
305	Taya	Shit. You need to call him. Hang up and
306	Chris Kyle	What happened?
307	Taya	I'm so selfish. I wasn't even thinking
308	Chris Kyle	Taya
309	Taya	Your little brother deployed.
310	Chris Kyle	What happened to jump school? I thought
311	Taya	He didn't get in. Just call your dad
312	Chris Kyle	Deployed where? Where's he going?
313	Taya	Over there. He's headed to Iraq.
314	Col. Gronski	The man with the blade is a Jordanian radical funded by Bin Laden, trained by Bin Laden and loyal to Bin Laden.
315	Col. Gronski	His name is "Zarqawi" and he is the prince of al-Qaeda in Iraq. AQI, his mercenary army, are 5000 strong. They're trained well, paid well and waging the heaviest urban combat since Vietnam.
316	Col. Gronski	Zarqawi and his Lieutenants are our highest priority. Only way to root them out is to go house-to-house until we find them, or someone who will reveal their whereabouts. We need to clear ten structures an hour. It's aggressive so we'll loosen things up with air support
317	Chris Kyle	These Marines rush in like they been doing, they'll get their asses shot off
318	Marc Lee	They're Marines. They don't get the training we do. Half of them were civilians six months ago.
319	Chris Kyle	So let's coach them up. I'll show them how Team Guys do it and lead a unit in the street.

320	Marc Lee	Can't do. We need you on overwatch.
321	Chris Kyle	But if I was down in the street
322	Marc Lee	House-to-house is the deadliest job here. You got some kind of savior complex?
323	Chris Kyle	I just wanna get the bad guys. And I can't shoot them if I can't see 'em.
324	Marc Lee	You got a hot hand. These Marines all know your name now and they think they're invincible with you up there.
325	Chris Kyle	They're not
326	Marc Lee	They are if they believe they are. Just keep banging on the long-gun and let these ground-pounders sniff out Zarqawi.
327	Chris Kyle	You said that AQI sniper was in the Olympics-- but Iraq hasn't qualified a shooter in the last three games.
328	Goat	Mustafa's not Iraqi. He's from Syria.
329	Chris Kyle	Once you make entry I can't see shit, so keep it slow and push through the target.
330	Chris Kyle	Fuck this-- I'm going down to clear houses with the Marines. You coming?
331	Goat	No man. No. I like my life. I wanna make it home. I go fishing and do all kind of cool shit. It's not my job to knock down doors. Those guys picked the wrong fucking job. I ain't doing that shit.
332	Chris Kyle	If I don't see you down there, you make sure I don't see you again.
333	Chris Kyle	You wanna be a sniper? Swap me guns.
334	"Jeff" marine	Really?
335	Chris Kyle	I'll roll with you guys if that's cool?
336	CPT. Gillespie	Hey, any Navy Seal is cool by me.
337	Thompson	You're that guy. They're calling you The Legend. You got like 24 confirmed kills.
338	Chris Kyle	It's 32. But who's counting.

339	Thompson	That's badass
340	Sanchez	There's some boy in Bravo catching up.
341	Chris Kyle	Y'all are meateaters for sure but I got a little training I could show you, some simple shit, that might just keep us above ground. What do you say?
342	Sanchez	Whas that mean again?
343	Gillespie	Cover and follow.
344	Chris Kyle	Down. Down! On the floor, now!
345	Chris Kyle	I will fucking shoot you! Down! Get down
346	Father of kid	No, please
347	Father of kid	Please! He can't understand. Look at him
348	Gillespie	He does look a little retarded.
349	Chris Kyle	You were ordered to evacuate. Why are you still here?
350	Father of kid	This is our home. I won't give it to them. Or to you.
351	Sanchez	Sanchez
352	Father of kid	I'm Sheikh al-Obeidi. You are my guest but please tell the others to come inside. If they are in the street he will know we have spoken.
353	Sanchez	This sand nig' want us in here so he can blow us up. Check his ass for a vest.
354	Chris Kyle	Who will know we've spoken?
355	Syeikh al obeidi	Your enemy is mine enemy. We share this. You understand?
356	Chris Kyle	Bring the other guys in.
357	Syeikh al obeidi	If we talk to US soldiers he will come to our home and make examples of us
358	Chris Kyle	Who is he? I need a name.
359	Syeikh al obeidi	The man who comes we call The Butcher. He is the despaired one, son of Shaytan
360	Terp	He calls him - <i>the pure flame of fire</i> - . Basically, this man comes to their house

		and prey on the weak with hurt.
361	Chris Kyle	So he's some kind of enforcer?
362	Syeikh al obeidi	Enforcer. Yes. Top soldier of Zarqawi.
363	Chris Kyle	We want Zarqawi. Where do we find Zarqawi?
364	Syeikh al obeidi	If you find The Butcher you will see he reports direct to Zarqawi each day.
365	Chris Kyle	How do we find him?
366	Syeikh al obeidi	You must understand the risk to us
367	Terp	You must understand the risk to us
368	Syeikh al obeidi	We need one hundred thousand US dollars.
369	Chris Kyle	We don't even have proof this guy exists.
340	Syeikh al obeidi	We don't even have proof this guy exists.
341	Chris Kyle	I'm sorry. I want to help you. I do. But I need names, places, phone numbers
342	Thompson	I'm sorry. I want to help you. I do. But I need names, places, phone numbers
343	Chris Kyle	Give me a name, Sheik. Give me something.
344	Thompson	They're out of ammo. If we don't go now
345	Syeikh al obeidi	"Amir KhalafFanus". This is given name of The Butcher. But to help you find him
346	Agent SHEAD	I guess that translates to "pay me" in just about any language, doesn't it?
347	Chris Kyle	Yes sir, it does.
348	Marc Lee	And you're the secret squirrel with the cash, right?
349	Agent SHEAD	When you were having tea with Sheik alObedie did he tell you he ran a network of highway bandits before AQI moved in?
350	Chris Kyle	He left that part out.
351	Agent SHEAD	That's AQI's racket now. Your Sheik got edged out. This could be blowback.
352	Chris Kyle	Or he could be upset The Butcher cut off his wife's hand. Either way, seems like

		you'd wanna explore it.
353	Agent SHEAD	This is your guy here. (points to photo directly under Zarqawi) We believe The Butcher is Zarqawi's number two man.
354	Chris Kyle	But you don't know his real name or you'd have it written up there.
355	Agent SHEAD	We have several aliases (picks up phone, dialing) If "Fanus" is legit we go see the Sheik.
356	Marc Lee	He's asking for 100,000.
357	Agent SHEAD	If he delivers the Butcher he'll get it. (into phone) This is Agent Shead, DIA, I need a name check on "Amir KhalafFanus." I'll wait.
358	Chris Kyle	If we're going back out, TEAM 3 could pull security
359	Agent SHEAD	If we're humping money the head-shed will want contractors on it. (into phone) I'm here. What do you got?
360	Contractor	Road-kill.
361	Agent SHEAD	The Butcher is Zarqawi's enforcer. They say his weapon of choice is a drill.
362	Marc Lee	I went to seminary school before I joined the Navy. Came close to being a preacher.
363	Chris Kyle	Why didn't you?
364	Marc Lee	I love to gamble, man. Love those dice.
365	Chris Kyle	My kind of preacher.
366	Marc Lee	It's like that now, huh?
367	Chris Kyle	You haven't heard? I'm The Legend. (laughs at self; into phone) Hey babe
368	Taya	You were right, doctor says it's a boy.
369	Chris Kyle	It's a boy!
370	Marc Lee	Hell yeah. Congratulation
371	Taya	Chris!
372	Marc Lee	I heard one shot.

373	Chris Kyle	Check. Large caliber. Came in at an angle, gotta be 300 or more out
374	Marc Lee	He's all over us. You get a bead?
375	Chris Kyle	Negative
376	Agent SHEAD	Transfer the pallet. We're pulling back.
377	Chris Kyle	Minaret, 11 o'clock!
378	Agent SHEAD	There's no room. We'll come back for you
379	Chris Kyle	You got eyes on that?
380	Marc Lee	Negative
381	Chris Kyle	Eyes on The Butcher. He's got that Sheikh's kid in the street
382	Chris Kyle	Fuck!
383	Marc Lee	requesting back-up. We're pinned down taking sniper fire on approach of highvalue target, GRID 04536236. Over.
384	Marc Lee	We're on the wrong end of this.
385	Chris Kyle	I'm gonna pop smoke for cover but don't move till I say.
386	Chris Kyle	Hold.
387	Marc Lee	We gotta go
388	Chris Kyle	Holding! Hold
389	Chris Kyle	Move now. Go
390		How you know he'd wait
391	Chris Kyle	Cause I'd wait
392	Taya	Chris
393	Chris Kyle	Go around. I'll go high.
394	The butcher	You talk to them, you die with them.
395	Kyle	He had line-of-sight 500 meters out.
396	Biggles	Colonel Gronski is all over Marc, bro
397	Chris Kyle	We need to work up a squad to pursue him.
398	Marc Lee	They're shutting us down.
399	Chris Kyle	What do you mean?
400	Marc Lee	We're confined to base pending an incident review.

401	Chris Kyle	Can he do that? Just shelf us like that? I ship home in three weeks.
402	Biggles	It'sgonna be a long three weeks.
403	Taya	I thought you were dead. I thought
404	Chris Kyle	Shh. I'm know. I'm so sorry
405	Chris Kyle	You're the most beautiful thing I've ever seen.
406	Taya	I have an alien growing inside me
407	Taya	And there's a strange man in my bedroom
408	Chris Kyle	Our bedroom.
409	Taya	Why isn't it on your finger?
410	Chris Kyle	If it catches the light
411	Taya	Your hands feel different.
412	Chris Kyle	They're mine. I swear...
413	Taya	Why am I so fucking nervous?
414	Chris Kyle	I'm nervous too.
415	Taya	No you're not. Don't lie.
416	Chris Kyle	I am... What if that little alien reaches out and grabs me?
417	Taya	Why are you so good with me.
418	Taya	it might be nice to get out
419	Taya	are you listening to me? Chris
420	Chris Kyle	Huh?
421	Taya	What do you want to do today, hon'?
422	Chris Kyle	Maybe we just relax here?
423	Taya	Okay, we do that. Let's relax.
424	Doctor Hoffstader	How you feeling?
425	Taya	I'm done being pregnant. I want to meet him.
426	Doctor Hoffstader	It'll be any day now.
427	Doctor Hoffstader	How about you Mr. Kyle? How're you feeling?

428	Chris Kyle	Good. Doing good.
429	Doctor Hoffstader	I imagine you're still decompressing.
430	Chris Kyle	Not really.
431	Taya	Well, this is the first time we left the house.
432	Chris Kyle	I'm just happy to be home.
433	Doctor Hoffstader	Here, slip this on for me.
434	Chris Kyle	If you wanna help, you should be looking at my knees. I don't know what I did but
435	Doctor Hoffstader	Are you a smoker?
436	Chris Kyle	No, ma'am.
437	Doctor Hoffstader	Doctor Hoffstader
438	Chris Kyle	Only when I'm thirsty.
439	Doctor Hoffstader	170 over 110.
440	Taya	Jesus Christ Chris
441	Chris Kyle	Is that high?
442	Doctor Hoffstader	Not if you just had 14 cups of coffee. But for someone who is sitting down
443	Chris Kyle	I'll look into it. Thanks doc.
444	Chris Kyle	You sabotaged me back there
445	Taya	What am I supposed to do. You're not talking. You act like it's all okay
446	Chris Kyle	It is okay. I'm fine.
447	Taya	You're not fine. Your blood pressure
448	Chris Kyle	Babe, I'm driving down the freeway, it's sunny and 72 degrees. I'm fine. But there are people dying over there and I look around and it's like it's not even happening. It's barely on the news, no one talks about it. No one cares. And if

		I stay too long I'll forget about it too.
449	Taya	Chris
450	Chris Kyle	We're at war and I'm headed to the mall.
451	Chris Kyle	I don't belong here. I can't help anybody
452	Taya	it's happening
453	Chris Kyle	Oh shit
454	Taya	What're you doing!
455	Chris Kyle	I'm going back.
456	Taya	oh my god, you're crazy! You're fucking crazy you know that?
457	Chris Kyle	My little man
458	Chris Kyle	Look at our boy. Look what we did. (nuzzles close to her) I love you, baby. We made it
459	Taya	The baby is crying. I thought you were
460	Taya	Don't bother turning it off, I already watched it
461	Taya	I had to make sure you didn't have an Iraqi girlfriend sending sexy videos
462	Chris Kyle	This sniper is recording his kills. Mustafa. They sell these in the street.
463	Taya	That day we were on the phone
464	Taya	You're not protecting me by not talking about it
465	Chris Kyle	I don't want you thinking about it. I don't need you worrying.
466	Taya	My imagination is so much worse than anything you could tell me
467	Chris Kyle	No, it's not. They're savages.
468	Taya	Chris
469	Chris Kyle	They're fuckin savages
470	Taya	It's not about them, it's about us. (hands him baby) You have to make it back to us.

471	Master chief martin	Welcome home, Petty Officer Kyle. Colonel Jones is waiting. How was the flight?
472	Chris Kyle	Slower than Christmas.
473	Chris Kyle	Can you give me a second?
474	Master chief martin	Can you give me a second?
475	Chris Kyle	Hey, grunt
476	Jeff	Chris?
477	Chris Kyle	Y'alright? You in one piece?
478	Marine LCPL	Let's go, PFC Kyle. Move your ass
479	Chris Kyle	You okay? Jeff?
480	Jeff	I heard you're kickin ass our here. All the guys, that's what they say
481	Jeff	You're my hero, bro. Always have been.
482	Master chief martin	Master chief martin
483	Jeff	The Legend
484	Jeff	I'm gonna miss my ride.
485	Chris Kyle	What happened?
486	Jeff	I'm just tired, man. I'm (swallows it) I'm going home.
487	Chris Kyle	I'm proud of you. You hear me?
488	Chris Kyle	Dad too. He's proud of you.
489	Jeff	Fuck this place
490	Chris Kyle	What?
491	Jeff	Fuck this place
492	COL. Jones	You made Chief. Congratulations.
493	Chris Kyle	Thank you, sir.
494	COL. Jones	Gronski's gone. A lot of top-brass are. We're working off a new playbook now.
495	COL. Jones	I've studied insurgencies for the last decade. I know every stone thrown since before the first century. These wars are

		won and lost in the minds of our enemy.
496	COL. Jones	That you?
497	COL. Jones	You're now the most wanted man in Iraq.
498	Master chief martin	That's \$80,000 on your head.
499	Chris Kyle	Don't tell my wife, she might take that number right about now.
500	COL. Jones	I understand you wanted to put together a direct-action squad to hunt The Butcher.
501	Chris Kyle	Yes, sir.
502	COL. Jones	We plugged the rat-hole that is Fallujah and flushed them into Ramadi. We got some intel indicating his area of operations.
503	COL. Jones	I want you to put the fear of God in these savages, and find his ass.
504	Chris Kyle	You guys know how I hate this shit so shut your traps. Our target is Amir KhalafFanus aka The Butcher. (clicks first slide) We'll be heading in under cover of darkness, sector P13, north of the river
505	Biggles	You give good power-point, Legend
506	Marc Lee	Is this thing bulletproof? (holds Chris' Bible) You never open it so I assumed
507	Chris Kyle	God, country, family, right?
508	Marc Lee	you got a God?
509	Chris Kyle	You getting weird on me?
510	Marc Lee	We had this electric fence around our property in Oregon and us kids used to see who could grab it and hang on the longest. War feels like that, it puts lightning in your bones, makes it hard to hold on to anything else.

511	Chris Kyle	You need to sit this one out?
512	Marc Lee	I just wanna believe in what we're doing
513	Chris Kyle	Evil lives here, we've seen it
514	Marc Lee	It lives everywhere
515	Chris Kyle	You want to invite these motherfuckers to come fight in San Diego? Or New York? We're protecting more than this dirt.
516	Marc Lee	Hooyah then. Lets go kill this fucker.
517	Tony	This building, any apartment on the east side, will look down Fahima Halal.
518	Chris Kyle	Breacher-up.
519	Chris Kyle	Tell em they won't be leaving till we do (hands Terp a photo) Ask if they seen him.
520	Biggles	<i>Private eyes, we're watching you, watching your every move...</i>
521	"D"	Why a restaurant?
522	Marc Lee	Big freezers.
523	Chris Kyle	Let's keep eyes on it get pictures of anyone coming and going.
524	Biggles	Fucking Chief Nappy-nap.
525	"D"	Got some nice rugs up in here. (thumbs up to Father) This shit is hand-knotted. Beautiful.
526	Chris Kyle	What do we got?
527	Marc Lee	16 military aged males have gone in.
528	Chris Kyle	Sixteen?
529	Biggles	They serve more customers than McDonalds.
530	Marc Lee	And check this.
531	Chris Kyle	He still inside?
532	Marc Lee	I'm only clocking one point of entry. He's in there, but it's no easy breach.
533	Biggles	When they see it's The Legend they'll probably just invite him in

534	Chris Kyle	You got a problem? I didn't promote myself.
535	Biggles	No, I did it for you. You'd never have made Chief if I nicknamed you "The Myth".
536	"D"	Myth becomes Legend when we occupy a house, get 23 kills, and 21 are his.
537	Tony	Enough. It's everybody's Navy.
538	Biggles	naw, it's Legend's Navy now. Just hope he leaves some for the rest of us.
539	Chris Kyle	Hash out tactics. We go at zero-dark. And Big Giggles is making the coffee.
540	Terp	He invites you to join him for EidalAdha supper. He says <i>-on this day everyone has a seat at my table</i>
541	Chris Kyle	Tell him that's very generous of him.
542	Chris Kyle	Tell him he's gonna be shipped off for detention and the Iraqi courts can decide what to do with him-- or he can help us get inside that restaurant down there.
543	Marc Lee	That's a bad move
544	Biggles	He's our breech. He's a fucking way in
545	Marc Lee	If something happens
546	Biggles	He's AQI man, look what he's holding.
547	Chris Kyle	It's his choice. Tell him.
548	"D"	Approaching the door...
549	"D"	10 meters...
550	"D"	5 meters...
551	"D"	He's knocking...
552	"D"	They're vetting him.
553	"D"	Hold. Hold--
554	"D"	Now.
555	Chris Kyle	We have eyes on the target. Flushing them out the back

556	Biggles	Negative. Nothing yet.
557	Chris Kyle	Help him
558	Marc Lee	Down here.
559	Chris Kyle	They're coming back up! Watch your six
560	Biggles	I can't hear you. Say again.
562	Chris Kyle	Move.
563	"D"	Big freezers. (sickened, following) Fuck
564	Dauber	Biggles! Watch your six. Roadies on you
565	Chris Kyle	Pull back! Loading
566	Biggles	Got you.
567	Biggles	RPG!
568	Chris Kyle	Contact. Eyes on The Butcher. 12 o'clock.
569	Chris Kyle	Dauber? You got visual? Confirm.
570	Dauber	Negative. No shot
571	Chris Kyle	He's on the move. Crossing!
572	Biggles	Got you. Got you. Go, go, go
573	Chris Kyle	I offered his father detention. I gave him a choice
574	Master chief martin	He picked the wrong fucking side. That's all there is to it. Fog of war.
575	PFC Alvarez	Sir, we have armed insurgents moving this way. We need to make tracks.
576	Master chief martin	Helluva an effort here, Chief. You keep after this bastard. We'll get him.
577	Chris Kyle	Tell him this boy's father was fighting for the people that butchered the clerics we found in the freezer in there.
578	Terp	<i>This is our territory. If you want to come here, you ask me. If you want to find someone, I find them</i>
579	Biggles	Fuck 'em. Let's go. Shit's getting hairy.
580	Chris Kyle	If I ask for your help you're the one they carve up next. I've seen it happen.

581	Terp	<i>I am the seventh son of Isaac of Abraham. This is the land of my father, and I am not afraid.</i> - He says your evil is greater than those you fight. He calls you white satan, devil of Ramadi.
582	Chris Kyle	You tell him to deliver The Butcher to us, or the devil comes back.
583	Taya	The news is saying the war is over.
584	Chris Kyle	It's not over.
585	Taya	But are we winning?
586	Chris Kyle	I don't know...
587	Chris Kyle	Hey, some help here-- She's crying
588	Colton	But I want that one
589	Chris Kyle	You don't get to choose, bubba.
590	Colton	But I don't like it! I want that one
591	Chris Kyle	You get what it gives you. That's how this thing works.
592	Chris Kyle	Don't do this. Get up. Come on
593	Receptionist	Chris Kyle, your truck is ready.
594	Chris Kyle	Get off the floor. Right now
595	Man's voice	Excuse me, sir.
596	Young man	Are you... "Chief" Chris Kyle?
596	Chris Kyle	That's me
597	Young man	Sorry to intrude, sir, but we met in Fallujah. You saved my life.
598	Chris Kyle	Did I
599	Young man	Yes, sir. My name is Mads. We were trapped in a house when you showed up with 1st Marines. You carried me out.
600	Chris Kyle	Yeah. Right. Well, you Marines saved our ass plenty out there. How you holding up?
601	Mads/ Young veteran	Great, sir. I'm grateful to be alive. It hasn't been easy but
602	Mads	It cost lots of guys more than a leg.

603	Chris Kyle	Did you lose some friends?
604	Mads	That too, but I'm talking about guys that lived. They made it back but they're just not back. They can't seem to get right.
605	Chris Kyle	Yeah, I-- I'm sorry to hear that.
606	Mads	You should come down to the VA sometime. The guys would love it. They all know who The Legend is.
607	Mads	I bet you missed your daddy when he was gone. But can I tell you something? Your dad is a hero. He saved my life (eyes well up) He helped me get home to my little girl.
608	Mads	So thank you for loaning him to us, li'l man. I wouldn't be here without him.
609	Mads	My family thanks you for your service.
610	Taya	I'm making memories by myself. I have no one to share them with.
611	Chris Kyle	We have the rest of our lives for that.
612	Taya	When does that start? Even when you're here you're not here.
613	Taya	I hate the teams for it. I do. You're my husband and the father of my children-- but they're the ones that pull you back.
614	Chris Kyle	We can wait. They can't.
615	Taya	If you think this war isn't changing you you're wrong.
616	Taya	You can only circle the flame so long.
617	Biggles	we are tailing the Butcher's courier, turning onto Maryland Street. Over.
618	Biggles	I bought the ring.
619	Chris Kyle	Here?
620	Biggles	They're cheaper here.
621	Chris Kyle	You want some savage's ring? What if it's a blood diamond?

622	Biggles	What the fuck do you care? You spilled more blood than anyone!
623	Chris Kyle	Not for a rock.
624	Biggles	hatever, man.
625	Chris Kyle	Ease off, don't get too close. (the van turns ahead) You gonna tell her where it came from?
626	Biggles	Hell no! I'll tell her I got from Zales.
627	Biggles	Still with us cookie?
628	"D"	Half a block back and we are wet and ready, Big Giggles.
629	Marc Lee	20 years from now, we'll have a reunion and you'll be married to a dude.
630	"D"	As long as you cook and clean.
631	Chris Kyle	The Butcher has his peepers out.
632	Biggles	This motherfucker is Keyser Söze. Next time you got a shot try not to miss.
634	Chris Kyle	I coulda taken him in that alley if I didn't have to save your ass
635	Biggles	Whatever helps you sleep at night
636	Biggles	You gonna be my best man?
637	Chris Kyle	Is it just me? Or other guys too?
638	Biggles	You fucking egomaniac
639	Biggles	Rooftop, twelve-o'clock
640	Chris Kyle	Get me a shot, grandma.
641	Biggles	That should do it.
642	Chris Kyle	What the fuck!?! How'd he survive
643	Biggles	Rubber junk-man's got your horseshoe.
644	"D"	need a two block perimeter around the area. No one gets in or out.
645	Biggles	Clear.
646	Chris Kyle	We're headed to the roof. Secure the van
647	"D"	The Butcher is building a 7-11?
648	Marc Lee	No ammo, no jihad.

649	Biggles	How the hell'd he make that?
650	Chris Kyle	He didn't
651	Biggles	So much for leading us to the Butcher.
652	Chris Kyle	So much for him having my horseshoe.
653	Chris Kyle	She'll take it to Zales and try to find out how much your spent.
654	Biggles	She's not like that.
656	Chris Kyle	They're all like that
657	Biggles	It's giant, bro. Four karats. It had to belong to one of Saddam's bitches
658	Chris Kyle	Biggles
659	Chris Kyle	Biggles is down. Man down. (pulls Biggles close, chiseled with grief) No, buddy. No! Stay with me
660	Chris Kyle	Cover! I need cover. He's picking us off.
661	Biggles	I'm got it. I got it-- I can walk
662	Biggles	I'm sorry
663	Chris Kyle	You got nothing to be sorry for. I shouldn't have had us up there
664	Biggles	Am I gonna die?
665	Dauber	We'll rub a little dirt in it, get you a sip of water, you'll be fine.
666	Biggles	it was always gonna be me
667	Chris Kyle	Coulda been any of us. Just hang on
668	Biggles	Not you. Not the Legend. You lucky fuck
669	Chris Kyle	Don't die, Ryan. You hold on
670	"D"	Did you see where it came from?
671	Chris Kyle	He was 1000 meters out. Only one enemy sniper makes that shot.
672	Col. Jones	Will he make it?
673	Dauber	Doesn't look good, Master Chief.
674	Master chief martin	That's the first SEAL hit, sir.
675	"D"	Fuck!

676	Col. Jones	A Shi'a cab driver we source is saying there's a stronghold seven doors down.
677	Master chief martin	Marine units that covered your exfil are still engaged there.
678	Col. Jones	I can understand if you want to standdown and regroup. It's up to you.
679	Marc Lee	<i>Lextalionis...</i> (looks up) Eye for eye, tooth for tooth.
680	Chris Kyle	We're going back.
681	Marc Lee	Two clicks out. Lock and load.
682	Chris Kyle	For Biggles.
683	Marc Lee	Courtyard is clear. Moving.
684	Chris Kyle	Some stronghold. Move.
685	Marc Lee	Clear
686	Marc Lee	somebody left in a hurry.
687	Chris Kyle	You sure we got the right address
689	Dauber	Fuck
690	Marc Lee	Contact
691	Chris Kyle	Marc
692	Marc Lee's Mom	Glory is something some men chase and others find themselves stumbling upon.
693	Marc Lee's Mom	My question is when does glory fade away and become a wrongful crusade?
694	Marc Lee	When does it become an unjustified means by which one is completely consumed.
695	Taya	Marc wrote that letter two weeks ago. Did he say any of that to you?
696	Taya	Chris? I want to know what you thought of his letter
697	Chris Kyle	An AQI informant called in a tip. Biggles had just been shot. We were operating off emotion and we walked into an ambush.
698	Chris Kyle	But that's not what killed him. That letter did. That letter killed Marc.

		(looks to her) He let go and he paid the price for it.
699	Chris Kyle	If something ever happened to me-- you'd meet someone else. You'd be alright.
700	Taya	Do you want to die? Is that what it is?
701	Chris Kyle	No.
702	Taya	Then tell me why do you do it. I want to understand.
703	Chris Kyle	I do it for you. To protect you.
704	Taya	No you don't. I'm here. Your family is here. Your children have no father--
705	Chris Kyle	Without this, there's nothing.
706	Taya	Bullshit. It's not about us anymore. You don't know when to quit. It's over- (violent) You did your part! We sacrificed enough. Let somebody else go
707	Chris Kyle	I could never live with myself.
708	Taya	You find a way! You have to. I need you to be human again. I need you here. (no response, she calms) If you leave again, we might not be here when you get back.
709	Chris Kyle	I know.
710	Chris Kyle	Hey, buddy
711	Biggles	Chris? Where are you?
712	Chris Kyle	I'm right here just give me a minute-- (hobbles around the bed) Just blind as a bat, huh?
713	Biggles	Yeah... It fucking blows. They're gonna fix my face though
714	Chris Kyle	That's good. Your face always needed a little fixing.
715	Chris Kyle	I heard you proposed? Did you tell Kelly the diamond was from Zales?

716	Biggles	Naw, I bought a new one. A small one. Her dad helped me out.
717	Chris Kyle	Nice.
718	Biggles	She wouldn't leave me, bro. I told her to go but she wouldn't leave. (MORE)
719	Biggles	She's getting a raw fucking deal.
720	Chris Kyle	No she's not. How can you say that? She's getting you. (eyes welling up) All four inches.
721	Biggles	I'm glad this happened to me and not you. No way you could've handled it.
722	Chris Kyle	You're probably right.
723	Biggles	They say you're the deadliest sniper in U.S. Military history.
724	Chris Kyle	Is that what they say?
725	Chris Kyle	The bad guys fled up into to Sadr City.
726	Biggles	You're not going back?
727	Chris Kyle	We're gonna wall 'em in and hunt 'em down.
728	Biggles	You don't have to do this.
729	Chris Kyle	Yes I do. You're my brother and they're going to pay for what they did to you.
730	Biggles	Hooyah, Legend. Hooyah
731	Marine LT	The Legend, right? I heard you killed 101 men your last tour. The hajis call you The Devil of Ramadi.
732	Marine LT	So how many kills you got now?
733	Chris Kyle	You have to ask the Navy. I lost count.
734	"D"	We been shot off position three nights in a row. Fallujah was bad, Ramadi was worse but this shit is fuckin biblical.
735	Chris Kyle	Any other Punishers here?
736	"D"	Squirrel cycled out. Dauber was coming back but his wife knocked him up. And if I

		bring home another rug my old lady'll murder my ass. Teams and shit.
737	Chris Kyle	Teams and shit.
738	"D"	That Biggles news hit hard.
739	Chris Kyle	I know. I visited him before I left. That fucker can't see shit.
740	"D"	Bro... Biggles is gone. He was in surgery yesterday and he died on the table.
741	Taya	This is Taya, I can't get to the phone so please leave a message.
742	Chris Kyle	It's me. I'm just calling to hear your voice. I'm missing you guys. I been thinking about some things you said.
743	Chris Kyle	Tell the kids I love them.
744	Chris Kyle	I love you too.
745	Chris Kyle	Don't do it
746	Chris Kyle	please God
747	Master chief martin	Brass believe this T-wall will end the war by trapping remaining AQI inside. But we got a sniper picking off contractors from deep behind the wall.
748	Chris Kyle	How deep?
749	Master chief martin	Roughly 1000 meters.
750	Chris Kyle	Is it Mustafa?
751	Ranger-One	Moo-who?
752	"D"	The sniper who shot our boy Biggles.
753	Master chief martin	He can be whoever you need him to be, we just need him dead.
754	Master chief martin	We'll shuttle you six blocks north into enemy territory which will put you right up under his nose when he takes his shot.
756	Delta sniper	In the middle of a fucking sandstorm?
757	Master chief martin	Bring your goggles, Bambi. We need to shut this shooter down.

758	Chris Kyle	What was that
759	Marine Gate Guard	This is east gate. We've got an unknown vehicle coming up fast.
760	Marine Gate Guard	Get out of the car! Now
761	Gate guard	Step away from the car!
762	Gate guard #2	move for the trunk you will be shot.
763	Gate guard	Drop it! Right there! Drop him now
764	Tribal Leader	Tell the devil we found his Butcher. We will protect ourselves now.
765	Ranger one	The streets are crawling. Hold your fire
766	"D"	Enter the fuckin sandman.
767	Chris Kyle	No (keys mike) It came from behind us. We went the wrong way. He's south of the wall.
768	Ranger one	Doesn't matter. Hold your fire. We got uglies right below us
769	Chris Kyle	I got something. 1900 yards out.
770	Ranger one	You can't even see that far out. Hold your fire. You'll expose us all.
771	"D"	He's right, Legend. No bueno.
772	Chris Kyle	Correction. 2100 yards out.
773	"D"	That's a mile. Impossible shot.
774	Chris Kyle	It's him.
775	Chris Kyle	This is Charlie 7 Bravo. We have eyes on the target. Initiate QRF. Over.
776	"D"	Can you confirm it's him.
777	Chris Kyle	He has eyes on our guys.
778	Ranger one	Quick Reaction Force is 20 minutes out. You will stand the fuck down
779	"D"	It's your call, Chris
780	"D"	If you got it, take it.
781	Ranger one	Negative, negative
782	Chris Kyle	Aim small. Aim small.

783	Chris Kyle	For Biggles
784	Chris Kyle	Tango down.
785	Ranger one	You just fucked us, Legend (screams into mike) We need Stryker and QRF units, ASAP.
786	Chris Kyle	He was on our boys and I took him out.
787	Ranger one	We are fucked like a football bat
788	“D”	Mission accomplished. Biggles be proud.
789	Ranger one	There are two ways onto the roof. We cover both stairways and conserve ammo.
790	“D”	If you FNGs shit your pants, don’t stop shooting. Scoop and shoot. Scoop and
791	Chris Kyle	Conserve
792	Ranger one	Negative, negative, danger-close, they’re all over us
793	“D”	Drop motherfucker! Drop
794	“D”	3 o’clock. Loading. Last mag.
795	Ranger one	QRF is stuck three blocks out.
796	Marine gunner	I’m out of ammo
797	Ranger one	I don’t wanna get dragged in the street
798	“D”	Call it in. Light us up.
799	Chris Kyle	Do it. Call in our coordinates
800	Ranger one	This is Rio Two Bravo, requesting ordinance drop. GRID 04837959. (gunfire) I know my fucking position! They’re right on top of us. Drop it!
801	Marine sniper	White-side!
802	Master chief martin	Tell the pilot to turn it loose.
803	Pilot	3-4, copy that. 30 seconds out
804	“D”	You’re up
805	Chris Kyle	you got four rounds
806	Taya	Hello?
807	Taya	Hello?

808	Chris Kyle	Hey baby
809	Taya	Chris-- What's the noise?
810	Taya	I can't hear you
811	Chris Kyle	I'm ready to come home. I'm ready
812	Taya	What's happening
813	Chris Kyle	I'm coming home. Can you hear me?
814	Taya	Chris
815	Chris Kyle	Go, go, let's move
816	Chris Kyle	Stryker-3, what's your location
817	Chris Kyle	Hold there! We are 30 seconds out-- (pointing ahead) Go. Straight ahead. Go
818	Gunner	BDUs That's them! Drop the ramp
819	"D"	Where's Chris? He was just
820	"D"	stop the rig, man! Stop
821	Driver	I don't see him
822	Chris Kyle	hello?
823	Taya	Where are you? I got a weird message that you were on a plane?
824	Chris Kyle	Yeah, I got out early.
825	Taya	So are you in Germany, or
826	Chris Kyle	I'm here, I'm stateside
827	Taya	You're home? What are you doing?
828	Chris Kyle	I guess I just needed a minute.
829	Taya	Chris, the kids are dying to see you. It's been nine months.
830	Chris Kyle	Yeah, I know... Me too. I'm coming.
831	Taya	Are you alright?
832	Chris Kyle	Yeah. I'm good
833	Taya	Then come home. We miss you.
834	Taya	Chris...?
835	Taya	his game is Saturdays. He's the tallest kid on the team. The doctor said he could be six-four. I can't wait for you to see him

		play. Maybe you could even coach?
836	Taya	McKenna's about to lose that tooth and I'm worried she's going to swallow it. She said she'd let you pull it. But only you.
837	Taya	I wish you'd talk to me, Chris.
838	Taya	I just feel this dark space between us and I don't know how to reach you.
839	Boy's mom	Get him off! Get away
840	Taya	No! He's a puppy. He doesn't know!
841	Doctor	Maybe you saw things, or did some things over there that you wish you hadn't
842	Chris Kyle	That's not me.
843	Doctor	What's not you?
844	Chris Kyle	I was just protecting my guys. They were trying to kill our soldiers and-- I'm willing to stand before my creator and answer for every shot I took. (struggles) The thing that haunts me are all the guys I couldn't save.
845	Doctor	You want to save more guys, walk down any hall in this hospital. We got plenty soldiers that need saving. (pulls prescription pad) I'm going to recommend Zolof and
846	Chris Kyle	How's it feel?
847	Wynn	Feels like The Legend is trying to fuck up my shot. Stay still, man.
848	Wynn	Bulls-eye, boy! Damn, if that don't feel like I got my balls back.
849	Wynn	Why you spend all this time with us? I know you got a family.
850	Chris Kyle	I heard you had a nice boot collection before the war and
851	Wynn	Seriously man. Why do you do it

852	Chris Kyle	We gotta take care of our own.
853	Chris Kyle	Get 'em up, lil' lady. Hands in the air.
854	Taya	Can I tell you something.
855	Chris Kyle	Tell it to the judge.
856	Taya	I'm proud of you and I don't say it enough. I feel blessed. You're an incredible father and I feel lucky to have my husband back.
857	Chris Kyle	We could lock the doors. They can't get out of the yard.
858	Taya	I know how hard you fought to get here.
859	Chris Kyle	You're worth fighting for.
860	Taya	Did you pleat those jeans?
861	Chris Kyle	Yes, ma'am. Right up the middle.
862	Taya	Well, you're just a regular old cowboy again, aren't you?
863	Chris Kyle	I meant what I said about locking the doors.
864	Taya	Aren't you and Chad going to the range?
865	Chris Kyle	Not for four minutes.
866	Taya	Is that all it takes.
867	Chris Kyle	It'll take half that. Then I got two minutes leftover just to look at you
868	Taya	Who are you taking out?
869	Chris Kyle	This Marine. His mom does parking at school and she asked for my help.
870	Taya	Well don't be late for dinner.
871	Colton	Dad, you want to play Skylander? Please
872	Chris Kyle	I gotta go do something but when I get back, okay? But you have to let me win
873	Colton	No way.
874	Mckenna	Poke the bear
875	Mckenna	No. You're supposed to roar. Like <i>Grrr</i>
876	Chris Kyle	I should get going

877	Chris Kyle	Look after our women, Bubba. (turns to Taya) Love you, babe.
878	Taya	Love you too.

Original Script of *American Sniper* Movie

"AMERICAN SNIPER"

Written
By
Jason Hall

Based on the book by
Chris Kyle
with Scott McEwen
and Jim DeFelice

All gave some. Some gave all.

1

OVER BLACK

1

The groan of tank treads drowns out THE CALL TO PRAYER as an entire MARINE COMPANY advances over the top of us.

2

EXT. STREET, FALLUJAH, IRAQ - DAY

2

The sun melts over squat residences on a narrow street. MARINE COMPANY creeps toward us like a cautious Goliath. FOOT SOLDIERS walk alongside Humvees and tanks.

COMMANDING OFFICER (OS)
(radio chatter)
Charlie Bravo-3, we got eyes on you from
the east. Clear to proceed, over.

3

EXT. ROOFTOP, "OVERWATCH" - SAME

3

Sun glints off a slab of corrugated steel. Beneath it--

CHRIS KYLE lays prone, dick in the dirt, eye to the glass of a .300 Win-Mag sniper rifle. He's Texas stock with a boyish grin, blondish goatee and vital blue eyes. Both those eyes are open as he tracks the scene below, sweating his ass off in the shade of steel.

CHRIS KYLE
Fucking hot box.

GOAT (24, Arkansas Marine) lies beside him, woodsy and outspoken, watching dirt-devils swirl in the street.

GOAT
Dirt over here tastes like dog shit.

CHRIS KYLE
I guess you'd know.

Goat balks and fixes his M4 on the rooftop door.

CHRIS SCOPE POV

TRACK ACROSS bombed-out buildings, twisted metal and golden-domed mosques. Ragged curtains flutter out a window. Cat-tails on the river sway the same direction. We see him studying windage; we see what he's thinking--

SFX: A LOW FREQUENCY BUZZ escalates over picture as his concentration deepens. Cross-hairs land on--

A MAN ON CELL PHONE watches the convoy from a rooftop.

CHRIS KYLE

(keys mike)

I got a military-aged male, on a cell phone, watching the convoy. Over.

COMMANDING OFFICER (OS)

If you think he's reporting troop movement you have a green-light. Your call. Over.

GOAT (OC)

He could be calling his old lady.

MAN ON CELL studies the convoy, his hair tossed by wind. CROSS-HAIR push left of target, compensating for windage.

SFX: Chris takes a deep inhale, holds it, then expels.

His finger is taking up trigger-slack when the man dips his shoulder slightly. Chris holds off as--

MAN ON CELL hangs up and steps away.

CHRIS KYLE

(keys mike)

He stepped off.

Chris sucks air. *Close*. The ambient world floods back in. Barked orders, diesel engines and--

A WOMAN AND KID exit the same structure. They're headed up the sidewalk but cut sharply into the street.

CHRIS KYLE

(keys mike)

Hold up. I got a woman and a kid, 200 yards out, moving toward the convoy.

(ECU)-- The woman cradles something beneath her robes.

CHRIS KYLE

Her arms aren't swinging. She's carrying something.

CROSS-HAIRS ON WOMAN as she pulls a cylindrical object from her robes. His vision obscured but--

CHRIS KYLE

She just pulled a grenade. An RKG Russian grenade. I think she gave it to the kid.

COMMANDING OFFICER (OS)

--you say a woman and kid?

SFX: his heart-beat, *THUMP-THUMP THUMP-THUMP THUMP-THUMP*.

CHRIS KYLE

You got eyes on this? Can you confirm?

COMMANDING OFFICER (OS)

Negative. You know the ROEs. Your call.

GOAT (OC)

They fry you if you're wrong. Send your ass to Leavenworth.

THE KID moves toward the convoy with the grenade.

CHRIS KYLE (OC)

Fuck--

MOTHER motions the Kid to hurry along (**ECU**)-- her robes flutter, trash blows in the street, the dust off her son's footsteps; all blowing the same direction.

THE KID sprints toward the Marines.

IN THE STREET

YOUNG MARINES. Wading into war. Boots scuffing dirt.

CLOSE ON CHRIS

His exhale hisses from tobacco-stained teeth. *Breathe it down*. He struggles to get calm, fighting for control.

SFX: *THUMP-THUMP THUMP-THUMP THUMP--*

CROSS-HAIRS left of the running target, leading him, compensating for a dozen different considerations as--

He pauses upon exhale. The world goes quiet. Landscape pulses with color and focus. He stokes the trigger and--

THE BULLET

Leaps from the barrel. Cracks like a whip. The .300 round hurls forward, glinting as it enters the flesh of--

A WHITE-TAIL BUCK

It staggers, draws and topples to the ground. We are--

EXT. HILLS, WEST TEXAS - PRE-DAWN

A field shrouded in fog. CHRIS KYLE(8) jumps from a deer blind, innocent and excited, running toward the buck.

MAN'S VOICE

Get back here.

Chris stops, turns back. WAYNE KYLE, his father, is sturdy and earnest with mutton chops and Texas calm.

WAYNE

Don't ever leave your gun in the dirt.

CHRIS

Yes, sir.

WAYNE

Helluva shot, son. You got a gift. You're gonna make a fine hunter someday.

Chris nods, clear-eyed, as if hearing the whisper of destiny. He grabs the .30-06, running again, bounding to--

THE BUCK

Glassy brown eyes look up at Chris. It's still alive.

WAYNE

Everything dies to give life.

CHRIS

Can it see me?

WAYNE

It's a deer, son.

Chris processes his first kill, watching as-- **(ECU)** a flea crawls around the animal's inner-ear.

WAYNE KYLE

(hands him hunting knife)

You shot it, you deal with it.

Chris straddles the deer. It tries to gouge him. He looks frightened but drags the blade across its neck.

5 OMITTED 5

6 **INT. CHURCH** 6

A Protestant church. CHRIS is dressed in Sunday best, shuffling pages of a LITTLE BLUE BIBLE to create breeze.

PASTOR

We don't see with his eyes so we don't know the glory of his plan. Our lives unfold before us like puzzling reflections in a mirror. But on the day we rise, we will see with clarity and understand the mystery of his ways--

JEFF(6), his reedy little brother, watches Chris slip the Bible in his pocket. Jeff laughs and gets smacked by--

DEBBIE, their mother. She wears big oval glasses and runs a wayward-boys home with that same steady hand.

7 OMITTED 7

8 **INT. CHRIS' BEDROOM** 8

Dust motes drift across a dresser, settling on a Pop-Warner football, that BLUE BIBLE, and METALLIC TOY SOLDIERS guarding the bullet casing from his first buck.

WAYNE KYLE (VO)

There are three types of people in this world. Sheep, wolves and sheepdogs.

PUSH THROUGH the modest ranch house into--

9 **INT. DINING ROOM** 9

WAYNE lectures his boys over venison.

WAYNE KYLE

Some people prefer to believe that evil doesn't exist in the world, and if it ever darkened their doorstep they wouldn't know how to protect themselves... those are the sheep.

Jeff bites back tears. Chris looks troubled.

10 **EXT. SCHOOLYARD** 10

FROM THE BACK, we watch a BIG BULLY pummel a KID ON THE GROUND. His meaty fists coming down repeatedly as--

WAYNE KYLE (VO)

Then you got predators who use violence to prey on the weak. They're the wolves.

KID ON THE GROUND is JEFF, his nose bloody. PUSH TOWARD the fight-- **(ECU)** blood flecks fly from the Bully's fist.

WAYNE KYLE (VO)

Then there are those blessed with the gift of aggression and an overpowering need to protect the flock.

A FIST CONNECTS with BIG BULLY's temple. He goes down. Chris stands over the bully, beating the tar out of him.

WAYNE KYLE (VO)

These men are the rare breed that live to confront the wolf--

11 **EXT. FIELD**

11

CHRIS stands with his arms extended. Wind blows dirt off his palms and it plumes out across the land.

WAYNE KYLE (VO)

They are the sheepdog.

12 **INT. DINING ROOM**

12

WAYNE removes his belt and lays it on the table. CHRIS looks at it, worried.

WAYNE KYLE

Now we're not raising any sheep in this family and I will whoop your ass if you turn into a wolf--

DEBBY

Wayne--

WAYNE

But we take care of our own. And if someone picks a fight with you or bullies your brother, you have my permission to finish it.

CHRIS

The guy was picking on Jeff.

WAYNE KYLE

That true?

JEFF

(eye swollen)

Yes sir... Yes, he was...

WAYNE KYLE
(turns to Chris)
And did you finish it?

Chris shows the swollen knuckles of his hand, and nods.

WAYNE
Then you know who you are...

13

EXT. BARN

13

A GROWN MAN(CHRIS) exits the barn into the light of day. Behind him, horns of dozens of bucks cover the wall.

WAYNE (VO)
You know your purpose.

The barn door closes leaving us in brindled darkness.

"AMERICAN SNIPER"

14

EXT. RODEO ARENA

14

A hand grips the tie on a bronc. CHRIS sits bareback atop the horse, its nostrils steaming, eyes shock wide. **(ECU)**-- a hair-line crack along its right front hoof.

BUZZER SOUNDS. GATE OPENS. The bronco leaps out. Empty stands blur past. The Bronc and Chris united in a futile struggle. He leans right, the bronc circles right, staying off that bad hoof. Chris makes the buzzer but--

He gets tossed on dismount. The bronco stomps his hand. He scrambles out of the ring as RODEO CLOWNS distract it.

FIND JEFF(19) ringside, with tight lips and severe eyes. He looks over the empty arena, laughing.

15

INT. FORD TRUCK

15

Headlights rattle over a dirt road. JEFF drives. CHRIS rides, BAG OF ICE on hand, BELT BUCKLE prize on the dash. He stares into the field where A WILD HORSE, races alongside them, a spectral image in the darkness.

JEFF
Wasn't nobody there and you come away
with a belt buckle too damn big to wear.
What you supposed to do with it?

CHRIS
(grabs belt buckle)
You're supposed to get laid with it. I'm gonna wear it in and see if it puts Sarah in the mood.

JEFF
A strong wind'd put Sarah in the mood.

CHRIS
Is that what they say?

JEFF
You know what they called her in high school--

CHRIS
Don't say it.

JEFF
Sarah suck-a--

Chris swings his bag of ice, smacks Jeff in the face.

JEFF
Shit man--

He swerves off the road. The truck almost coming apart before he ramps back up, coming to a dusty halt outside--

16 **EXT. BUNKHOUSE** 16

Spanish moss hangs over a shackle-board residence. Chris tumbles out the truck, clips on the belt buckle and--

17 **INT. BUNKHOUSE** 17

CHRIS swaggers into the narrow bunkhouse. A sheet hangs in back, separating sleeping area from living area.

CHRIS
Who wants to hump a rodeo star?

Movement back there. A MAN ASS suddenly protrudes from the curtain as a BURLY COWBOY-TYPE climbs into jeans.

CHRIS
What the fuck--

SARAH steps out, his high school sweetheart all grown up.

SARAH

You said you wasn't coming home until tomorrow.

CHRIS

(wounded)

Why would you do this?

Cowboy leaves his shirt open flaunting a big hairy chest.

SARAH

Just let him out. He didn't know...

CHRIS

(shamed, steps aside)

You didn't know?

Cowboy doesn't answer. Chris SLAMS HIS HEAD into the refrigerator and rams him out the front door.

SARAH

What the fuck is wrong with you! What'd you expect? You drag me out here then run off with your damn brother every weekend!

CHRIS

Get out.

She jumps at the chance-- ripping clothes out of closets.

SARAH

You think you're a cowboy cause you rodeo? You're no cowboy. You're just a lousy ranch-hand and a shitty fuckin lay!

The door slams behind her. Chris stares at the dent in the fridge, wounded. He opens it and pulls out a beer.

18

LATER

18

TV plays across Chris' drunken face. He lays on the sofa, a beer on his chest. JEFF is sprawled in a chair.

JEFF

Some people ain't worth fighting for.

CHRIS

But she was right...

JEFF

(closing his eyes)

A job is a job. At least we're outside.

Chris is bleary, lost and drifting to sleep. The images on the TV don't immediately register but--

NEWS FOOTAGE of the WORLD TRADE CENTER BOMBING (1993) plays on TV. An explosion has demolished the garage.

NEWS ANCHOR (OS)

--group of radical militants called Al-Qaeda are taking credit for a bombing that left six dead and hundreds injured--

American flags at half mast. His chest rises and falls--

CHRIS

Jeff, wake up. Look at this--

The faces of INNOCENT VICTIMS play across the screen. Chris' injured hand slowly curls into a fist.

CHRIS

Look what they did...

19

INT. NAVY RECRUITING OFFICE

19

Posters of destroyers on walls. The NAVY RECRUITER is lean and shrewd.

CHRIS

I saw what they did, on our soil, and--

NAVY RECRUITER

And you're from Texas and you're a patriot so it pissed you off.

CHRIS

Yes, sir. But I can't see myself on a ship. I'd wanna be in the fight--

NAVY RECRUITER

You wanna fight? Meet the warrior elite.

He slides him a brochure-- "NAVY SEALS" emerge from the water, armed and bound for glory.

CHRIS KYLE

SEALS?

NAVY RECRUITER

Sea, Air and Land.

CHRIS

I ain't much of a swimmer--

NAVY RECRUITER
 (taking brochure back)
 This isn't for the faint of heart. Most
 men wash-out. They quit--

CHRIS
 (cutting him off)
 I'm not *most men*, sir. I don't quit.

20 OMITTED 20

21 OMITTED 21

22 **EXT. NAVAL SPECIAL WARFARE CENTER / "THE GRINDER" - DAY** 22

CHRIS and 50 OTHER CANDIDATES lay on their backs doing
 flutter-kicks on a patch of blacktop surrounded by beige
 buildings. INSTRUCTORS wield hoses.

INSTRUCTOR ROLLE
 (sprays Chris in the face)
 You a quitter, boy?

CHRIS KYLE
 No, sir!

INSTRUCTOR ROLLE
 Bullshit, you are fleet-meat. Don't turn
 away. Look up and take it. You're old as
 fuck. Did you join the Navy cause you had
 such a good time on Noah's Arc? How old
 are you?

CHRIS
 30, sir.

INSTRUCTOR ROLLE
 30! You fart dust and could've fathered
 half these boys. You think cause you had
 a pop-gun back in Texas you're cut out to
 be a SEAL?

CHRIS
 No, sir.

INSTRUCTOR ROLLE
 No, you're not cut out to be one?

Chris is twisted in agony and clearly dislikes the water.

INSTRUCTOR ROLLE

What kind of asshole joins the Navy but hates the water.

CHRIS

I love water, hooyah.

INSTRUCTOR ROLLE

My ass you do.

A CANDIDATE chokes a giggle. Rolle wheels around on--

RYAN JOB(24), a goofy, overweight Oregon kid who looks like he should be taking orders at a drive-thru window.

INSTRUCTOR ROLLE

Is that you giggling you fat fuck? Look at you. You're so fat they had to baptize you at Sea World. Your mamma fat too?

RYAN

No sir, she's not.

INSTRUCTOR ROLLE

Don't lie to me! I bet we could use her panties as a parachute. What the fuck are you doing here fatboy? Do your feet get wet when you shower? When's the last time you saw your pecker? You're not a Seal, you're a fuckin Walrus. A big giggling Walrus. "Biggles" that's your new name--

"**BIGGLES**" is choking, coughing, struggling. ROLLE points to A BRASS BELL mounted on the back of a truck.

INSTRUCTOR ROLLE

--and that's your ticket home. Just drag your jelly-roll ass up and ring it and you'll be headed home to momma Shamu.

BIGGLES is beaten, legs giving out, ready to quit when--

CHRIS (OC)

(draws Rolle off Biggles)

Two hundred.

INSTRUCTOR ROLLE

(whirls around, hosing)

Did I ask you to count?

CHRIS

No, sir.

INSTRUCTOR ROLLE

Was that your ass talking then?

THE BELL RINGS. Chris jerks up, worried it was Biggles but-- an ATHLETIC CANDIDATE staggers off.

INSTRUCTOR ROLLE

That's a quitter. If he quits here, he'll quit in battle. When shit gets hairy he can't step up. You get shot, he can't pull you out. We're gonna weed out the quitters and see if we can find a warrior or two.

Chris and Biggles share a look, a vow, as--

INSTRUCTOR ROLLE

Wave goodbye to the sun, boys...

23 OMITTED 23

24 **EXT. BEACH - "SNAKE PIT" - NIGHT** 24

A bonfire crackles atop a sand dune. CANDIDATES crouch in a pit they dug, hugging oars, shivering with hypothermia. CHRIS stands over the ditch, trying to make INSTRUCTORS laugh to earn a place by the fire beside BIGGLES.

CHRIS

--and when I told her the condom broke she started crying and begging me to do something. And I'm a virgin, I don't know what to do, but I'd heard if you pour Coke up there you won't get pregnant--
(guys start laughing)

So we went to 7-11, got a liter of Coke and drove back into the woods. She took her panties off and did a handstand against a tree but when I start pouring, she starts screaming, "it stings, it stings" but when I'd stop, she'd scream "no don't stop" and it's fizzing out and--

INSTRUCTORS in stitches. Fire flickering off Chris' face.

25 **EXT. "MUD FLATS" - DAY** 25

Fog shrouds CANDIDATES COVERED IN MUD, seated belly-to-back, chattering and quaking, hypothermic.

"INSTRUCTOR TONY" (34), a salty cholo, walks their line.

INSTRUCTOR "TONY"

You really from Connecticut, Dauber? I never met a hick from Hartford.

"**DAUBER**" is 6'4" and 240 with a flop of yellow hair like the character from *Coach*. A sleepy Connecticut cowboy.

DAUBER

Country is countrywide, sir.

INSTRUCTOR "TONY"

I don't think he likes black dudes, "D".

"**D**" is African American, from Indiana, stoic and stacked. He has a rhythmic grumble and a meat-eater's glare.

"D"

That's alright, sir. I'm not black.

INSTRUCTOR "TONY"

No?

"D"

No, I'm *new black*. We run slow, jump low, swim good and shop at Gap. We make white folk proud then hose their ladies.

"**BIGGLES**" still giggles, but he's looking fit as they chip away everything that isn't a Navy Seal.

INSTRUCTOR "TONY"

You hungry Biggles? I'd bet you'd eat the ass out of a low-flying duck.

BIGGLES

Hooyah. I'd toss that critter shitter on a baguette and get my eat on.

"**SQUIRREL**" is a San Clemente surfer kid, just tall enough to ride roller-coaster, with a jutty jaw.

INSTRUCTOR "TONY"

(screams in his face)

Squirrel! Where'd you hide your nuts?

SQUIRREL

Nuts crawled up inside. The little shits are gone for good.

"**CHRIS**" sits up front, covered in mud. His eyes burn steely blue, full of resolve. He's found himself here.

INSTRUCTOR "TONY"

How about you old man? How you feeling?

CHRIS KYLE

Dangerous, sir. Feeling dangerous.

The boys send up a spirited "HOOPYAH" and-- TONY looks them over with some small measure of approval.

26 **EXT. BEACH - SUNSET** 26

The INSTRUCTOR CADRE watches 32 CANDIDATES SWARM each other, howling and dog-piling at the end of hell-week.

27 OMITTED 27

28 OMITTED 28

29 **INT. MULONEY'S BAR - NIGHT** 29

A crowd watches the boys toss darts at a bulls-eye drawn on DAUBER'S naked back. At the bar, BIGGLES and CHRIS--

CHRIS

I'm gonna try and get into sniper school.

BIGGLES

Can you shoot?

CHRIS

I can hunt. And what's cooler than being a sniper?

BIGGLES

Blowing shit up. Blowing shit up is way cooler.

A brunette steps to the bar. A sharp object with heavy eye-shadow and tight leather pants. This girl owns her sexuality but she's often been used for it.

This is "**TAYA**". She is trying to ignore the advances of A SHORT NAVY GUY but he's relentless. Chris watches as (**ECU**)-- Taya's fingertips whiten, gripping her glass.

Chris edges closer, she looks up, defensive-- but he just stands there, letting his protective presence be felt.

DAPPER NAVY GUY (OC)

Come on, just let me buy you a drink.

TAYA

(end of her rope)

Will a drink make you 6 inches taller and charming? Will it make you not married?

DAPPER NAVY GUY

I'm not--

TAYA

I watched you take your ring off. Don't be a scumbag. Go home.

Navy Guy retreats. Taya sips her scotch, doesn't look up.

CHRIS

It could be the leather pants.

TAYA

Yeah? What kind of pants does a girl have to wear to be left alone?

CHRIS

Corduroy.

She takes him in. Loose sweatshirt, no hair gel.

TAYA

Is that how it is with you guys-- suddenly single after three beers?

CHRIS

Only thing that happens to me after three beers is a fourth.

TAYA

That's great. A real red-neck.

CHRIS

I'm no redneck, I'm a Texan.

TAYA

What's the difference?

CHRIS

We ride horses, they ride their cousins.

TAYA

(almost laughs)

What do you do for work? You look like military.

CHRIS

I polish dolphins. They have to be polished in captivity or their skin disintegrates.

TAYA

Do I look stupid to you?

CHRIS

To be honest, you look a little sad.

She's taken aback by his observation.

CHRIS

So am I tall enough to buy you a drink?

TAYA

Not until you tell me what you do.

CHRIS

How about this: one shot, one answer.

Chris passes her a shot. She throws it back, fierce.

TAYA

You're obviously military. What branch?

CHRIS

I'm just finishing BUD/S.

TAYA

Are you kidding me? You're a SEAL?

CHRIS

That was two questions...

TAYA

(two angry shots)

I know all about you guys. My sister was engaged to a SEAL.

CHRIS

What's that mean you *know all about us*?

TAYA

You're a bunch of arrogant, self-centered pricks who think you can lie and do whatever the fuck you want.

(pushes him a shot)

I'd never date a SEAL.

CHRIS

(confused)

How can you say we're self-centered? I'd lay down my life for my country.

TAYA

Why?

CHRIS

Cause it's the greatest country on earth and I believe it's worth protecting.

(climbs off stool)

I'm sorry this guy hurt your sister but that's not me. Nice talking to you.

TAYA

Where are you going?

CHRIS

You said you'd never date a SEAL, so I'm going home.

TAYA

I said I'd never marry one.

It's a lie and they both know it.

CHRIS

Well in that case... what's your name?

TAYA

Taya.

CHRIS

Nice to meet you, Taya. I'm Chris Kyle.

TAYA

(liquor softening her)

Pretty egotistical of you to think you can protect us all, isn't it Chris?

CHRIS

Our instructors say our biggest enemies are ego, liquor, and women.

TAYA

Sounds like you're under attack.

She levels a look and downs another shot--

30 **EXT. MULRONEY'S BAR, PARKING LOT - LATER** 30

Mist rolls in. Chris holds Taya's hair as she pukes. She takes a deep breath, wipes her mouth--

TAYA

--I'm not going home with you so don't even think about it.

She smiles, then turns to puke again--

31 **EXT. RANGE - "SNIPER SCHOOL" - CAMP BILLY MACHEN - DAY** 31

An arid range with human-shaped targets. PETTY OFFICER TOSH (Irish/Japanese, nasty) walks past prone students.

PO TOSH

Feel breath filling every cell of your body. This is our ritual. We master our breath, we master our mind---

FIND CHRIS on .300 Win-Mag. Both eyes open. Dip packed. Deep breaths. His finger taking up the trigger-slack.

PO TOSH

--pulling the trigger will become an unconscious effort. You will be aware of it but not directing it. And as you exhale, find your natural respiratory pause and the space between heart-beats.

Chris exhales, pauses, strokes-- BAM!

32 **INT. DOCTOR'S OFFICE** 32

A ZOLOFT BROCHURE shows smiling faces. TAYA wears a suit-skirt and tries to mimic the esprit of the brochure. She leaves a box of samples with the RECEPTIONIST but her smile fades as she pulls her trolley to the door--

33 **INT. TAYA'S CONDO - DAY** 33

Blades of light leak through closed blinds. Taya hides under blankets on the sofa. PHONE RINGS, goes to message:

CHRIS (OS)

It's me again. The guy whose shoes you puked on? I was thinking maybe you didn't get my last message. Or the one before that. So, I figured--

She snatches up the phone--

TAYA
You figured what?

--looking for a reason not to be alone.

34

EXT. RANGE - CAMP BILLY MACHEN - DAY

34

ON CHRIS, both eyes open looking downrange.

PO TOSH (OC)
Aim small, miss small. If you aim for his
shirt button, you might miss by two
inches. If you aim for his shirt, you
miss by two feet.

(over Chris, raises binocs)
You better close those groupings, Kyle.

Chris chases his breath, trying to focus, but--

35

EXT. OCEANSIDE PIER - DUSK

35

PAN ACROSS a "target shoot" game to a bench overlooking
surf. CHRIS and TAYA sit with a GIANT TEDDY BEAR.

TAYA
Did you always want to be a soldier?

CHRIS
I wanted to be a cowboy-- but I did that
and I felt like I was meant for more.

TAYA
So you started rescuing girls from bars?

CHRIS
I rescued that bar from you.

She smiles at his sweetness.

CHRIS
Do you like country music?

TAYA
Only when I'm depressed.

CHRIS
You want kids?

TAYA

Someday. My mom says I have a nose for picking the wrong men.

CHRIS

That's a shitty thing to tell a girl.

TAYA

I've proven her right.

CHRIS

But those wrong picks put you here. They made you who you are. And I like who you are.

The Ferris wheel casts its glow on them.

TAYA

What happens when there's a real person on the other end of that gun?

CHRIS

(uncertain)

I don't know... I just pray I can do my job if that day comes.

It weighs on him. And she feels safe.

BACK TO:

35A

EXT. RANGE - CAMP BILLY MACHEN

35A

PO TOSH (on spotting scope) stands over CHRIS. Mirage boils off the horizon at 35 degree angle, pushed by wind. BAM! Chris' shot hits the outer edge of target.

PO TOSH

Mirage is boiling at 35 degree angle.

CHRIS

Check. I'm dialed for windage.

PO TOSH

Hold right-four, up-two.

BAM! He misses. It spits dirt. Not even close.

PO TOSH

Are we looking at the same target?

36

INT. TAYA'S CONDO - NIGHT

36

CHRIS sits on the couch, anxious, until TAYA appears in the hall in lingerie. She slinks closer, straddling him, determined to blow his mind but--

CHRIS

You're trembling...

TAYA

I know. I don't...

She finds his eyes. Finds her breath.

CHRIS

We don't have to do this...

TAYA

I want to. I do...

He gently lifts her up and lays her across the couch.

ANOTHER ANGLE

Soft light on pale bodies. Taya writhes with impatient longing but Chris' steady hand forces her into the present. She's swept up, eyes filling with tears as he eases into her-- she gasps and arcs and draws him deeper.

36A

EXT. RANGE - CAMP BILLY MACHEN

36A

PO TOSH stands over CHRIS, fed up now.

PO TOSH

You need to shut your off-eye.

CHRIS

If I close my off-eye I can't see what's out there.

PO TOSH (OC)

There is nothing out there but a target.

CHRIS

Negative. There's something--

CHRIS POV (BOTH EYES VIEW)

The circular scope floats over the target. Left of scope, a SWATCH OF GRASS doesn't sway like the rest.

PO TOSH

Give me 50 push-ups. Clear and safe. Push
'em out.

The scope drifts left of target-- BAM! A RATTLESNAKE is
flung through the air, blown to shit, 500 yards out.

CHRIS

There it is.

He sets the rifle aside and starts cranking out push-ups.

37 OMITTED 37

38 OMITTED 38

39 **INT. BEDROOM - MORNING** 39

Ethereal white sheets. Two bodies lay like spoons. Chris
WHISPERS SOMETHING. Taya closes her eyes. A beat--

TAYA

You hardly even know me.

CHRIS

I know enough. You're a package deal,
babe.

She stares at the wall.

CHRIS

What are you afraid of?

TAYA

Nothing. Everything. I don't know. What
if it doesn't work out?

She moves to stand. He holds her put.

CHRIS

I'm going to marry you, and we're going
to start a family.

TAYA

You got it all planned out, don't you.

CHRIS

I love you. I'm done.

TAYA
 (crushed by his sincerity)
 Well... you're gonna need a ring if you
 want to talk all tough like that.

She accepts with a deep kiss and prances off with the
 sheet. He smiles and falls back onto the bed. The
 curtains dance in the morning light. Then--

TAYA (OS)
 Oh my god! No! Chris--

Chris bounds up, running into the next room. Taya stands
 in front of the television. They both watch as--

ON TV NEWS: THE SECOND PLANE hits the World Trade Center.

It steals their breath. Chris hugs her close, trying to
 shield her from it. His shock bleeds to rage.

40 OMITTED 40
 OMITTED

40A 40A

41 OMITTED 41

41 OMITTED 41

42 OMITTED 42

43 **INT. DANCE FLOOR, RENT-A-YATCH - LATER** 43

The storm closing in. CHRIS two-steps TAYA around the
 dance floor to Van Morrison's romantic "Someone Like
 You." Chris looks boyish and dapper and Taya is flush
 with beauty and promise. The moment is quietly sincere
 with the entire WEDDING PARTY watching when--

TAYA
 (her hand smudged with paint)
 What the hell is on your neck?

She pulls at his collar to reveal GREEN SPRAY-PAINT
 upside his neck.

CHRIS
 Would you believe me if I told you I was
 painted green and on an IV two hours ago?

TAYA

What do you--

Then she sees BIGGLES, DAUBER, "D" and SQUIRREL rolling with laughter at the bar, and remembers who she married.

CHRIS

(smiles)

Package deal babe.

He dances her away from them and pulls his jacket aside, flashing his boys the Trident pinned to his chest.

AT THE BAR

TONY bowls up; once their instructor, now their Chief.

"D"

What's the word, Chief?

TONY

(looks them over)

It's on boys. Just got the call.

They hoist their drinks, barking approval, "HOOYAH!"

ON DANCE FLOOR

Taya sees the nod from Biggles to Chris, *we're going*. She tenses up in his arms, her feet growing heavy.

CHRIS

They say it'll be over in 6 weeks.

TAYA

I'm so afraid.

CHRIS

Don't be afraid. It's all part of the plan.

He pulls her close, HIS EYES FIXED on someone else--

TAYA

Your heart is beating out of your chest.

CHRIS

(nods, looking past her)

I'm not the only one going to war.

JEFF KYLE stands on the rail in MARINE DRESS UNIFORM.

CAKE CUTTING - EVENING

The boat rocks on choppy water. Taya dabs cake on Chris's nose and they kiss. THE BOOM of distant fireworks is followed by AIR-RAID SIRENS as shock & awe hit Baghdad.

CUT TO BLACK.

CHYRON: "OPERATION PHANTOM FURY: 2nd BATTLE OF FALLUJAH"

MARC LEE (PRE-LAP)

Welcome to Fallujah. The new wild west of the old middle east.

44

INT. M-113 ARMORED PERSONNEL CARRIER, FALLUJAH - DAY

44

SOLDIERS sit elbow to elbow. 6 SEAL SNIPERS and A SQUAD OF MARINES to watch their backs. CHRIS tucks the little blue Bible and American flag and into his webbing then removes his wedding band, hanging it from his necklace.

MARC LEE AO2 (26) is a poster-boy Navy Seal, soulful and handsome. He glows like a halo in a river full of shit.

MARC LEE

AQI have put a price on your heads and extremists from around the globe are flooding the borders to collect on it.

The rig hits a pothole and faces clench expecting an IED.

MARC LEE

You snipers will be paired with a man to watch your back and inserted along the main road to do "overwatch" for 1st Marines going door to door. Your job is to protect those Marines at all costs.

The truck battles to a stop.

MARC LEE

The city was evacuated. Any military-aged male still here, is here to kill you. Let's bring these boys in safe and get our asses back home. Move--

The hatch falls open--

45

EXT. HOSPITAL, NORTHERN BRIDGE, FALLUJAH

45

A gunmetal sky. The staccato pop of GUNFIRE in the distance. SNIPERS and SUPPORT cross an orchard.

CHRIS walks upright. The Marine paired with Chris is a mouthy Arkansas boy, "WINSTON", skitters tree to tree.

WINSTON

Keep your head down, Tex. The Muj' got snipers too.

CHRIS

A sniper won't aim for your head.

A DOZEN MARINES are posted outside an apartment complex.

WINSTON

They got this sniper that's been hitting headshots from 500 yards out--

46

INT. APARTMENT COMPLEX

46

An open atrium eight stories tall. CHRIS and WINSTON walk past a giant pile of furniture and debris tossed down.

WINSTON (CONT'D)

--they call him "Mustafa." He was in the Olympics.

CHRIS

They got sniping in the Olympics now?

They start up the stairs.

46A

OMITTED

46A

47

INT. APARTMENT, SIXTH FLOOR

47

Chris walks from APARTMENT TO APARTMENT, some vandalized, others untouched, checking sight-lines out windows.

WINSTON

(trailing Chris)

What're we looking for?

CHRIS

You ever hunt?

WINSTON

I ain't that kind of red-neck.

He unzips and peels off into the bathroom.

WINSTON (OS)

Fuck, fuck--

WINSTON FIRES TWO ROUNDS in the bathroom. Chris pulls a Springfield .45 as--

A GOAT

Bounds out of the bathroom, runs out the apartment door and leaps OVER THE RAILING, falling six floors.

RAILING

CHRIS and WINSTON look down to the lobby, where Marines stand around the DEAD GOAT.

CHRIS

(laughing)

You just got your first kill, Goat.

"GOAT" (not Winston) will be his name from here out.

CHRIS

I'm going to the roof. You stay here and be on the lookout for farm animals.

48

EXT. ROOFTOP/ SNIPER NEST - DAY

48

Under a corrugated piece of steel, a ritual unfolds--

Chris packs a dip. He lays out his Bible and flag. Loads bullets in a wrist-sheath. Starts to marshal his breath.

Time slows as he lowers his eye to the glass.

(NOTE: we are back to the beginning of the film.)

CHRIS SCOPE POV

TRACK ACROSS bombed-out buildings, twisted metal and golden-domed mosques. Ragged curtains flutter out a window. Cat-tails on the river sway the same direction.

SFX: A LOW FREQUENCY BUZZ escalates over picture as his concentration deepens. Cross-hairs land on--

A MAN ON CELL PHONE watches the convoy from a rooftop.

CHRIS KYLE

(keys mike)

I got a military-aged male, on a cell phone, watching the convoy. Over.

COMMANDING OFFICER (OS)

If he's reporting troop movement you have a green-light. Your call. Over.

MAN ON CELL studies the convoy, his hair tossed by wind.
CROSS-HAIR push left of target, compensating for windage.

SFX: Chris takes a deep inhale, holds it, then expels.

His finger is taking up trigger-slack when MAN ON CELL dips his shoulder, hangs up and steps away.

CHRIS KYLE

(keys mike)

He stepped off.

Chris sucks air. *Close*. The ambient world floods back in. Barked orders, diesel engines and--

A WOMAN AND KID exit the same structure. They're headed up the sidewalk but cut sharply into the street.

CHRIS KYLE

Hold up. I got a woman and a kid, moving toward the convoy.

(ECU)-- The woman cradles something beneath her robes.

CHRIS KYLE

Her arms aren't swinging. She's carrying something.

CROSS-HAIRS ON WOMAN as she pulls a cylindrical object.

CHRIS KYLE

She just pulled a grenade. An RKG Russian grenade. I think she gave it to the kid.

COMMANDING OFFICER (OS)

--you say a woman and kid?

SFX: his heart-beat, *THUMP-THUMP THUMP-THUMP THUMP-THUMP*.

CHRIS KYLE

You got eyes on this? Can you confirm? Over.

COMMANDING OFFICER (OS)

Negative. You know the ROEs. Your call.

GOAT (OC)

They fry you if you're wrong. Send your ass to Leavenworth.

THE KID moves toward the convoy with the grenade.

CHRIS KYLE (OC)

Fuck--

MOTHER motions him to hurry along **(ECU)**-- her robes flutter, trash blows in the street, the dust off her son's footsteps; all blowing the same direction.

THE KID sprints toward the Marines.

IN THE STREET

YOUNG MARINES. Wading into war. Boots scuffing dirt.

CLOSE ON CHRIS

His eyes water with focus, his exhale hisses from tobacco-stained teeth. *Breathe it down.* He struggles to get calm.
SFX: THUMP-THUMP THUMP-THUMP THUMP--

CROSS-HAIRS left of the running target, leading him, compensating for a dozen different considerations as--

He pauses upon exhale. The world goes quiet. Landscape pulses with color and focus. He stokes the trigger and--

THE BULLET

Leaps from the barrel. Cracks like a whip. The .300 round hurls forward, glinting as it enters the flesh of--

CLOSE ON CHRIS

He winces, sickened, and struggling to swallow the little piece of him that just died.

GOAT (OC)

-Fuck that was gnarly.

CHRIS SCOPE POV

MOTHER flees down sidewalk, robes aflutter. CROSS-HAIRS lead her. BAM. It pocks wall behind her. A round ejects. CROSS-HAIRS swing forward, leads her more. BAM. She runs into scope, reaches center, meets bullet. A red mist.

GOAT (OC)

Shit yeah. Evil bitch!

COMMANDING OFFICER (OS)

Nice shooting, Tex. Helluva call.

COMPANY COMMANDER (OS)

Roger that. Good lookin' out Navy.

GOAT

You hear that?

He nudges Chris, trying to get a celebration out of him--

CHRIS

Get the fuck off me.

This is the reality of war. Not like he anticipated.

CLOSE ON CHRIS

Breath racing. Bleeding sweat. Trying to process his disgust. Trying to inject some purpose, mumbling:
Protect the Marines. Protect the Marines. Protect...

Clouds crawl over Chris like ghosts, swirling feverishly as HOURS SLIDE BY. His face takes on a preternatural blankness as he begins to slip into the shadows of self.

Suddenly-- clouds halt, pupils flare, chest inflates.

49

EXT. ELIZABETH STREET - SAME

49

Sun flares as MARC LEE advances alongside 1ST PLATOON MARINES (40 men) when-- A SHOT SOUNDS. A BODY TUMBLES out of the sky and lands in their midst with a meaty thud.

1ST MARINE #1

-Fuck, man! What the hell--

The Marines duck for cover then look to the sky--

1ST MARINE #2

-Where'd it come from?

MARC LEE

That's your overwatch, Einstein. You can thank him later. Keep moving.

Marines slowly return to standing, glancing up at surrounding structures trying to spot their protector.

50

INT. WINDOW - LATE AFTERNOON

50

Chris lays atop a baby crib. A scrim hangs in front of him. Sunlight burns through it, casting a thousand pinpricks of light across his face. SUN MARCHES ACROSS the sky and pixels twist over his cataleptic shape.

MARINE VIPER #1
 --hot as Bigfoot's ballsack over here.
 (knocks on next gate)
 Derka, derka, derka....

MARINE VIPERS laugh, bowling into a courtyard.

CHRIS SCOPE POV (N/V)

Glowing green hue. CROSS-HAIRS track the Marines entry, sweep the street and push toward the rooftop, when--

A SHOT SOUNDS. A MARINE FALLS in a 2nd story window.

MARINE VIPER #4 (OS)
 (over radio)
 --Fuck! Man down! It came through the window--

CROSS-HAIRS whip across rooftops, on a swivel.

CHRIS (OC)
 That was sniper fire. Shooter is on our side of Elizabeth street. Over.

MARINE VIPER CO (OS)
 Negative. East side of Elizabeth is locked-down. Over.

Viper Marines drag the soldier out. In the phosphorous green glow, we watch his body tremor as he dies.

SFX: CHRIS' ELEVATED HEARTBEAT pounds over scene as--

WASHROOM

MUSTAFA flees down the hall. A fluttering shadow in darkness, except for the reflective swoosh on his Nikes.

LOOTED ROOM

Chris lays on the gun, brow pinched with onus, silence like a scream. *This happened on my watch.*

CHRIS SCOPE POV (N/V)

CROSS-HAIRS TRACK across the city-scape. TIME LAPSES and the world (in scope) SPEEDS UP. Humvees and tanks streak past, lights blur, trees blow in choppy havoc, then--

TIME SLOWS to a crawl as CROSS-HAIRS FIND A MALE hurrying into a alley, pulling shit from a pack. We zero-in and-- a flame flickers. The male is smoking opium.

CROSS-HAIRS drift off him and TIME SPEEDS UP, dogs eat a rotting body by the roadside, vicious in fast motion. TWO WOMEN wobble down the road with buckets, wind whips roadside grass into a tizzy and WE HALT ON--

CROSS-HAIRS ON A PERFECT CIRCLE in the grass, a rifle-barrel? Stay on it. In stillness it finds context; a RUSTY PIPE. TIME SPEEDS FORWARD, TWO BOYS zip by on a Vespa, OLD MEN frantically bow to mecca on rooftops. Clouds boil across dawn sky. His eye never leaves glass.

MARC LEE

Smells like piss in here.

(no response)

You covered our ass out there, man.

Appreciate it. Those were ballsy shots.

CHRIS KYLE

And they were clean. Right?

MARC LEE

Hell yeah, they were.

CHRIS

(finally looks up)

That sniper walked right up our ass.

MARC LEE

I chewed out our security detail. It won't happen again.

CHRIS

My shooter statements are on the dresser.

Marc Lee picks up a stack of YELLOW PAPERS on the desk.

MARC LEE

Six?

CHRIS

Should be eight. Two got dragged off.

(off Marc)

Something wrong?

MARC LEE

No... but you got more kills than the rest of the snipers combined.

Chris rubs red "shooter's strawberries" from his elbows.

CHRIS

They still got one of our guys.

MARC LEE

You can't shoot what you can't see.

Marc's eyes land on piss-stained cement where Chris lay;
this fucker didn't take his eye off the glass all night.

54 **EXT. CAMP FALLUJAH -FORWARD OPERATING BASE (FOB)- EVENING** 54

Behind miles of wire, a twenty-acre BASE CAMP. Aluminum trailers, shithouses and tent farms. A Humvee pulls past--

55 **INT. CHARLIE COMPANY BARRACKS, CAMP FALLUJAH - NIGHT** 55

Chris steps in, letting the air-conditioning blow down on him. Cots, lockers and cruise-boxes line the room. Biggles reads a PUNISHER graphic novel, doesn't look up.

BIGGLES

Heard you got your dick wet.

CHRIS

Where is everybody?

BIGGLES

We're just picking our dicks here,
training those fucking haji soldiers.

CHRIS

Why ain't you out there?

BIGGLES

I got the shits. Marc Lee said you were
on fuckin fire out there.

CHRIS

(shedding gear)

You still read comic books?

BIGGLES

It's a fuckin graphic novel. Talk to me,
man. Did you pop your cherry?

A heaviness falls over Chris, then slowly--

CHRIS

This kid didn't even have hair on his
balls and his mom hands him a grenade--
sends him running off to kill Marines.

BIGGLES

(sees his hurt)

You saw his balls?

CHRIS

It was evil, man. That was hate like I've never seen it before.

BIGGLES

That kid could've taken out ten Marines--

CHRIS

(wrestling with it)

I know.

BIGGLES

You did your job. End of fuckin story.

CHRIS

It's just not how you imagine the first one going down.

BIGGLES

How about the other ones? What about the other kills?

CHRIS

The other ones-- were righteous. Like God was blowing on my bullets.

He's joking but not. Biggles smiles, jealous.

SNIPER SEQUENCE

OVERWATCH

CROSS-HAIRS land on INSURGENT WITH RIFLE; INSURGENT PEEPING three times; INSURGENT BURYING IEDs. BAM-BAM-BAM.

ANOTHER SNIPER (OS)

--that you again Kyle?

CROSS-HAIRS are moving, no answer follows.

MARINE INTEL TRAILER

Chris is covered in dust, sitting in a small chair facing two clean, well rested JAG OFFICERS.

JAG OFFICER

Our task here is to make sure every kill is a righteous kill and conforms to ROEs.

CHRIS

By every *kill*, do you mean just our kills or you're monitoring the bad guys too?

JAG OFFICER #2

Your scores at sniper school were average at best, then you get here and you're just lighting the world on fire?

Chris opens a PLASTIC WATER BOTTLE, sips it, waits--

CHRIS

Sorry, was that a question?

OVERWATCH

Chris takes over for a MARINE SNIPER in a window.

MARINE SNIPER

Haven't seen shit all day. Maybe the war is over and they forgot to tell us.

Chris settles in, still going through his ritual when AN INSURGENT crosses the street with CAR BATTERY and AK-47.

CHRIS

(keys mike)

I got a armed military-aged male moving tactically with a car battery. Maybe he needs a jump?

COMMANDING OFFICER (OS)

(over radio)

Negative. Bomb maker. Green-light.

Exhale, pause, pull. A SHOT RINGS OUT.

MARINE SNIPER (OS)

(just offstage)

--are you fucking serious?

MARINE INTEL TRAILER

CHRIS scrunches that EMPTY WATER BOTTLE, gratingly, as JAG OFFICERS continue the interrogation:

JAG OFFICER

His wife said he was carrying a Koran.

CHRIS

Well, I don't know what a Koran looks like but I can describe what he was carrying-- it was pressed metal, fired 7.62s and looked just like an AK-47.

MESS HALL

CHRIS, BIGGLES, D and DAUBER enter. Eyes find them, heads nodding to Chris, *that the guy?* Word spreading.

Biggles sees it, hops up on a chair--

BIGGLES

Listen up ladies and genitals. The Legend here would like you to know that when it comes to sniping it's better to be lucky than good! Our boy here has a Texas horseshoe crammed so far up his ass that--

Chris flings a cafeteria tray at his head.

56

EXT. ROOFTOP - DAWN

56

In murky predawn light, CHRIS sits on a SATELLITE PHONE--

TAYA (OS)

Have you killed anyone yet?

CHRIS

That's not how the call-home goes, babe.

TAYA (OS)

Don't be weird with me. Seriously. I want you to tell me everything.

Chris covers the phone as distant gunfire chatters.

INTER-CUT WITH:

57

INT. CHRIS & TAYA'S HOUSE, SAN DIEGO - SAME

57

TAYA sits in front of a partially assembled baby-crib with a six month baby bump. She turns down the TV.

CHRIS

There are things we can't say over the phone.

TAYA

(playful)

You knocked me up and now I'm stuck here by myself assembling baby-cribs and you can't talk to me? That's the big plan?

HIS CROSS-HAIRS track across a distant rooftop. Socks sway from a clothesline in a 5 knot breeze.

TAYA

You guys almost done over there yet?

CHRIS

I can't stop thinking about that pink
silky thing you wore on our honeymoon...

TAYA

It's called a nightgown.

CHRIS

Yeah--

TAYA

And three days is not a honeymoon.

CHRIS

It was a good three days. I miss you bad.

TAYA

(curls up in chair)

You want me to talk dirty to you?

CHRIS

Yeah. But I got my gun in one hand and
the phone in the other--

TAYA

Well, you'll just have to decide what's
more important.

CHRIS

You're horny preggers.

TAYA

Fat and horny. It's kinda disgusting.

CHRIS

You could be 300 pounds I'd still do you.

She's touched, hormonal, starts crying.

TAYA

-So romantic.

CHRIS

How's my boy?

TAYA

Nobody said it's a boy--

CROSS-HAIRS TRACK INSURGENTS on the street; then linger
on a parked car, measuring distance by height--

CHRIS

I can't wait to see the way you are with
him. You're gonna be incredible.

TAYA
(harbors doubt)
How do you know?

CHRIS
I just know. I can see it.

TAYA
I hope you're right.

Her face falls as-- TV NEWS shows the graphic of
"American Death Toll in Iraq." The number is 835.

TAYA
(suddenly)
Did your dad get hold of you?

CHRIS
I haven't checked any email.

CROSS-HAIRS follow insurgents as they slip out of view.

TAYA
Shit. You need to call him. Hang up and--

CHRIS
What happened?

TAYA
I'm so selfish. I wasn't even thinking--

CHRIS
Taya.

TAYA
Your little brother deployed.

CHRIS
What happened to jump school? I thought--

TAYA
He didn't get in. Just call your dad--

CHRIS
Deployed where? Where's he going?

TAYA
Over there. He's headed to Iraq.

The news ricochets around inside him like razor blades.

TRANSITION TO:

FIVE MEN IN BALACLAVAS stand over an AMERICAN HOSTAGE in an orange jumpsuit. The thick Jihadist leader draws a machete to behead his hostage. VIDEO PAUSES.

COL. GRONSKI (OC)

The man with the blade is a Jordanian radical funded by Bin Laden, trained by Bin Laden and loyal to Bin Laden.

58

INT. OP BRIEF TENT - DAWN

58

COLONEL GRONSKI is an old-school bulldozer. 75 Marines study an OLD PHOTO OF AL-ZARQAWI, bushy black eyebrows.

COL. GRONSKI

His name is "Zarqawi" and he is the prince of al-Qaeda in Iraq. AQI, his mercenary army, are 5000 strong. They're trained well, paid well and waging the heaviest urban combat since Vietnam.

FIND CHRIS in back, scanning heads for his brother Jeff.

COL. GRONSKI

Zarqawi and his Lieutenants are our highest priority. Only way to root them out is to go house-to-house until we find them, or someone who will reveal their whereabouts. We need to clear ten structures an hour. It's aggressive so we'll loosen things up with air support--

Chris looks to Marc Lee, *ten structures an hour?*

59

EXT. CAMP FALLUJAH - MORNING

59

The sun hangs like a blood-clot in the sky. Chris and Marc Lee are walking, TALKING LOW--

CHRIS

These Marines rush in like they been doing, they'll get their asses shot off.

MARC LEE

They're Marines. They don't get the training we do. Half of them were civilians six months ago.

Chris reacts, hearing him describing Jeff.

CHRIS

So let's coach them up. I'll show them how Team Guys do it and lead a unit in the street.

MARC LEE

Can't do. We need you on overwatch.

CHRIS

But if I was down in the street--

MARC LEE

House-to-house is the deadliest job here. You got some kind of savior complex?

Maybe.

CHRIS

I just wanna get the bad guys. And I can't shoot them if I can't see 'em.

MARC LEE

You got a hot hand. These Marines all know your name now and they think they're invincible with you up there.

CHRIS

They're not--

MARC LEE

They are if they believe they are. Just keep banging on the long-gun and let these ground-pounders sniff out Zargawi.

Marc walks off leaving Chris biting at a shamal wind.

CUT TO:

AN F-18 RIPS OVERHEAD firing 500lb JDAMs into the next block. Smoke and dust billow outward--

60

INT. ROOFTOP

60

Under a fluttering canopy, CHRIS lays on the gun, cursing zero visibility. GOAT camps nearby, on a GameBoy.

CHRIS

You said that AQI sniper was in the Olympics-- but Iraq hasn't qualified a shooter in the last three games.

GOAT

Mustafa's not Iraqi. He's from Syria.

Chris steals a glance at him, processing this as--

CHRIS SCOPE POV

KILO COMPANY MARINES JOG to a pink house with windows boarded up. One of the Marines looks like Jeff Kyle.

CHRIS

(keys mike)

Once you make entry I can't see shit, so keep it slow and push through the target.

"Jeff Marine" sets a charge, turns-- not Jeff.

The door blows off. Marines rush in. GUNFIRE POPS. Marines rush back out, dragging a WOUNDED MARINE.

CHRIS

Fuck this-- I'm going down to clear houses with the Marines. You coming?

GOAT

No man. No. I like my life. I wanna make it home. I go fishing and do all kind of cool shit. It's not my job to knock down doors. Those guys picked the wrong fucking job. I ain't doing that shit.

CHRIS

(smiles)

If I don't see you down there, you make sure I don't see you again.

61

INT. STREET, SOLDIER'S DISTRICT - MINUTES LATER

61

KILO COMPANY firing on the structure. "**CPT. GILLESPIE**" (smart, sunburned) is shouting "hold your fire" as--

CHRIS

(bowls up)

You wanna be a sniper? Swap me guns.

"JEFF" MARINE

Really?

CHRIS

I'll roll with you guys if that's cool?

CPT. GILLESPIE

Hey, any Navy Seal is cool by me.

"**THOMPSON**" (big, wobbly voice) nods, lugging an M240G.

THOMPSON

You're that guy. They're calling you The Legend. You got like 24 confirmed kills.

He recognizes his way to gain entry, so he plays it up.

CHRIS

It's 32. But who's counting.

THOMPSON

That's badass.

"SANCHEZ" (neck tattoos, Catholic) chimes in.

SANCHEZ

There's some boy in Bravo catching up.

CHRIS KYLE

(packs a dip)

Y'all are meateaters for sure but I got a little training I could show you, some simple shit, that might just keep us above ground. What do you say?

His need to protect cloaked beneath cool cowboy calm.

62 OMITTED 62

63 **EXT. MICHIGAN STREET - OUTSIDE THE WIRE - DAY** 63

KILO COMPANY are doing house-to-house. On the job training. Tension high, they're bunched around a doorway. CHRIS motions them back, *not so close*, sets a charge--

64 **INT. HOUSE, DAY** 64

BOOM!-- KILO COMPANY ENTER a house with chandeliers and regal armoires. They clear the room, CHRIS teaching them how to move together, giving hand signals.

SANCHEZ

(low)

-Whas that mean again?

GILLESPIE

Cover and follow.

He follows Chris into a room with sofas, exotic rugs and--

A KID(12) stands across the room with dark eyes and pronounced forehead, staring at Chris.

CHRIS

Down. Down! On the floor, now!

THE KID is rocking on his heels like he's going to run.

CHRIS

I will fucking shoot you! Down! Get down--

FATHER OF KID (OS)

No, please--

THE FATHER runs in, tall and bearded. Gillespie clocks him and he drops. The Kid screams like he's deaf.

FATHER OF KID

(from the floor)

Please! He can't understand. Look at him--

GILLESPIE

He does look a little retarded.

CHRIS

You were ordered to evacuate. Why are you still here?

FATHER OF KID

This is our home. I won't give it to them. Or to you.

SANCHEZ pushes THREE WOMEN (in berkas) into the room.

SANCHEZ

I found these bitches in the back closet.

FATHER OF KID

I'm Sheikh al-Obeidi. You are my guest but please tell the others to come inside. If they are in the street he will know we have spoken.

SANCHEZ

This sand nig' want us in here so he can blow us up. Check his ass for a vest.

A KETTLE whistles in the kitchen. Guns still trained.

CHRIS

Who will know we've spoken?

SHEIK AL-OBEIDI/FATHER
Your enemy is mine enemy. We share this.
You understand?

Chris studies the women, and lowers his gun.

CHRIS
Bring the other guys in.

TIME CUT - LATER

Chris and Gillespie sit with "**SHEIK AL-OBEIDI**" while the kid ("**OMAR**") plays with his father's hair.

SHEIKH AL-OBEIDI
If we talk to US soldiers he will come to
our home and make examples of us--

CHRIS
Who is he? I need a name.

The Marine Interpreter aka "**TERP**" (20s, in mismatched
camo, face bandanna) repeats the question.

SHEIKH AL-OBEIDI
The man who comes we call The Butcher.
He is the despaired one, son of Shaytan--

Sheik mumbles in Arabic, fearing the words on his tongue.

TERP
He calls him - *the pure flame of fire* - .
Basically, this man comes to their house
and prey on the weak with hurt.

CHRIS
So he's some kind of enforcer?

SHEIKH AL-OBEIDI
Enforcer. Yes. Top soldier of Zarqawi.

CHRIS
(jumps)
We want Zarqawi. Where do we find
Zarqawi?

OMAR CACKLES like a crow, playing peeking games.

SHEIKH AL-OBEIDI
If you find The Butcher you will see he
reports direct to Zarqawi each day.

An F-18 rips overhead. RADIO CHATTER. THOMPSON steps out--

CHRIS

How do we find him?

SHEIKH AL-OBEIDI

You must understand the risk to us.

TERP

He will ask for money.

SHEIKH AL-OBEIDI

We need one hundred thousand US dollars.

THE BOOM of distant ordinance shakes the structure.

CHRIS

We don't even have proof this guy exists.

The Sheik grabs his wife, pulls her arm from her robe--
her hand has been hacked off, the stump healing.

SHEIKH AL-OBEIDI

Is this not proof?

CHRIS

I'm sorry. I want to help you. I do. But
I need names, places, phone numbers--

THOMPSON

(rushes in)

Hey, we got a Marine unit pinned down in
a house just uprange--

CHRIS

Give me a name, Sheik. Give me something.

THOMPSON

They're out of ammo. If we don't go now--

Sheik stonewalling, Chris stands to go, *fuck--*

SHEIKH AL-OBEIDI

"Amir Khalaf Fanus". This is given name
of The Butcher. But to help you find him--

Sheikh Obeidi SWEEPS A HAND across his open palm, *pay me.*

TRANSITION TO:

Chris sweeps a hand across his open palm, *pay me.* We are--

65

INT. DIA TRAILER, CAMP FALLUJAH - DAY

65

CHRIS and MARC LEE sit in front of AGENT SHEAD, of the Defense Intelligence Agency. A game of solitaire open on his computer. CORNHUSKER football posters on his wall.

AGENT SHEAD

I guess that translates to "pay me" in just about any language, doesn't it?

CHRIS

Yes sir, it does.

MARC LEE

And you're the secret squirrel with the cash, right?

AGENT SHEAD

(not amused)

When you were having tea with Sheik al-Obedie did he tell you he ran a network of highway bandits before AQI moved in?

CHRIS KYLE

He left that part out.

AGENT SHEAD

That's AQI's racket now. Your Sheik got edged out. This could be blowback.

CHRIS

Or he could be upset The Butcher cut off his wife's hand. Either way, seems like you'd wanna explore it.

Shead would rather not enter into this with them but-- he slides a white-board to reveal an AQI HIERARCHY.

AGENT SHEAD

This is your guy here.

(points to photo directly under Zargawi)

We believe The Butcher is Zargawi's number two man.

THE BUTCHER is a squat, rawboned man with eyebrows forming a grizzled line over dark bloodshot eyes.

CHRIS

But you don't know his real name or you'd have it written up there.

AGENT SHEAD

We have several aliases--

(picks up phone, dialing)

If "Fanus" is legit we go see the Sheik.

MARC LEE

He's asking for 100,000.

AGENT SHEAD

If he delivers the Butcher he'll get it.

(into phone)

This is Agent Shead, DIA, I need a name check on "Amir Khalaf Fanus." I'll wait.

He kicks his feet up, like he runs the war.

CHRIS

If we're going back out, TEAM 3 could pull security--

AGENT SHEAD

If we're humping money the head-shed will want contractors on it.

(into phone)

I'm here. What do you got?

He listens a beat. His feet hit the floor. Eyes flick up.

66

INT. HUMVEE #2 - TWO DAYS LATER

66

An object thumps beneath the tires. SECURITY CONTRACTORS wear baseball caps, Oakley blades and grizzled beards.

CONTRACTOR

Road-kill.

They sit on benches opposite CHRIS and MARC LEE, a shrink-wrapped PALLET OF CASH between them. AGENT SHEAD sits closest the driver, playing big-dick with the mercs.

AGENT SHEAD

The Butcher is Zargawi's enforcer. They say his weapon of choice is a drill.

Chris looks to Marc Lee, eyes closed in prayer. When he opens them he sees Chris looking. The rig sways.

MARC LEE

I went to seminary school before I joined the Navy. Came close to being a preacher.

CHRIS

Why didn't you?

MARC LEE

I love to gamble, man. Love those dice.
Their laughter is liberating. It bonds them.

CHRIS

My kind of preacher.

MORE LAUGHTER. A PHONE RINGS. Chris digs out a SAT PHONE.

MARC LEE

It's like that now, huh?

CHRIS KYLE

You haven't heard? I'm The Legend.
(laughs at self; into phone)
Hey babe--

TAYA (OS)

You were right, doctor says it's a boy.

CHRIS KYLE

It's a boy!

MARC LEE

Hell yeah. Congratu--

WHAAP! Windshield spiders. CONTRACTOR/DRIVER'S brains
spackle them. THE HUMVEE CRASHES into a storefront.

RADIATOR HISSING, CONTRACTORS SCREAMING, "Call for
backup" "Capel is down" "Dump the truck, cover us."

67

EXT. MEDICAL PLAZA, SAN DIEGO - DAY

67

A crowded quad. TAYA, ON THE PHONE, stops in her tracks.

TAYA

Chris!--

EXT. CITY SQUARE/ STREET

Looted shops, burnt awnings, colorful signage. MARC LEE
and CHRIS pile out. THE SAT PHONE falls in the dirt.

MARC LEE

I heard one shot.

CHRIS KYLE

Check. Large caliber. Came in at an
angle, gotta be 300 or more out--

They duck into a bomb-blasted storefront. They're looking downrange from the jagged orifice when-- A SHOT THUNKS into a painted Leo DiCaprio billboard overhead.

MARC LEE

(ducks back)

He's all over us. You get a bead?

CHRIS KYLE

Negative--

AGENT SHEAD (OC)

Transfer the pallet. We're pulling back.

68

INT. DISTANT MINARET

68

MUSTAFA sprawled on the balcony. PUSH past the swoosh of Nikes, up dark robes, along the cut of an unshaven cheek--

MUSTAFA SCOPE POV

UNIQUE CROSS-HAIRS wobble past CHRIS and MARC LEE'S position to CONTRACTORS SCRAMBLING SHEAD into the street. Mirage boils straight up. A breath exhales--

69

INT. STOREFRONT

69

A BULLET SMOKES through CONTRACTOR #1, ejecting half his vertebrae. CONTRACTORS SCRAMBLING--

CHRIS

Minaret, 11 o'clock!

AGENT SHEAD

(from Humvee)

There's no room. We'll come back for you--

Agent Shead and Contractors pull away in Humvee #2.

An INSURGENT GUNNER steps from a door just uprange, BLASTING ROUNDS at the retreating vehicle.

CHRIS

You got eyes on that?

MARC LEE

Negative.

Their cover prevents line-of-sight. Chris reaches his rifle out ADJUSTING A SIDE-MIRROR on the crashed Humvee--

UPRANGE (IN REFLECTION)

THE BUTCHER drags OMAR from Sheikh Al-Obeidi's home by his hair. The boy's strange screams echo down the block as the Butcher revs a hand drill near his face--

CHRIS

Eyes on The Butcher. He's got that
Sheikh's kid in the street--

TWO INSURGENTS holds Sheik Al-Obeidi in the doorway as--

A SNIPER ROUND SHATTERS the Humvee mirror.

CHRIS

Fuck!--

MARC LEE

(into radio)

--requesting back-up. We're pinned down
taking sniper fire on approach of high-
value target, GRID 04536236. Over.

Chris tries to edge around the wall-- PHWAAAP! The wall explodes above his head. He turns to the room. Debris blocks a back-door. No way out.

MARC LEE

We're on the wrong end of this.

CHRIS

I'm gonna pop smoke for cover but don't
move till I say.

Chris tosses smoke. A haze clouds the exit--

CHRIS

Hold.

The drill revs. Omar is screaming. Smoke spewing.

MARC LEE

We gotta go--

CHRIS

Holding! Hold...

A SHOT RINGS OUT, CHUNKS CONCRETE near the exit.

CHRIS

Move now. Go--

They slip out the storefront, around the building--

MARC LEE

How you know he'd wait--

CHRIS

Cause I'd wait.

In the smoky haze, A SAT PHONE in the dirt--

70

EXT. MEDICAL PLAZA, SAN DIEGO

70

TAYA listens for gunfire as the lunch crowd teems past.

TAYA

(sobbing, into phone)

Chris--

CAMERA CIRCLES HER as her world comes unhinged. On the next revolution the scenery changes and--

MUSTAFA POV / FROM MINARET

CROSS-HAIRS TRACK past the doorway where--

SHEIKH AL-OBEIDI

Is held back by INSURGENT GUNMEN, weeping and pleading--

THE BUTCHER

He powers up the drill and drives it into Omar's thigh. OMAR SCREAMS and pitches, shrieking for help--

ALLEY

Chris and Marc racing down an alley, approaching stairs--

CHRIS

Go around. I'll go high.

Chris bounds up the stairs. Marc Lee keeps running--

ROOFTOP

CHRIS runs onto the exposed rooftop, running into-- A DOG SNAPS at him, BARKING and rabid, chained to a US sig M-60. He dives away from it, crouching behind the wall.

SNIPER POV / IN MINARET

CROSS-HAIRS FIND the barking dog, then CHRIS' BOOT.

THE BUTCHER

Powers up the drill, THE BUZZING rings over his words--

THE BUTCHER
(in Arabic)

You talk to them, you die with them.

He steps on Omar's neck, lowers the drill toward his jaw.

CHRIS

Hears the drill and Omar's screams. He'll be exposed but--
HE POPS UP to shoot The Butcher. Before he can get set--

A SNIPER ROUND clips his helmet. He's knocked flat-back.
Clouds strobe overhead. The dog barks viciously inches
from his face. Saliva flying off incisors as--

THE SHEIKH

Watches the drill enter his son's face. The Sheikh breaks
free of the Butcher's men, running towards his son. TWO
AKs shred his back and he pitches forward, reaching--

SNIPER POV

As the Butcher and his men drive away, CROSS-HAIRS track
across the rooftop, where--

ROOFTOP / CHRIS POV (UPSIDE DOWN)

His helmet, ruptured like a plum, wobbles to a stop.

CHRIS

Rage animates him. He staggers to his feet, FIRING HIS M4
on the minaret until the clip expires. Then--

A FLUTTER of cloth sweeps across an alley a block north.
MUSTAFA slows, rounding the corner, and glances back--

Chris draws his .45, but Mustafa slips into the shadows.
Women sob over dead bodies in the street below.

71

EXT. STREET - LATER

71

TEAM THREE SEALS hold perimeter. The sheet draped over
Omar is marked by a dozen blood spots. Chris is buzzing
with remorse, looking to the minaret.

CHRIS KYLE
He had line-of-sight 500 meters out.

BIGGLES
Colonel Gronski is all over Marc, bro.

In the distance, COLONEL GRONSKI barks at MARC LEE then climbs in a Bradley. As MARC approaches--

CHRIS

We need to work up a squad to pursue him.

MARC LEE

They're shutting us down.

CHRIS

What do you mean?

MARC LEE

We're confined to base pending an incident review.

CHRIS

Can he do that? Just shelf us like that?
I ship home in three weeks.

Wind blows the sheet off Omar.

BIGGLES

It's gonna be a long three weeks.

72 **EXT. WEIGHT LIFTING CAGE, CAMP FALLUJAH, FOB - SUNSET** 72

Chris stalks the cage, shirtless and sweating. His eyes track the horizon as darkness falls on Fallujah.

73 **EXT. NORTH AIRFIELD, CORONADO, CALIFORNIA - NIGHT** 73

Halogen spotlights illuminate tarmac. SOLDIERS emerge from darkness, pushing toward their waiting families. FIND TAYA in heels, 9 months pregnant. Chris limps toward her. She walks into his arms and STARTS SWINGING fists.

TAYA

I thought you were dead. I thought--

He holds her close until her rage gives way to tears.

CHRIS

Shh. I'm know. I'm so sorry.

They stand there long after everyone has gone.

74

INT. BEDROOM

74

Taya lowers the lights, steps out of her dress and looks at herself in the mirror, 9 months pregnant, and not sure she's sexy. Chris exits the shower, stops, staring--

CHRIS

You're the most beautiful thing I've ever seen.

TAYA

I have an alien growing inside me--

She deflates and sits on the bed. He kneels before her.

TAYA

And there's a strange man in my bedroom.

CHRIS

Our bedroom.

TAYA

(pulls his ring off necklace)
Why isn't it on your finger?

CHRIS

If it catches the light...

He doesn't spell it out. She slips it on his finger.

TAYA

Your hands feel different.

CHRIS

They're mine. I swear...

TAYA

Why am I so fucking nervous?

CHRIS

(kissing her belly)
I'm nervous too.

TAYA

No you're not. Don't lie.

CHRIS

I am... What if that little alien reaches out and grabs me?

She laughs and squishes his cheeks, making faces with his face.

TAYA

Why are you so good with me.

Her face opens in ecstasy.

75

INT. BREAKFAST TABLE, CHRIS' HOUSE - MORNING

75

CHRIS, showered, shaven and ill-at-ease, picking at the calloused "shooter's strawberries" on his elbows.

TAYA (OC)

--it might be nice to get out--

His coffee steams like smoke off a barrel.

TAYA (OC)

--are you listening to me? Chris--

CHRIS

(knee pumping)

Huh?--

A lawn-mower starts. His eyes track windows. Taya sees what's happening and-- she extends a naked leg into his sight line. His eyes follow her leg, to welcoming eyes.

TAYA

What do you want to do today, hon'?

CHRIS

Maybe we just relax here?

TAYA

Okay, we do that. Let's relax.

She eases into his lap, changing his chemistry.

76

INT. OBGYN OFFICE, SAN DIEGO - DAY

76

A room doused in sunshine. TAYA lays on the table. DOCTOR HOFFSTADER works the ultra-sound wand over her belly.

DOCTOR HOFFSTADER

How you feeling?

TAYA

I'm done being pregnant. I want to meet him.

DOCTOR HOFFSTADER

It'll be any day now.

Chris pets his wife's hair but he's sweaty and flushed.

DOCTOR HOFFSTADER

How about you Mr. Kyle? How're you feeling?

CHRIS KYLE

Good. Doing good.

DOCTOR HOFFSTADER

I imagine you're still decompressing.

CHRIS

Not really.

TAYA

Well, this is the first time we left the house.

CHRIS

I'm just happy to be home.

Hoffstader studies him, reaches for a b.p. cuff.

DOCTOR HOFFSTADER

Here, slip this on for me.

He awkwardly consents. The cuff tightens.

CHRIS

If you wanna help, you should be looking at my knees. I don't know what I didbut--

DOCTOR HOFFSTADER

Are you a smoker?

CHRIS

No, ma'am.

DOCTOR HOFFSTADER

Do you drink?

CHRIS

(charming)

Only when I'm thirsty.

DOCTOR HOFFSTADER

170 over 110.

TAYA

(concerned)

Jesus Christ Chris...

CHRIS

Is that high?

DOCTOR HOFFSTADER

Not if you just had 14 cups of coffee.
But for someone who is sitting down--

CHRIS

I'll look into it. Thanks doc.

He's smiling but his tone quiets her. She overstepped.

77

INT. TRUCK, SOUTHBOUND FREEWAY - DAY

77

CHRIS is weaving through rush-hour traffic.

CHRIS

You sabotaged me back there.

TAYA

What am I supposed to do. You're not talking. You act like it's all okay--

CHRIS

It is okay. I'm fine.

TAYA

You're not fine. Your blood pressure--

CHRIS

Babe, I'm driving down the freeway, it's sunny and 72 degrees. I'm fine. But there are people dying over there and I look around and it's like it's not even happening. It's barely on the news, no one talks about it. No one cares. And if I stay too long I'll forget about it too.

TAYA

Chris--

CHRIS

We're at war and I'm headed to the mall.

She looks pained, ready to cry--

CHRIS

I don't belong here. I can't help anybody-

She's arching in the seat, MOANING as her water breaks.

TAYA

--it's happening--

CHRIS

Oh shit--

Chris swerves from the SOUTHBOUND FAST-LANE across the dirt median and into the NORTHBOUND FAST-LANE.

TAYA

What're you doing!

CHRIS

I'm going back.

Dust kicks up. Horns blare. He's speeding north.

TAYA

(laughing and crying)

--oh my god, you're crazy! You're fucking crazy you know that?

A look between them like spilled sunlight. He reaches and--

TRANSITION TO:

Taya grips his hand. Her WAILING SCREAMS fall silent and--

78

INT. DELIVERY ROOM

78

Taya stares blankly at Chris. He thinks he lost her. Then-- A SMALL CRY breaks the tension. Taya gasps.

THE BOY lands in Chris' arms covered in vernix and blood.

CHRIS

My little man...

He holds him to the light and relief pours over him.

CHRIS

Look at our boy. Look what we did.
(nuzzles close to her)

I love you, baby. We made it--

He holds his family close as BEDOUIN MUSIC SWELLS--

FADE TO:

A THERMAL IMAGE. Cross-hairs on MARINES emerging from tall grass. A SHOT FIRED. A MARINE FALLS. An Arabic sickle & sword appears over the image. We are--

79

INT. DEN, CHRIS' HOUSE, CORONADO, CA - NIGHT

79

PAN ACROSS an Iraqi parcel on the coffee table. FIND CHRIS staring at the TV, livid, lit by Christmas lights.

TAYA (OC)

The baby is crying. I thought you were--

Chris lunges for the remote as another KILL SHOT PLAYS.

TAYA

Don't bother turning it off, I already watched it.

He looks up at her, holding Colton.

TAYA

I had to make sure you didn't have an Iraqi girlfriend sending sexy videos.

He lightens, touching her, eyes drifting back to the TV.

CHRIS

This sniper is recording his kills. Mustafa. They sell these in the street.

TAYA

That day we were on the phone--

Chris nods, *it was him.*

TAYA

You're not protecting me by not talking about it.

CHRIS

I don't want you thinking about it. I don't need you worrying.

TAYA

My imagination is so much worse than anything you could tell me--

CHRIS

(cutting her off)

No, it's not. They're savages.

TAYA

Chris--

CHRIS

They're fuckin savages.

His blood pressure pulses on his unyielding face..

TAYA

It's not about them, it's about us.
 (hands him baby)
 You have to make it back to us.

Her eyes trail off him as she steps into the kitchen.

Chris holds his son, taken with his ruddy innocence. Then the BEDOUIN MUSIC swells, his arms tighten around his son, and his eyes are drawn back to Mustafa.

"SECOND TOUR"

80

EXT. AL TAQADDUM AIRBASE, IRAQ - DAY

80

The tail of a C-17 draws down. YOUNG MARINES file off leaving CHRIS, squinting into a dirty sunset as he tucks his ring away like he's stowing part of himself.

MASTER CHIEF MARTIN

(sharp-nosed, fit)

Welcome home, Petty Officer Kyle. Colonel Jones is waiting. How was the flight?

CHRIS KYLE

Slower than Christmas.

Chris is following him toward a Blackhawk when--

CHRIS

Can you give me a second--?

MASTER CHIEF MARTIN

The colonel is waiting--

Chris is already striding across the tarmac toward--

A SQUAD OF MARINES

Loading onto a C-17 weary, injured, heading home. JEFF KYLE doesn't see Chris until he has hands on him.

CHRIS KYLE

Hey, grunt--

Chris shakes him and pulls him into his arms.

JEFF

Chris?

Jeff is slow to react, like he can't see past the atrocity branded on back of his eyeballs.

CHRIS KYLE

Y'alright? You in one piece?

He looks him over, undamaged but for the eyes.

MARINE LCPL

Let's go, PFC Kyle. Move your ass.

Marines on-board the C-17. Jeff is anxious, shifting--

CHRIS

You okay? Jeff?--

JEFF

I heard you're kickin ass our here. All the guys, that's what they say--

Chris fixes Jeff's collar: a tender gesture.

JEFF

You're my hero, bro. Always have been.

MASTER CHIEF MARTIN

Lets go, Kyle. Colonel's waiting--

JEFF

(swollen with emotion)

The Legend...

The four massive turbo-engines on the C-17 kick-on.

JEFF

(over deafening noise)

I'm gonna miss my ride.

CHRIS KYLE

What happened?

JEFF

I'm just tired, man. I'm--

(swallows it)

I'm going home.

CHRIS

I'm proud of you. You hear me?

He can't hear shit over those fans.

CHRIS

Dad too. He's proud of you.

JEFF

Fuck this place--

CHRIS
(can't hear him)
What?

JEFF
Fuck this place.

Chris ignites with rage at what they did to his brother.

81

INT. BLACKHAWK - DAY

81

LT. COLONEL JONES is a clear-eyed Ivy grad: the new-school leadership changing of the guard.

COL. JONES
You made Chief. Congratulations.

CHRIS KYLE
Thank you, sir.

COL. JONES
Gronski's gone. A lot of top-brass are.
We're working off a new playbook now.

The Blackhawk lifts off, ZOOMING across the desert floor.

COL. JONES
I've studied insurgencies for the last decade. I know every stone thrown since before the first century. These wars are won and lost in the minds of our enemy.

He hands over an AQI BOUNTY POSTER with an illustration of a SNIPER RIFLE and GALLIC CROSS and a reward.

COL. JONES
That you?

Chris rolls his sleeve, showing his Gallic Cross tattoo.

COL. JONES
You're now the most wanted man in Iraq.

MASTER CHIEF MARTIN
That's \$80,000 on your head.

CHRIS KYLE
Don't tell my wife, she might take that number right about now.

COL. JONES
I understand you wanted to put together a direct-action squad to hunt The Butcher.

CHRIS KYLE

Yes, sir.

COL. JONES

We plugged the rat-hole that is Fallujah and flushed them into Ramadi. We got some intel indicating his area of operations.

As they cross the Euphrates the SLUMS OF RAMADI are laid out before them like a blanket of chaos.

COL. JONES

I want you to put the fear of God in these savages, and find his ass.

82

INT. OP SEC TENT, SHARK BASE - NIGHT

82

CHRIS stands in front of Team Three, armed with a 60-inch monitor and a TuffBook. They're chanting, "Power-point."

CHRIS

You guys know how I hate this shit so shut your traps. Our target is Amir Khalaf Fanus aka The Butcher.

(clicks first slide)

We'll be heading in under cover of darkness, sector P13, north of the river--

They're cracking up. He turns to see his slide has been hijacked with A PHOTO OF HIS BACHELOR PARTY; the "best men" pose with a spray-painted groom. They look so young.

Chris turns back to his men and, for a moment, their smiling faces appear immortal in the feeble light.

TIME FADE

Brief finished, TEAM THREE file out past Chris--

BIGGLES

You give good power-point, Legend.

--grabbing ass and cracking jokes until one remains.

MARC LEE

Is this thing bulletproof?

(holds Chris' Bible)

You never open it so I assumed...

CHRIS KYLE

God, country, family, right?

MARC LEE

You got a God?

CHRIS KYLE

You getting weird on me?

MARC LEE

We had this electric fence around our property in Oregon and us kids used to see who could grab it and hang on the longest. War feels like that, it puts lightning in your bones, makes it hard to hold on to anything else.

CHRIS KYLE

You need to sit this one out?

MARC LEE

I just wanna believe in what we're doing--

CHRIS KYLE

Evil lives here, we've seen it.

MARC LEE

It lives everywhere--

CHRIS KYLE

You want to invite these motherfuckers to come fight in San Diego? Or New York? We're protecting more than this dirt.

Marc adopts his zeal, letting it fill him.

MARC LEE

Hooyah then. Lets go kill this fucker.

He bangs out. Chris is alone. Lightning in his bones.

83 OMITTED 83

84 OMITTED 84

86 OMITTED 86

87 **EXT. STREET/NEAR FAHIMA HALAL - PRE-DAWN** 87

Neon shimmers across wet empty streets. TEAM THREE trundle past shops largely unbombed. TONY checks his GPS--

TONY

(whisper-mic, pointing)

This building, any apartment on the east side, will look down Fahima Halal.

88 **INT. HALLWAY, 4TH FLOOR, BUILDING - CONTINUOUS**

88

TEAM THREE push to a door. Biggles has a cat-claw, ready to breach-- A BABY CRIES behind the door. Chris waves them off. Another door.

CHRIS

(whisper-mic)

Breacher-up.

BIGGLES is ready to wedge the cat-claw when he sees keys hanging from the door. He grins and simply opens it--

89 **INT. CORNER APARTMENT, SIXTH FLOOR**

89

A modest apartment. TEAM THREE have seated the family; A PROTECTIVE FATHER hugs his BOY(6) as his WIFE frets.

CHRIS

Tell em they won't be leaving till we do--
(hands Terp a photo)
Ask if they seen him.

TERP TRANSLATES, showing a PHOTO OF THE BUTCHER.

LOOKING OUT WINDOW

The RESTAURANT BELOW is boarded up with painted metal.

BIGGLES

(Hall & Oates song)

--Private eyes, we're watching you,
watching your every move...

"D"

Why a restaurant?

MARC LEE

Big freezers.

Marc turns away, leaving them to wonder.

CHRIS

Let's keep eyes on it get pictures of
anyone coming and going.

Biggles watches Chris collapse onto his ruck-sack.

BIGGLES
Fucking Chief Nappy-nap.

A challenging smile. Chris flips him off.

"D"
Got some nice rugs up in here.
(thumbs up to Father)
This shit is hand-knotted. Beautiful.

Surveillance rolling, Chris closes his eyes.

90 OMITTED 90

91 OMITTED 91

92 **TIME CUT - LATER** 92

In darkness, CHRIS bolts upright then sees his guys by the window. He joins them. Despite rolling blackouts, light is visible around plywood on Fahima Halal windows.

CHRIS
What do we got?

MARC LEE
16 military aged males have gone in.

CHRIS
Sixteen?

BIGGLES
They serve more customers than McDonalds.

MARC LEE
And check this.

ON DIGI-CAMERA, ZOOMS ON PHOTO of The Butcher entering--

CHRIS
He still inside?

MARC LEE
I'm only clocking one point of entry.
He's in there, but it's no easy breach.

BIGGLES
When they see it's The Legend they'll probably just invite him in--

CHRIS

You got a problem? I didn't promote myself.

BIGGLES

No, I did it for you. You'd never have made Chief if I nicknamed you "The Myth".

Chris snaps Biggles down, wrestles him into a choke.

"D"

Myth becomes Legend when we occupy a house, get 23 kills, and 21 are his.

TONY

Enough. It's everybody's Navy.

Chris releases him. Biggles is coughing.

BIGGLES

--naw, it's Legend's Navy now. Just hope he leaves some for the rest of us.

CHRIS

Hash out tactics. We go at zero-dark. And Big Giggles is making the coffee.

Biggles is flipping him off when the FATHER SPEAKS:

TERP

(translates)

He invites you to join him for Eid al-Adha supper. He says *-on this day everyone has a seat at my table-*.

Chris nods dubious gratitude, meeting the Father's eyes.

CHRIS

Tell him that's very generous of him.

DINING ROOM - LATER

A braised head of lamb eaten clean. TEAM 3 are chowing down, in good spirits, as Chris watches THE FATHER teach his SON to read. He is moved by their connection and acutely aware of what this war is costing him.

That's when he sees-- **(ECU)** "SHOOTERS STRAWBERRIES" on father's elbows. They're red and calloused, like his own.

Chris darkens, stands and slips down the hall--

BEDROOM - MOMENTS LATER

CHRIS searches the closet, ripping through clothes, pressing wall panels. He's crossing to the bed when--

FLOORBOARDS CREAK beneath the rug underfoot. He stands there, shifting his weight, floor creaking.

DINING ROOM/HALLWAY

BIGGLES is shoveling food in his mouth when a hand stops him. Chris signals, *no more*. FATHER'S eyes flick up as--

CHRIS RIPS THE FATHER out of his chair, dragging him down the hall by his hair. WIFE and KIDS screaming. "D" holds them off as-- Chris dumps the father at a STASH HOLE in the floor. Inside, a CACHE OF AKs, RPGs, IED components.

CHRIS

Tell him he's gonna be shipped off for detention and the Iraqi courts can decide what to do with him-- or he can help us get inside that restaurant down there.

MARC LEE

That's a bad move--

BIGGLES

He's our breech. He's a fucking way in--

MARC LEE

If something happens--

BIGGLES

He's AQI man, look what he's holding.

CHRIS

It's his choice. Tell him.

The Terp translates. Father reacts, pale with defiance.

93

EXT. FAHIM HALAL - NIGHT

93

THE FATHER shuffles up the dusty street toward us--

"D" (VO)

Approaching the door...

IN ADJACENT ALLEY

CHRIS, MARC LEE and "D" waiting...

"D"

10 meters...

BACK ALLEY

TONY and BIGGLES watching...

"D" (VO)
5 meters...

SNIPERS NEST

DAUBER watches with cross-hairs.

"D" (VO)
He's knocking...

AT THE DOOR

A sliding grate opens and--

"D" (VO)
They're vetting him.

GUARD'S POV

FATHER attempts to alert the Guard, nodding to the TWO MEN in robes at the oil drum. Guard doesn't see it--

"D"
Hold. Hold--

CHRIS POV (N/V)

As the door opens, the GUARD comes into view--

"D" (OS)
Now.

Chris fires and the GUARD'S HEAD explodes. FATHER dives for Guard's weapon, FIRING BACK at Chris when--

GUNFIRE FROM INSIDE shreds him. He folds forward, dead.

TWO MEN in robes (TONY & BIGGLES) rush the door tossing grenades, pulling the father out as the GRENADES EXPLODE.

CHRIS, MARC LEE and "D" push inside--

INT. FAHIM HALAL - NIGHT

A smoky banquet hall. GUNFIRE lights from far wall. A man we recognize as THE BUTCHER is ushered through a doorway.

CHRIS
(keys mike)
We have eyes on the target. Flushing them
out the back--

IN THE ALLEY

TONY and BIGGLES are posted in the alley, waiting.

BIGGLES
(keys mike)
Negative. Nothing yet.

BANQUET HALL

CHRIS and COMPANY push through the doorway the Butcher
passed through, but it's not an exit. It is--

KITCHEN

An IRAQI MAN is hung up by a chain, the majority of his
skin carved off, still alive. A walk-in freezer ahead.

CHRIS
(to "D")
Help him--

MARC LEE (OC)
Down here.

Stairs lead down into darkness. Chris follows him into--

AN UNDERGROUND TUNNEL

A naked bulb illuminates a tunnel stretching to darkness.

CHRIS
(realizes; keys mike)
They're coming back up! Watch your six--

THE TUNNEL DETONATES. Dirt and debris explode at them.

BACK ALLEY

BIGGLES and TONY are posted up. The RADIO STATIC--

BIGGLES
--I can't hear you. Say again.

BEHIND THEM

TEN INSURGENTS pour out of another building, circling
back toward Biggles and Tony.

KITCHEN

CHRIS and MARC LEE bowl in, panicked, covered in dirt.

CHRIS KYLE

Move.

"D" turns from a WALK-IN FREEZER full of bloody parts.

"D"

Big freezers.

(sickened, following)

Fuck--

SNIPER NEST

DAUBER SEES INSURGENTS approaching Biggles--

DAUBER

Biggles! Watch your six. Roadies on you--

He starts downing them but more seep out downrange.

BACK ALLEY

BIGGLES and TONY are banging away but outgunned when CHRIS, MARC LEE and "D" steps out, laying down fire.

CHRIS

Pull back! Loading--

BIGGLES

Got you.

Biggles is slaying combatants. Precise and deadly.

BIGGLES

RPG!

AN RPG burns down the alley, screaming between them and EXPLODES INTO SNIPER NEST. As dust clouds the night--

THE BUTCHER

Slips through smoke, shooting his way to a getaway truck.

CHRIS

Contact. Eyes on The Butcher. 12 o'clock.

MORE INSURGENTS, push up the alley, covering him.

CHRIS

(keys mike)

Dauber? You got visual? Confirm.

SNIPER NEST

Dauber struggles from under debris.

DAUBER

Negative. No shot--

CHRIS

Advancing along the wall. The Butcher jumps into a truck.

CHRIS

He's on the move. Crossing!

Biggles side-steps into the street, attracting fire, downing MULTIPLE INSURGENTS as--

BIGGLES

Got you. Got you. Go, go, go--

Chris dodges behind him, running into the next street (parallel with truck) hoping for a shot--

NEXT INTERSECTION

As Chris arrives, the GETAWAY TRUCK roars past a block to the north. He continues at a dead-sprint but--

At next intersection, he's lost more ground. He halts, sucking wind, GALLIC CROSS TATTOO visible on his forearm.

ABOVE (LOOKING OUT)

A YOUNG SHADOW stands in the window, watching the soldier below. She picks up an old Nokia Cellular, dialing--

95

INT. MUSTAFA'S ROOM, UNKNOWN BUILDING

95

Incense wafts over oiled components of a DRAGUNOV SNIPER RIFLE laid out on a prayer rug. A CELL BUZZES and is answered. A few words and-- HANDS ENTER FRAME, assembling the rifle. The metallic snap-and-slide escalating as we--

PAN TO the wall, the GALLIC CROSS depicted beside a sniper rifle on a faded CHRIS KYLE BOUNTY POSTER there.

BACK TO:

TIRE FIRES spit tendrils of black smoke. We are--

96

EXT. FAHIM HALAL - NIGHT

96

A four way intersection, neighbors pouring into streets. An angry crowd hoists the FATHER'S BODY in the air as a MESSIANIC TRIBAL LEADER riles them with chants. THE SON stands up-front, small hands fisted, glaring at CHRIS.

CHRIS

(can't take eyes off son)

I offered his father detention. I gave him a choice--

MASTER CHIEF MARTIN

He picked the wrong fucking side. That's all there is to it. Fog of war.

THE CROWD growing in tension and number.

PFC ALVAREZ

Sir, we have armed insurgents moving this way. We need to make tracks.

MASTER CHIEF MARTIN

(hops in Bradley)

Helluva an effort here, Chief. You keep after this bastard. We'll get him.

As they roar off, Chris pulls Terp over to the TRIBAL LEADER whose SHOCKING GREEN EYES reflect firelight.

CHRIS KYLE

Tell him this boy's father was fighting for the people that butchered the clerics we found in the freezer in there.

DISTANT ALLEY

A flutter of robes. A rusty gate pushed open by an OLD MAN. Mustafa slips past, brushing the man's shoulder in thanks. Breath in cadence with step, his head turns up--

Smoke plumes into night, their signal leading him ahead.

CHRIS/TRIBAL LEADER

Terp translates, Tribal Leader responds violently--

TERP

- *This is our territory. If you want to come here, you ask me. If you want to find someone, I find them-*

BIGGLES (OC)
(atop Humvee, on the .60)
Fuck 'em. Let's go. Shit's getting hairy.

CHRIS KYLE
(to Tribal Leader)
If I ask for your help you're the one
they carve up next. I've seen it happen.

A crowd of 300 chanting, as Terp translates.

ALLEY

TWO MEN stand by a 12 foot wall. A dark shape sprints toward them. One man kneels, the other braces him. The reflective swoosh catches light as--

Mustafa runs up the man's back, leaping onto the wall.

CHRIS/TRIBAL LEADER

Tribal Leader rages, crowd at his back, eyes on fire--

TERP
*-I am the seventh son of Isaac of
Abraham. This is the land of my father,
and I am not afraid.-* He says your evil
is greater than those you fight. He calls
you white satan, devil of Ramadi.

Venom peels across Chris' face and makes it appear true.
A Nike swoosh reflects from a near rooftop.

NEARBY ROOFTOP

Nikes cross gravel. Mustafa kneels. Unfolds his bi-pod.

CHRIS/TRIBAL LEADER

CHRIS KYLE
You tell him to deliver The Butcher to
us, or the devil comes back.

MUSTAFA SCOPE POV

CROSS-HAIRS TRACK past smoke blown sideways, trash gusting-- FIND CHRIS as he turns for the Humvee. Cross-hairs leading him, compensating for windage.

As he pauses his exhale-- THE FATHER'S BODY is hoisted in the air. Mustafa tries to adjust as his SHOT RINGS OUT--

97

EXT. HUMVEE (PULLING AWAY)

97

THE ROUND HITS the shield. BIGGLES fires at the rooftop. Bullets strafing night as the Humvee door closes and they roar off. A PUNISHER SKULL drawn in grease on his shield, gleams in the moonlight. Mustafa's shot struck the Punisher in the eye. PUSH ON the teeth of the logo and--

DISSOLVE TO:

CHRIS' LONG FINGERS pressed to the glass. SFX: his breath rattles quietly over following scenes. We are--

98

EXT. MATERNITY WARD, SAN DIEGO

98

CHRIS stares into the nursery window where his NEWBORN DAUGHTER CRIES. The air thick and dreamlike around him.

TAYA (VO)

The news is saying the war is over.

CHRIS (VO)

It's not over.

TAYA (VO)

But are we winning?

CHRIS (VO)

I don't know...

TWO NURSES walk past his daughter. Chris bangs on the glass, trying to get their attention.

CHRIS

Hey, some help here-- She's crying--

He pounds the glass. The nurses don't hear him. SFX: THE MECHANISTIC BUZZ of power-tools overwhelms the scene--

TRANSITION TO:

99

INT. JIFFY LUBE - DAY

99

PAN ACROSS GUMBALL MACHINES and TOY DISPENSERS on the wall. The POWER TOOLS whining as COLTON(3) holds a toy, pissed it's not the one he wanted.

COLTON

But I want that one--

CHRIS
(the air still thick, his
words spoken from afar)
You don't get to choose, bubba.

COLTON
But I don't like it! I want that one--

THE DRILL BUZZES in the garage. Chris' nerves fraying.

CHRIS
You get what it gives you. That's how
this thing works.

Colton melts to the floor crying. CUSTOMERS looking now.

CHRIS
Don't do this. Get up. Come on--

THROUGH VIEWING WINDOW-- THE MAN with the drill is
visible. Dark hair like The Butcher, turning toward us--

RECEPTIONIST (OC)
Chris Kyle, your truck is ready.

CHRIS
(snaps-to; to Colton)
Get off the floor. Right now--

MAN'S VOICE (OC)
Excuse me, sir.

A YOUNG MAN steps too close. Chris rears up, defensive.

YOUNG MAN
Are you... "Chief" Chris Kyle?

CHRIS
That's me.

YOUNG MAN
Sorry to intrude, sir, but we met in
Fallujah. You saved my life.

CHRIS
Did I--?

YOUNG MAN/VETERAN
Yes, sir. My name is Mads. We were
trapped in a house when you showed up
with 1st Marines. You carried me out.

CHRIS
(lifetimes ago, but)
Yeah. Right. Well, you Marines saved our
ass plenty out there. How you holding up?

MADS/YOUNG VETERAN
Great, sir. I'm grateful to be alive. It
hasn't been easy but--

He lifts his pant-leg and shows an ARTIFICIAL LEG.

MADS
It cost lots of guys more than a leg.

CHRIS
Did you lose some friends?

MADS
That too, but I'm talking about guys that
lived. They made it back but they're just
not back. They can't seem to get right.

DRILL STARTS UP again. Chris glances that direction.

CHRIS
Yeah, I-- I'm sorry to hear that.

MADS
You should come down to the VA sometime.
The guys would love it. They all know who
The Legend is.

Chris nods like he never will. Mads kneels to Colton.

MADS
I bet you missed your daddy when he was
gone. But can I tell you something? Your
dad is a hero. He saved my life--
(eyes well up)
He helped me get home to my little girl.

Colton looks up at his dad who swells with emotion. OTHER
CUSTOMERS watching now, captivated.

MADS
So thank you for loaning him to us, li'l
man. I wouldn't be here without him.

Mads stands and comes to attention, saluting Chris.

MADS
My family thanks you for your service.

Chris bites back emotion, nods, and walks out.

100

INT. NURSERY

100

A pink cocoon of a room. Taya sits in a rocker, breast-feeding their daughter, MCKENNA. She's gentle, imploring--

TAYA

I'm making memories by myself. I have no one to share them with.

CHRIS

We have the rest of our lives for that.

TAYA

When does that start? Even when you're here you're not here.

Taya pulls McKenna off her breast. Chris scoops her up.

TAYA

I hate the teams for it. I do. You're my husband and the father of my children-- but they're the ones that pull you back.

CHRIS

(doesn't look up from his daughter)

We can wait. They can't.

A long pause...

TAYA (OC)

If you think this war isn't changing you you're wrong.

He looks up and **POV CHRIS**-- Taya sits in her rocker on the side of a ROAD IN RAMADI, destruction all around her.

TAYA

You can only circle the flame so long.

SCORE BUILDS, a steely guitar over tribal drums.

"THIRD TOUR"

A TRUCK speeds past a burnt rocker in the street. We are--

101

INT. TRUCK, RAMADI - DAY

101

PUNISHER SKULL stenciled on flack jacket, CHRIS mans a suspended MK48 swinging where a passenger seat should be. A skull bandanna and sunglasses cover his grizzled face.

The Punishers--

BIGGLES
(keys mike)
--we are tailing the Butcher's courier,
turning onto Maryland Street. Over.

BIGGLES DRIVES, trailing a BROWN VAN. The city goes from light to shadow as they enter a built-up section called--

THE CHINESE APARTMENTS

BIGGLES
I bought the ring.

CHRIS
Here?

BIGGLES
They're cheaper here.

CHRIS
You want some savage's ring? What if it's
a blood diamond?

BIGGLES
What the fuck do you care? You spilled
more blood than anyone!

CHRIS
Not for a rock.

BIGGLES
Whatever, man.

CHRIS
Ease off, don't get too close.
(the van turns ahead)
You gonna tell her where it came from?

BIGGLES
Hell no! I'll tell her I got from Zales.

They're laughing, off the leash, cocky and invincible.

A BLOCK BACK - HUMVEE FOLLOWS

MARC LEE drives. "D" rides shotgun. DAUBER in back.
Uniforms bastardized; metal blasting in broad daylight.

BIGGLES (OS)
(over radio)
Still with us cookie?

"D"

(keys mike, checking GPS)
Half a block back and we are wet and
ready, Big Giggles.

MARC LEE

20 years from now, we'll have a reunion
and you'll be married to a dude.

"D"

As long as you cook and clean.

DAUBER sits in back, shaking his head.

UNDERCOVER TRUCK

STREET SPOTTERS reach for their cell phones. Chris glares
at them, ominous in skull mask, flipping the bird.

CHRIS

The Butcher has his peepers out.

BIGGLES

This motherfucker is Keyser Söze. Next
time you got a shot try not to miss.

CHRIS

I coulda taken him in that alley if I
didn't have to save your ass--

BIGGLES

(accelerates)

Whatever helps you sleep at night.

ON A ROOFTOP

A BAREFOOT TEENAGER races across gravel, aims a RIFLE
down at the taxi with The Punisher symbol--

UNDERCOVER TRUCK

BIGGLES

You gonna be my best man?

CHRIS

(still masked)

Is it just me? Or other guys too?

BIGGLES

You fucking egomaniac--

A ROUND pierces the roof and goes through the floorboard--

BIGGLES

Rooftop, twelve-o'clock--

SIX INSURGENTS pop up on a rooftop, firing. Chris leans into the .60 spitting lead in pneumatic bursts.

102 **INT. MUSTAFA'S APARTMENT - SAME**

102

A dry hand spins a SNIPER ROUND on a tabletop. It wobbles to a stop facing the man who set it in motion-- MUSTAFA, head-on. A messy beard and thousand-yard stare. Haunted but unrelenting, he spins the round again.

An IRAQI WOMAN appears, shushing an infant. She says something to Mustafa but he doesn't respond. A phone vibrates. He grabs a duffel and steps out. By the door, A PHOTO OF MUSTAFA on a medal stand at the Olympic Games.

103 **INT. UNDERCOVER TRUCK**

103

Biggles speeds after the van, taking fire from above.

CHRIS

Get me a shot, grandma.

Biggles stomps the accelerator, whips around a corner--

A SHORT STRAIGHTAWAY

CHRIS BLASTS 200 ROUNDS (MK48) into the van; pulverizes the thing and watches it hiss to a stop.

BIGGLES

That should do it.

COURIER bounds out of the van, diving into a building.

CHRIS

What the fuck!? How'd he survive--

BIGGLES

Rubber junk-man's got your horseshoe.

They roll out in pursuit. The Humvee pulls up. Inside--

"D"

(into mike)

--need a two block perimeter around the area. No one gets in or out.

Chris pulls his mask down. He has a beard and the sturm und drang of war are writ loud on his face.

DISTANT BALUSTRADE

MUSTAFA lays prone, mumbles a prayer and takes two deep breaths before putting his eye to the scope.

MUSTAFA SCOPE POV

CROSS-HAIRS TACK to fluttering sheets, the wind revealed in their billow. TWO FIGURES are cloaked there, indistinguishable heads peaking over laundry lines.

He aims left-and-above the head closest to him.

ON THE ROOF

Chris and Biggles stand among the billowing sheets.

CHRIS

She'll take it to Zales and try to find out how much your spent.

BIGGLES

She's not like that.

CHRIS

They're all like that.

BIGGLES

It's giant, bro. Four karats. It had to belong to one of Saddam's bitches--

Chris is laughing when he sees a FLASH OF GLASS in the distance. Before he can utter a warning--

A GUNSHOT SOUNDS

The bullet flays the muzzle of Biggles M4. Shrapnel enters his face. Biggles goes down in a red mist--

CHRIS

No!--

The right side of his face is a pulpy cavity. His eye socket obliterated. He appears mortally wounded.

CHRIS

(dives on him, keys mike)

Biggles is down. Man down.

(pulls Biggles close,
chiseled with grief)

No, buddy. No! Stay with me--

He drags him one way, then another. He can't see past the blood-sparkled sheets. A SHOT pocks the roof at his feet.

CHRIS
(keys mike)

Cover! I need cover. He's picking us off.

ANOTHER SHOT inches from his head. They are being hunted.

BIGGLES
(gargled)
I'm got it. I got it-- I can walk--

Biggles pulls himself up, tilting his head forward to not choke on his own blood. With heroic effort, he stumbles to the stairs. Chris, stunned he's alive, ducks an arm--

107 **EXT. STREET** 107

TWO MARINE UNITS provide cover as the Humvee speeds off.

108 **INT. HUMMER** 108

MARC LEE drives. DAUBER applies gauze to hold Biggles face on. CHRIS kneels there, holding his hand.

BIGGLES
(gargling blood)
--I'm sorry--

CHRIS
You got nothing to be sorry for. I shouldn't have had us up there--

BIGGLES
Am I gonna die?

Chris looks to Dauber--

DAUBER
We'll rub a little dirt in it, get you a sip of water, you'll be fine.

Dauber shakes his head, *he's not going to make it.*

BIGGLES
--it was always gonna be me--

CHRIS
Coulda been any of us. Just hang on--

BIGGLES

Not you. Not the Legend. You lucky fuck--

His body goes into shock. Chris comes unwound.

CHRIS

Don't die, Ryan. You hold on--

109

INT. MEDICAL TENT

109

LOW ANGLE- plywood floor littered with needles, blood and latex gloves. A cart is rushed past. MEDICAL PERSONNEL shouting, "we're losing him." The picture pulses, blurs--

110

EXT. MEDICAL TENT

110

THE PUNISHERS stand around the Humvee, still as a photo.

"D"

Did you see where it came from?

CHRIS

He was 1000 meters out. Only one enemy sniper makes that shot.

A jeep pulls up. COLONEL JONES and MASTER CHIEF MARTIN step out.

COL. JONES

Will he make it?

Chris turns away, choked up.

DAUBER

Doesn't look good, Master Chief.

MASTER CHIEF MARTIN

That's the first SEAL hit, sir.

"D"

Fuck!

The sun high.

COL. JONES

A Shi'a cab driver we source is saying there's a stronghold seven doors down.

MASTER CHIEF MARTIN

Marine units that covered your exfil are still engaged there.

COL. JONES

I can understand if you want to stand-
down and regroup. It's up to you.

The wind blows.

MARC LEE

Lex talionis...

(looks up)

Eye for eye, tooth for tooth.

They all agree.

CHRIS

We're going back.

111

EXT. STREET, RAMADI

111

METALLICA, "Master of Puppets" blasts as an M1A2 ABRAMS
TANK speeds 45 mph down a street, bad as fuck. TWO
BRADLEY TRANSPORT vehicles follow.

A CAR pulls into the road ahead. INSURGENT PASSENGER
leans out, FIRING AN RPG. It explodes across the tank but
does no damage. Tank still coming, Insurgents pull away--

But the tank catches them. Treads climbing the back of
the car, overtaking it. INSURGENTS are trying to get out,
screaming, as steel folds around them and flattens them.

And the ABRAMS vaults off the other side--

112

INT. BRADLEY TRANSPORT VEHICLE

112

THE PUNISHERS. Ears pinned back. Metal blasting. Amp'd to
kill. FIND CHRIS consumed by rage; he pulls the BIBLE and
AMERICAN FLAG out and sets them aside. This is personal.

MARC LEE

Two clicks out. Lock and load.

He glances at Chris, feeding off him. They all are.

CHRIS

For Biggles.

IN THE STREET

The tank skids to a stop. The turret spins to a castle-
like structure and *BA-BOOM!*

THE PUNISHERS pour out of their Bradleys, rolling in both directions, arcing toward the point of entry--

THE COURTYARD

Punishers pour in. FOUR INSURGENTS lay dead, dispatched by the tank. Zero resistance.

MARC LEE

Courtyard is clear. Moving.

CHRIS

Some stronghold. Move.

DAUBER and TONY follow them up a crumbled staircase--

LONG HALLWAY

Ominously still. Sunlight spills through grated windows facing the street. Chris and Marc move to the first door--

FIRST ROOM

A sleeping mat. A TV plays an Al Jazeera game show. Marc pushes toward the bathroom, coming around the corner---

BATHROOM

The faucet runs on a straight-razor.

MARC LEE

Clear.

FIRST ROOM

MARC steps back in, golden dust motes float around him.

MARC LEE

Somebody left in a hurry.

CHRIS

(keys mike)

You sure we got the right address--

CANON-FIRE HITS the outer-hallway from across the street. *Brrrrrb-Brrrrb!!* Rounds banging with seismic force.

DAUBER (OS)

(from hallway)

Fuck--

TIME SLOWS as Chris bounds toward the door. Marc Lee gets there first, steps through it, into--

LONG HALLWAY

GUNFIRE RAINS through grated windows. The hall is coming apart in dusty chunks of plaster.

DAUBER and TONY are pinned between windows. MARC LEE steps to the nearest window to lay suppressive fire.

MARC LEE

Contact--

GUNFIRE STRAFES IN AT AN ANGLE, HITTING MARC LEE IN HIS OPEN MOUTH. HE'S BLOWN BACKWARDS, HITTING THE WALL AND--

MARC LEE is down. Blood pooling. A forever stare.

CHRIS

Marc--

CHRIS is staggered but his training takes over and he steps into the same window, BLASTING FIRE.

DAUBER is trying to intubate Marc but the back of his head is gone. He was dead before he hit the wall.

THE ABRAMS TURRET SPINS. THE CANON BOOMS. THE EARTH TREMBLES AS THE BUILDING ACROSS THE STREET IS FLATTENED--

TRANSITION TO:

The trembling is the turbulence. We are--

113

INT. C-17 GLOBEMASTER (IN FLIGHT) - NIGHT

113

In dim red-glow, FIND BIGGLES in a tented gurney, stable but critical; his head caved in. CHRIS stares ahead--

MARC LEE'S MOM (VO)

"Glory is something some men chase and others find themselves stumbling upon."

REVERSE TO MARC LEE'S CASKET draped in stars and stripes.

114

EXT. FORT ROSECRANS NATIONAL CEMETERY - DAY

114

A pasture of tombstones overlook the Pacific. CHRIS, with a chest-full of medals, stands with TAYA, COLTON(4) and MCKENNA(2). TAYA watches MARC'S WIFE weep as--

MARC LEE'S MOM reads his LAST LETTER HOME:

MARC'S LEE MOM

"My question is when does glory fade away
and become a wrongful crusade?"

CHRIS HEARS MARC'S VOICE:

MARC LEE (VO)

"When does it become an unjustified means
by which one is completely consumed."

COLTON reaches for his father's hand. Chris jumps,
startled. He looks at Colton, then Taya. He's caught with
his guard down and it appears he may let them in...

But he quickly returns his gaze to the flagged casket.

CLOSE ON CASKET

NAVY SEALS bang their Tridents into the coffin. A hollow
thump, like fists trying to revive a heart.

115

INT. TAYA'S CAR (MOVING) - LATER

115

San Diego traffic. THE KIDS chatter in back. CHRIS
drives, in a fugue-state when he spots--

A BROWN VAN, four cars back, same as the one in Ramadi.

TAYA

Marc wrote that letter two weeks ago. Did
he say any of that to you?

VAN ROARS up the turning lane. It's pulling alongside
them. Chris grips the wheel, ready-- the van roars past

TAYA

Chris? I want to know what you thought of
his letter...

CHRIS

(slow, absent)

An AQI informant called in a tip. Biggles
had just been shot. We were operating off
emotion and-- we walked into an ambush.

The kids grow quiet. The air sucked from the car.

CHRIS

But that's not what killed him. That
letter did. That letter killed Marc.

(looks to her)

He let go and he paid the price for it.

Taya turns away, wrecked. They drive in silence.

116

INT. BEDROOM - NIGHT

116

TV lights the dark room. NEWS GRAPHIC: "Americans killed in Iraq: 3932". CHRIS and TAYA talk to the ceiling.

CHRIS

If something ever happened to me-- you'd meet someone else. You'd be alright.

His detachment is unearthly.

TAYA

Do you want to die? Is that what it is?

CHRIS

No.

TAYA

(cheeks shine with tears)

Then tell me why do you do it. I want to understand.

CHRIS

I do it for you. To protect you.

TAYA

No you don't. I'm here. Your family is here. Your children have no father--

CHRIS

Without this, there's nothing.

TAYA

Bullshit. It's not about us anymore. You don't know when to quit. It's over-

(violent)

You did your part! We sacrificed enough. Let somebody else go--

CHRIS

I could never live with myself.

TAYA

You find a way! You have to. I need you to be human again. I need you here.

(no response, she calms)

If you leave again, we might not be here when you get back.

It startles him and he seems suddenly alert to her suffering. He reaches for her, holding her to his chest.

CHRIS

I know.

Her eyes sink into a well of ruin.

116A OMITTED

116A

117 **INT. NAVY HOSPITAL, SAN DIEGO - DAY**

117

A DUST MOTH flutters around the wall sconce. Wilted flowers and "get-well" cards cover the windowsill.

CHRIS

(enters)

Hey, buddy--

BIGGLES lays in bed. Part of his head caved-in and badly marred, one eyelid open on a milky-white eyeball.

BIGGLES

Chris? Where are you?

CHRIS

I'm right here just give me a minute--

(hobbles around the bed)

Just blind as a bat, huh?

BIGGLES

Yeah... It fucking blows. They're gonna fix my face though.

CHRIS

That's good. Your face always needed a little fixing.

Chris sounds upbeat but his eyes betray him.

CHRIS

I heard you proposed? Did you tell Kelly the diamond was from Zales?

BIGGLES

Naw, I bought a new one. A small one. Her dad helped me out.

CHRIS

Nice.

BIGGLES

She wouldn't leave me, bro. I told her to go-- but she wouldn't leave.

(MORE)

BIGGLES (CONT'D)

(voice cracking)

She's getting a raw fucking deal.

CHRIS

No she's not. How can you say that? She's getting you.

(eyes welling up)

All four inches.

Biggles laughs and tears roll from his vacant eye.

BIGGLES

I'm glad this happened to me and not you. No way you could've handled it.

CHRIS

You're probably right.

There is a pause.

BIGGLES

They say you're the deadliest sniper in U.S. Military history.

CHRIS

Is that what they say?

Biggles grows quiet.

CHRIS

The bad guys fled up into to Sadr City.

BIGGLES

You're not going back?

CHRIS

We're gonna wall 'em in and hunt 'em down.

BIGGLES

You don't have to do this.

CHRIS

Yes I do. You're my brother and they're going to pay for what they did to you.

His mind made up. Biggles moved by it.

BIGGLES

Hooyah, Legend. Hooyah--

119 OMITTED 119

120 OMITTED 120

121 OMITTED 121

122 OMITTED 122

123 OMITTED 123

124 **INT. C-17 GLOBEMASTER - DAY** 124

75 Marines packed in. CHRIS hobbles up the isle like Achilles. His import draws the attention of soldiers he passes. He settles into a seat. Across from him--

MARINE LT.

The Legend, right? I heard you killed 101 men your last tour. The hajis call you The Devil of Ramadi.

Chris removes his wedding band, hangs it from his necklace.

MARINE LT.

So how many kills you got now?

CHRIS KYLE

You have to ask the Navy. I lost count.

His reserve silences the Lieutenant. ENGINES ROAR as--

"FOURTH TOUR"

125 OMITTED 125

126 OMITTED 126

127 **EXT. FOB COWBOY - DAY** 127

This base feels like a remote outpost. CHRIS and "D" walk past a boneyard of charred vehicles.

"D"

We been shot off position three nights in a row. Fallujah was bad, Ramadi was worse but this shit is fuckin biblical.

CHRIS

Any other Punishers here?

"D"

Squirrel cycled out. Dauber was coming back but his wife knocked him up. And if I bring home another rug my old lady'll murder my ass. Teams and shit.

CHRIS

(nostalgic)

Teams and shit.

"D"

(a beat)

That Biggles news hit hard.

CHRIS

I know. I visited him before I left. That fucker can't see shit.

"D"

(stops walking)

Bro... Biggles is gone. He was in surgery yesterday and he died on the table.

Chris stares at him, ruined, waiting for him to take it back. SFX: A PHONE RINGS thousands of miles away as--

CHRIS SCOPE POV

CROSS-HAIRS track along Jamila street, past cranes assembling the T-wall that will stretch across the city.

The phone stops ringing, VOICEMAIL picks up.

TAYA VOICEMAIL (VO)

-This is Taya, I can't get to the phone so please leave a message.

A car pulls into an intersection, ominous in inactivity. Dust blows sideways off its halted tires.

CHRIS MESSAGE (VO)

It's me. I'm just calling to hear your voice. I'm missing you guys. I been thinking about some things you said.

The car disappears down a side-street. CROSS-HAIRS linger at that spot, knowing the routine.

CHRIS MESSAGE (VO)

Tell the kids I love them.

AN INSURGENT darts out, flips the sight-finder on an RPG. Mirage boils off the street, same as dust, 45 degrees.

CHRIS MESSAGE

I love you too.

CROSS-HAIRS compensate left for windage. A SHOT RINGS OUT. Red mist. CROSS-HAIRS scan the sector, *they won't leave an RPG*. Finally, ANOTHER FIGURE runs out--

A YOUNG KID

No older than Colton. He grabs the RPG, shoulders it. CROSS-HAIRS zero on him, center-mass. SFX: Chris' heartbeat bangs like a 800lb hammer. *Nōt* again.

CHRIS (OC)

Don't do it--

CROSS-HAIRS tremor as Chris' hands start to shake.

CHRIS (OC)

--please God--

Young Kid takes aims and-- suddenly discards the RPG in the street and runs off.

CHRIS

He rolls off the gun, gasping for air, biting back tears. After nearly a decade of war he's finally breaking down.

128

INT. OP TENT - DAY

128

Wind batters the tent. A squad of 16 SPEC OPS GUYS from different branches study a map with--

MASTER CHIEF MARTIN

Brass believe this T-wall will end the war by trapping remaining AQI inside. But we got a sniper picking off contractors from deep behind the wall.

CHRIS (OC)

How deep?

Every man looks to the back wall where Chris stands.

MASTER CHIEF MARTIN
Roughly 1000 meters.

CHRIS
Is it Mustafa?

RANGER ONE
Moo-who?

"D"
The sniper who shot our boy Biggles.
That's a warning. Ranger One backs off.

MASTER CHIEF MARTIN
He can be whoever you need him to be, we
just need him dead.

Chris nods, eyes ablaze. Martin points to a map, south of
the wall is green, north of wall is red.

MASTER CHIEF MARTIN
(points to red-zone)
We'll shuttle you six blocks north into
enemy territory which will put you right
up under his nose when he takes his shot.

Storm winds blast the tent flap open--

DELTA SNIPER
In the middle of a fucking sandstorm?

MASTER CHIEF MARTIN
Bring your goggles, Bambi. We need to
shut this shooter down.

129 **EXT. FORWARD OPERATING BASE** 129

A Stryker rumbles out, headed across the desert floor.

130 **INT. STRYKER** 130

CHRIS sits up front, eyes drawn to an OLD MERCEDES
speeding across the desert toward them. A train of dust
plumes behind it. As the vehicles pass-- **(ECU)** TWO IRAQI
MEN in the Mercedes hide their faces behind keffiyehs.

CHRIS
What was that--
Chris whips around in his seat but can't look back.

131

EXT. GUARD POST - CONTINUOUS

131

MARINE GATE-GUARD studies the approaching OLD MERCEDES.

MARINE GATE GUARD

(keys mike)

This is east gate. We've got an unknown vehicle coming up fast.

Guards roll out, guns up. Mercedes skids to a stop outside the serpentine barriers. Dust blooms from it.

MARINE GATE GUARD

Get out of the car! Now--

INSIDE MERCEDES

TWO IRAQI MEN eye the guards. THE DRIVER mutters something to the passenger and pops the trunk--

GUARD POST

GUARDS, lit with urgency, react as-- BOTH MEN STEP OUT of the Mercedes, hands in air, circling toward the trunk.

GATE GUARD

Step away from the car!

GATE GUARD #2

(FIRES WARNING SHOT)

--move for the trunk you will be shot.

GUARDS POV

THE TWO IRAQI MEN duck behind the trunk. After a painfully long moment, they reemerge with--

GATE GUARD (OC)

Drop it! Right there! Drop him now--

They drop A MAN BOUND in blood-smearred plastic. GUARDS BARKING orders. THE DRIVER unwinds his scarf to reveal--

MESSIANIC TRIBAL LEADER (shock green eyes) who confronted Chris in Ramadi; the one tasked with finding The Butcher.

TRIBAL LEADER

(in Arabic)

Tell the devil we found his Butcher. We will protect ourselves now.

He waits for response. Guns stay on him. The wind howls.

CLOSE ON BUTCHER

Beaten to within an inch of his life. Bloody plastic suffocates his mouth as he tries to inhale.

132 **EXT. SADR CITY - AERIAL SHOT - MOMENTS LATER** 132

The Stryker speeds up a side-street into insurgent territory (north of wall). Next street over, PACKS OF INSURGENTS push south, toward the construction site.

133 **EXT. STREET, SIX BLOCKS NORTH OF T-WALL - DAY** 133

Stryker slows. Boots hit dirt, silently slipping into--

134 **EXT. BANANA FACTORY, SIX BLOCKS NORTH OF T-WALL - DAY** 134

PUSH UPSIDE a five story building. Bombed-out walls reveal conveyors and fruit lockers inside.

ROOFTOP

An open rooftop, RANGER ONE is concealed under a vent as INSURGENTS pass in droves in the street below.

RANGER ONE (OS)

The streets are crawling. Hold your fire.

Across the roof, "D" on a .50 BMG looking at the MILE-WIDE SANDSTORM pushing toward Baghdad.

"D"

Enter the fuckin sandman.

CHRIS

3rd floor. In a fruit locker. Breath racing. Hands trembling. Electricity coursing through him.

Gun pointed north, Chris searches nearby buildings for the sniper. PUSH BEHIND HIM, SIX-BLOCKS SOUTH to--

T-WALL

A CRANE lowers a T-block. ARMY ENGINEERS guide it in.

ENEMY CROSS-HAIRS ENTER FRAME (REVERSE ANGLE)

ARMY ENGINEERS in the street signal success and ANOTHER ENGINEER scurries up the neck of the crane to release the chain. The cross-hairs track the MOVING ENGINEER and--

BOOM! A shot echoes across the landscape and TOPPLES THE ENGINEER from the crane. He lands dead in the street.

CHRIS

Hears it, pulls off the gun, looking behind him.

CHRIS

No--

(keys mike)

It came from behind us. We went the wrong way. He's south of the wall.

RANGER ONE (OS)

(over mike)

Doesn't matter. Hold your fire. We got uglies right below us--

Chris repositions himself, FACING SOUTH-- he lowers his eye to glass, bleeding sweat, aiming toward Baghdad.

CHRIS SCOPE POV (BOTH EYES VIEW)

CROSS-HAIRS track to distant rooftops. Everything wobbles and fumes. Trash blows, fronds sway, curtains flap, mirage boils-- all gusting different directions.

Almost by accident, he lands on an IMPOSSIBLY SMALL SHAPE. Person? A bag of trash? Or nothing at all. As small as a pepper-flake inside the radius of his scope.

CHRIS (OC)

(into mike)

I got something. 1900 yards out.

RANGER ONE (OS)

You can't even see that far out. Hold your fire. You'll expose us all.

He twitches and wobbles off-target by a city block.

"D" (OS)

He's right, Legend. No bueno.

CROSS-HAIRS tracking back, measuring between mil-reticals, calculating for distance. Back on target:

CHRIS (OC)

Correction. 2100 yards out.

"D"

That's a mile. Impossible shot.

CHRIS (OC)

(beat) _

It's him.

ENEMY SNIPER HIDE

THE SNIPER is covered in a black Hefty bag disguising his presentation, and identity. Ready to kill again.

CHRIS (OS)

(over radio)

This is Charlie 7 Bravo. We have eyes on the target. Initiate QRF. Over.

"D" (OS)

Can you confirm it's him.

ON CHRIS

Trying to *breathe it down, please god, breathe it down--*

CHRIS (OS)

He has eyes on our guys.

RANGER ONE (OS)

Quick Reaction Force is 20 minutes out. You will stand the fuck down--

Chris scoops dust off the floor and watches with his off-eye, as it blows off his palm and plumes outward.

"D"

It's your call, Chris.

SNIPER SCOPE POV

CROSS-HAIRS track to the cluster of MARINE ENGINEERS.

CHRIS' SCOPE POV

CROSS-HAIRS wobble on the dark shape a mile away.

"D" (OS)

If you got it, take it.

RANGER ONE (OS)

Negative, negative--

CHRIS (OC)

Aim small. Aim small.

We zero-in on a small fold on that black bag. SFX: A LOW FREQUENCY BUZZ escalates as concentration deepens.

CLOSE ON SNIPER

Face obscured, a PRAYER HISSES from his bearded mouth.

CLOSE ON CHRIS

Both eyes open, a PRAYER WHISPERS across his lips.

CHRIS

For Biggles.

CLOSE ON SNIPER/CLOSE ON CHRIS

SFX: *Thump-thump... Thump-BAM!*

Chris fires first. The shot echoes across eternity. One, two, three seconds later. A red-mist paints the wind.

THE SNIPER tumbles off his platform and out of view.

CHRIS KYLE

Tango down.

The world rushing back in, he hears INSURGENTS below.

STREET BELOW FACTORY

INSURGENTS point up at the building, yelling, rushing in--

ROOFTOP

Chris bangs onto the roof, shaken, joining a 6 MAN SQUAD.

RANGER ONE

You just fucked us, Legend--
(screams into mike)

We need Stryker and QRF units, ASAP.

CHRIS KYLE

He was on our boys and I took him out.

RANGER ONE

We are fucked like a football bat.

"D"

Mission accomplished. Biggles be proud.

A look between them, fully aware of what comes next.

SIDE VIEW (FACTORY)

INSURGENTS clear the second floor, bounding toward--

ROOFTOP

CHRIS and Squad set-up firing stations.

CHRIS

There are two ways onto the roof. We cover both stairways and conserve ammo.

Muted nods all around. Footsteps coming. *This is it.*

"D"

If you FNGs shit your pants, don't stop shooting. Scoop and shoot. Scoop and--

GUNFIRE POPS behind them. MARINE GUNNER lights it up.

CHRIS

Conserve--

OPPOSITE DOOR bangs open across the roof. Chris hammers the INSURGENT but he keeps coming, drugged up. TWO MORE roll out behind him, on the same glue.

This is close-quarter contact, visceral and savage.

IN THE STREET

INSURGENTS enter surrounding buildings in droves.

ROOFTOP

Wind kicking up. Ammo running out. Insurgents keep coming. Worst environment imaginable.

RANGER ONE

(into mike)

Negative, negative, danger-close, they're all over us--

"D"

Drop motherfucker! Drop!

CHRIS laces bad guys. Pure brutality. They fall at his feet. Tracers light from the next roof.

"D"

3 o'clock. Loading. Last mag.

RANGER ONE

(screams)

QRF is stuck three blocks out.

MARINE GUNNER

I'm out of ammo--

INSURGENTS use rebar to cross from a nearby rooftop. Two ways just became three. They're swarming them.

Hand-to-hand chaos. A bad way to die.

RANGER ONE

I don't wanna get dragged in the street--

"D"

Call it in. Light us up.

Chris wields his .45, spackled with blood--

CHRIS

Do it. Call in our coordinates.

RANGER ONE

(keys mike)

This is Rio Two Bravo, requesting ordinance drop. GRID 04837959.

(gunfire)

I know my fucking position! They're right on top of us. Drop it!

RADIO GOES STATIC, he nods, *it's done.*

MARINE SNIPER

White-side!

INSURGENTS crossing the gap. Chris pivots--

TRANSITION TO:

DRONE FOOTAGE of Chris on the roof of the Banana Factory. Surrounding streets are filled with bad guys. We are--

135

INT. COMM-OP TENT

135

Wind battling tent. MASTER CHIEF MARTIN stands over a NAVY DISPATCH OPERATOR, staring at the footage.

MASTER CHIEF MARTIN

Tell the pilot to turn it loose.

DISPATCH OPERATOR looks up, realizing what's happening.

136

EXT. F-18 HORNET

136

PILOT looks to his wing as STINGER MISSILES engage.

PILOT

3-4, copy that. 30 seconds out.

ON THE ROOFTOP

TWO DOZEN insurgents surround them on the rooftop. CHRIS waits till a guy gets right up on him and-- BAM!

"D"

You're up--

"D" trades the SATELLITE PHONE for Chris' Springfield.

CHRIS

--you got four rounds.

In their exchange, an unspoken goodbye. Then--

Chris struggles to dial, hands shaking. IT RINGS. He squints north. RINGS AGAIN. F-18 rocketing toward him--

TAYA (OS)

Hello?

Chris is stunned. She answered. He's speechless.

TAYA

Hello?

CHRIS

(struggles)

Hey baby--

TAYA

Chris-- What's the noise?

Wind howls. F-18 closing.

TAYA

I can't hear you--

CHRIS

I'm ready to come home. I'm ready...

She starts crying. The F-18 almost upon them.

TAYA

What's happening--

CHRIS

--I'm coming home. Can you hear me?

TAYA

Chris--

F-18 seconds out. Chris looks up and sees--

THE SANDSTORM

Has shifted. A tsunami of dirt is about to swallow them.

F-18 RAPTOR

THE PILOT flying into the storm. Sensors screaming. He can't hold his line. 4, 3, 2-- He pulls up early.

ROOFTOP

HELLFIRE MISSILES scream over the Banana factory and EXPLODE INTO the next building. Fire and dirt engulf them. The blast recedes but the sand-storm escalates.

CHRIS

Go, go, let's move--

He leads "D", RANGER ONE and FOUR OTHERS across the roof. They stumble past INSURGENTS, blinded by sand.

STREET BELOW

CHRIS and SQUAD stagger into HOWLING CHAOS, clinging to each other, trailing Chris as GUNFIRE POPS behind them.

CHRIS

(choking, into mike)

Stryker-3, what's your location--

AN INSURGENT is blown right into them. "D" wrestles his gun away and beats him with it.

CHRIS

Hold there! We are 30 seconds out--
(pointing ahead)

Go. Straight ahead. Go--

They run for their lives. Unable to see two feet ahead. Sand shredding their skin. Chris is struggling--

Squad passing him. Knees failing him. He can't keep up.

INT. STRYKER

THE GUNNER stares at REMOTE WEAPONS SCREEN when SIX FIGURES EMERGE from the dust. He's about to fire--

GUNNER

BDUs-- That's them! Drop the ramp.

The ramp drops. STORM HOWLING. RANGER-ONE dives in, MARINES follow, then "D" rolls in. The rig pulls off.

"D"

Where's Chris? He was just--

IN THE STREET

Chris falters forward. Insurgents pursuing. The Stryker just visible ahead-- pulling away.

IN THE STRYKER

M2 GUNNER can't see shit on his monitor.

"D"

--stop the rig, man! Stop--

DRIVER

I don't see him--

IN THE STREET

Chris is ten feet behind the rig, sprinting. Bullets sing past. He sheds flack-jacket and webbing, Bible and flag. He drops his gun in the dirt and dives. His hand clutches the last rung of slat-armor and--

Chris Kyle is dragged off the battlefield.

IN THE STREET

Sand buries the METALLIC TOY SOLDIER that followed him since childhood. Wind whips pages of the Bible and pulls at the flag until it flaps unfolded. WE'RE BLOWN AWAY with it, twisting and clapping into an otherworldly beige.

IN THE STORM

We catch glimpses of the city below: graffiti'd T-walls, a cracked expanse of desert floor and the lanky body of an enemy sniper splayed across a rooftop.

Wind rips the Hefty bag away and sand pocks the DEAD FACE OF MUSTAFA-- before we're swept up into the howling rage.

LONG FADE:

137	OMITTED	137
138	OMITTED	138
139	OMITTED	139

140 OMITTED

140

140A **INT. AIRPORT BAR - NIGHT**

140A

CHRIS sits hunched at the bar, his eyes track patrons and staff **(ECU)** their hands, torsos, eyes. HIS PHONE RINGS.

CHRIS
(into phone)
--hello?

TAYA (OS)
Where are you? I got a weird message that
you were on a plane?

He can HEAR THE KIDS in the background.

CHRIS
(into phone)
Yeah, I got out early.

TAYA (OS)
So are you in Germany, or--

CHRIS
I'm here, I'm stateside.

TAYA (OS)
You're home? What are you doing?

CHRIS
(looks around for answer)
I guess I just needed a minute.

TAYA (OS)
Chris, the kids are dying to see you.
It's been nine months.

CHRIS
Yeah, I know... Me too. I'm coming.

TAYA (OS)
(pause)
Are you alright?

CHRIS
Yeah. I'm good.

TAYA (OS)
Then come home. We miss you.

He nods silently, listens to his kids.

CHRIS

Okay.

141 **OMITTED** 141141A **INT. KYLE HOME** 141A

CLOSE ON- the back of Chris' head. He watches a WAR MOVIE on TV. As CAMERA CIRCLES the room, we glimpse *THE MOVIE*; an injured soldier calls for help amid shocking gunfire.

TRACKING BEHIND THE TV, we see Chris' wrought face and a household bustling around him. COLTON carries party plates outside, MCKENNA fights to get cowboy boots on and-

TAYA CALLS to him from the kitchen but we can't hear her until the CAMERA TRACKS to HER POV-- the gunfire is gone, the TV IS OFF. That war movie is playing in his head.

TAYA

Chris...?

He finally looks up, slick with sweat, affecting calm.

142 **EXT. BACKYARD - DAY** 142

Streamers twist against gunmetal sky. COLTON and MCKENNA set up birthday decorations. The family dog, A PYRENEES SHEEPDOG, bounds about. TAYA AND CHRIS, on back steps.

TAYA

--his game is Saturdays. He's the tallest kid on the team. The doctor said he could be six-four. I can't wait for you to see him play. Maybe you could even coach?

Chris looks past his kids, looking a thousand yards out.

TAYA

McKenna's about to lose that tooth and I'm worried she's going to swallow it. She said she'd let you pull it. But only you.

His head falls. When he looks up--

COLTON'S BIRTHDAY PARTY UNDERWAY

6 YEAR OLDS and PARENTS mill around but all WE HEAR--

TAYA (VO) (CONT'D)

I wish you'd talk to me, Chris.

COLTON AND TWO FRIENDS chase each other around the yard.

TAYA (VO) (CONT'D)

I just feel this dark space between us
and I don't know how to reach you.

THE SHEEPDOG jumps on the back of COLTON'S FRIEND. The
boy goes down hard, gets up crying, running from the dog.

The Sheepdog does it again. THE BOY FALLS AND HIS CRYING
is cuts into scene. THE BOY'S MOM runs over. His back
clawed up.

BOY'S MOM

Get him off! Get away--

Chris rips the dog off by its collar. The dog snaps at
him and in an instant he whips out his .45 to shoot it.

TAYA (OC)

No! He's a puppy. He doesn't know!

Chris looks up, bent with animus, and he's looking at the
face of his children, their friends, and their parents--

They look at him, terrified. He releases the dog. Lost.

143 OMITTED 143

144 OMITTED 144

145 OMITTED 145

146 OMITTED 146

147 OMITTED 147

148 **INT. VETERAN'S HOSPITAL - DAY** 148

Harsh light. Water-stained walls. CHRIS looks beaten,
afraid and dubious of this BUTTONED-DOWN DOCTOR.

DOCTOR

Maybe you saw things, or did some things
over there that you wish you hadn't--

CHRIS

That's not me.

DOCTOR

What's not you?

CHRIS

I was just protecting my guys. They were
trying to kill our soldiers and-- I'm
willing to stand before my creator and
answer for every shot I took.

(struggles)

The thing that haunts me are all the guys
I couldn't save.

NAVY DOCTOR

You want to save more guys, walk down any
hall in this hospital. We got plenty
soldiers that need saving.

(pulls prescription pad)

I'm going to recommend Zoloft and--

149 OMITTED 149

150 **EXT./INT. REC ROOM** 150

CHRIS steps to a window looking in on TEN YOUNG VETERANS
sitting around a TV; wounded, edgy, in need. A legless
Marine with a jelly-roll face looks up; this is "WYNN".

151 **EXT. SHOOTING RANGE, UNIDENTIFIABLE LOCALE - DAY** 151

CHRIS kneels before WYNN (wheelchair) who's armed with a
.300 resting on Chris' shoulder. Wynn takes aim, FIRES--

CHRIS

How's it feel?

WYNN

Feels like The Legend is trying to fuck
up my shot. Stay still, man.

Gun on shoulder, Chris is calm, he's found peace. BAM!

WYNN

Bulls-eye, boy! Damn, if that don't feel
like I got my balls back.

Chris dusts himself off. There's healing here.

WYNN

Why you spend all this time with us? I know you got a family.

CHRIS

I heard you had a nice boot collection before the war and--

WYNN

(laughs)

Seriously man. Why do you do it.

CHRIS

We gotta take care of our own.

Chris squints into the falling sun and time passes with--

LONG FADE:

151A **EXT. ROADWAY** 151A

The black F350 roars past a "Welcome to Texas" sign on the interstate.

152 OMITTED 152

153 **EXT. KYLE HOME - MIDLOTHIAN, TEXAS - DAY** 153

A residential neighborhood. Texas flags wave from stoops. CHRIS and COLTON carry boxes inside. "MAX THE SHEEPDOG" bounds along with them and never leaves Chris' side.

BEDROOM

Chris enters to find Taya has placed his old COWBOY BOOTS at the foot of the bed. He takes a seat and looks down at the combat boots on his feet. He bends to unlace them--

153A **EXT. PASTURE, TEXAS - DAY** 153A

A pale Stallion gallops through prairie grass. Chris and McKenna admire it from a rustic fence. Her pink cowboys boots kick Texas dust onto his old boots.

153B **INT. BATHROOM, KYLE HOME - DAY** 153B

Chris is showering when Taya sneaks in and flushes the toilet. He howls at the scalding water and she's laughing, rushing for the door when-- he lunges out and grabs her, pulling her in with all her clothes on.

154 OMITTED 154

155 OMITTED 155

156 **EXT. FIELD - DAWN** 156

Under a watercolor dawn, CHRIS leads COLTON across a prairie, hunting rifle on shoulder, teaching as they go. THE SCORE BUILDS and follows them into morning.

157 **INT. KYLE HOUSE - DAY** 157

Dust motes drift across blades of light falling through blinds onto CHRIS. He wears the BELT BUCKLE he won long ago, pleated Levis, and twirls an antique six-shooter.

CHRIS

Get 'em up, lil' lady. Hands in the air.

TAYA is at the window gazing at their kids in the yard.

TAYA

Can I tell you something.

CHRIS

Tell it to the judge.

TAYA

I'm proud of you and I don't say it enough. I feel blessed. You're an incredible father and-- I feel lucky to have my husband back.

CHRIS

We could lock the doors. They can't get out of the yard.

TAYA

I know how hard you fought to get here.

CHRIS

You're worth fighting for.

She crosses to him, running a hand up his leg.

TAYA

Did you pleat those jeans?

CHRIS

Yes, ma'am. Right up the middle.

TAYA

Well, you're just a regular old cowboy again, aren't you?

He kisses her, lifting her--

CHRIS

I meant what I said about locking the doors.

TAYA

Aren't you and Chad going to the range?

CHRIS

(checks watch)
Not for four minutes.

TAYA

Is that all it takes.

CHRIS

It'll take half that. Then I got two minutes leftover just to look at you.

He sways with her, dancing a little two-step.

TAYA

Who are you taking out?

CHRIS

This Marine. His mom does parking at school and she asked for my help.

TAYA

Well don't be late for dinner.

COLTON and McKENNA race in, hugging on their dad.

COLTON

Dad, you want to play Skylander? Please--

CHRIS

I gotta go do something but when I get back, okay? But you have to let me win.

COLTON

No way.

MCKENNA

Poke the bear--

MCKENNA pokes Chris and he BARKS like a dog.

MCKENNA

No. You're supposed to roar. Like *Grrr*.

She pokes him again and Chris emits a RUMBLING ROAR. She giggles and hugs him so he'll save her.

CHRIS

I should get going...

He kisses his daughter and tosses his son's hair.

CHRIS

Look after our women, Bubba.

(turns to Taya)

Love you, babe.

TAYA

Love you too.

Chris kisses Taya and lingers, worshiping her. Dust motes drift past and he appears immortal in the bladed light.

Then--

He walks out the door for the last time. The house grows quiet. Colton plays video games. McKenna colors. The dog lays by the door. And Taya stands in the golden light.

FADE TO BLACK:

CARD(1): ***"On February 2, 2013, Chris Kyle was killed by a former Marine he was trying to help. He died as he lived... looking after one of his own."***

OUT OF BLACK:

157A

EXT. TEXAS HIGHWAY

157A

Rain falls to Randy Travis singing *Amazing Grace*.

ACTUAL FOOTAGE: A funeral procession appears over a distant ridge. Police escorts lead a white hearse and 300 vehicles down a highway lined with people waving flags.

The last car finally passes. An UNKNOWN CIVILIAN stands alone in a muddy field saluting a fallen hero.

CUT TO BLACK.

I / A / L / F

EDUCATION FOR DEVELOPMENT

This is to certify that

Muhammad Ilham Subkhan

has successfully participated in a

Teacher Training Workshop

on

***Practical Ideas for Teaching English
at Junior and Senior High School***

conducted for

KKL Jurusan PBI FITK UIN Walisongo Semarang

29 October 2015



R. L. Howells

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Certificate

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Student Reg. Number: 133411009

the TOEFL Preparation Test

Conducted by

Language Development Center
of State Islamic University (UIN) "Walisongo" Semarang

On April 25th, 2018

and achieved the following scores:

Listening Comprehension	: 45
Structure and Written Expression	: 49
Reading Comprehension	: 41
TOTAL SCORE	: 450



Semarang, May 9th, 2018

Director

Muhammad Saifullah, M.Ag.
19700321 199603 1 003

Certificate Number : 120180726

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شهادة

B-4317/Un.10.0/P3/PP.00.9/07/2018

يشهد مركز تنمية اللغة جامعة والي سونجو الإسلامية الحكومية بأن

MUHAMMAD ILHAM SUBKHAJ : الطالب

Karanganyar, 30 September 1995 : تاريخ و محل الميلاد

133411009 : رقم القيد

قد نجح في اختبار معيار الكفاءة في اللغة العربية (IMKA) بتاريخ ٢٦ يوليو ٢٠١٨

بتقدير: مقبول (٣٠٠)

وحررت له الشهادة بناء على طلبه.



سمارانج، ٢٧ يوليو

مدير

الدكتور محمد سيف الدين
رقم التوظيف : ١٩٧٠٠٣٢١١٩٩٦٠٣١٠٠٣

ممتاز : ٤٥٠ - ٥٠٠

جيد جدا : ٤٠٠ - ٤٤٩

جيد : ٣٥٠ - ٣٩٩

مقبول : ٣٠٠ - ٣٤٩

راسب : ٢٩٩ وأدناها

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Semarang, July 5th, 2018
The writer

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