

MAGNIFICENT!

There is a Heart of Darkness
where only the bravest
of the brave should go.

An Original Screenplay by

Coleman Luck

&

Coleman Luck III

Magnificent Filmworks
Colemanluck@gmail.com

(c) 2015 Coleman Luck and Coleman Luck, III

Registered Writers Guild of America, West

Darkness.

The eerie sounds of a jungle begin to be heard. Screams of animals echo and die. The call of a bird. A call of warning.

Then silence.

FADE IN:

1 EXT. TRIPLE CANOPY JUNGLE - AFTERNOON 1

A huge spider hangs on a web. Slowly, it moves toward a lovely butterfly that is caught and struggling to get free. It strikes. On the ground beneath, something thick and green slithers beneath the vegetation. There is a sudden rush and then a death croak. Nothing is seen but the shiver of leaves.

SUPERIMPOSE: AUTONOMOUS REGION OF MUSLIM MINDINAO - THE ISLAND OF SULU - THE PHILIPPINES.

There is the silence of death as mist drifts in the stifling heat. The creatures are silent for a reason.

One by one, they begin to appear.

Ghostly forms dressed in black move past the spider's web. Each is heavily armed. Fifty men, their faces hidden behind scarves so only their eyes can be seen, move like phantoms with weapons ready.

TRACKING WITH THEM

Suddenly, a man in the lead raises his hand. They stop. Ahead is a clearing. He motions for them to fan out on either side. When it's safe and surrounded, the warriors take defensive positions. The leader and two others enter the clearing. Though his face is invisible, the leader is ADHAM AL HAKAM, a man in his forties. Across the chest of his black uniform are blood-red slashes of color, an Arabic word meaning "Great is Allah."

The men speak in whispers. What they say can't be heard. One of them points off into the trees. Adham checks a compass. Raising his hand, he motions forward. Silently, they are on the move again.

2 EXT. SMALL VILLAGE - AFTERNOON 2

A picturesque Filipino village swelters in the hot sun. A central open area is surrounded by several dozen thatched cottages with a few goats huddling in pens. At one end of the open area stands a simple Christian church with a cross on the roof.

In front of the church, several old men squat smoking and laughing in low tones. But it's afternoon and most people are inside. A five-year-old child runs from one cottage to the next with his mother following.

3 EXT. MOUNTAINSIDE ABOVE VILLAGE - AFTERNOON 3

In the jungle on the mountainside above the village, the armed men arrive. Their leader lifts a pair binoculars and scans below. He gives a signal and they spread out in both directions to surround the village. Then they lie down to wait for nightfall.

4 EXT. CITY OF ST. LOUIS - ESTABLISHING - DAY 4

The old city gleams in the hot summer sunlight. The arch looms over the Mississippi River.

5 EXT. GOLDEN OAKS TOWER ASSISTED LIVING CENTER - DAY 5

Not far from the arch and within sight of Busch Stadium, stands an older ten story building. Once it was used for offices, but now elderly people live there. This part of town has seen many changes. Slowly, it's becoming gentrified, but many of the buildings remain as they were fifty years ago.

6 INT. GOLDEN OAKS TOWER - REC ROOM - DAY 6

Twenty senior citizens are in the rec room pursuing various activities. There is a game of cards. Others are watching daytime television. Two sit in wheelchairs staring blankly out the windows.

The room is clean and bright. The furniture is not quite shabby, but getting there. The walls are adorned with posters of positive sayings. On one wall is a large Sallman's Head of Christ. Shelves are filled with Christian books and DVD's. Several Bibles are on a coffee table.

ANGLE ON

...a card table in one corner. Seated around it are three very elderly and carefully coiffured grandmothers with various, unusual shades of hair. And one man sits with them.

If ever an individual looked uncomfortable in a group, it's this man. He's large-framed and even in his late seventies, it's clear that once he was very powerful. His face is still lean and angular and his eyes are hard.

He wears simple, inexpensive clothes...and combat boots. Around his neck hangs a military style ball-chain necklace just visible under his open collar. This is LT.COL.(RET) CLINTON LEROY RASP. CLINT for short.

He's methodically chewing a big wad of gum and contemplating a series of small squares on the table in front of him. The group is playing a vicious game of Scrabble. He picks up a letter "s" and places it in front of "crew" on the board.

CLINT

Okay, I get ten points for screw.
That's ten points.

The woman sitting straight across from him clucks disapprovingly and shakes her head as she looks at him over her reading glasses. This is MURIEL.

MURIEL

Clint, I hope you didn't have some prurient idea behind your choice of words.

CLINT

Such double entendres never crossed my mind, Muriel. What are you thinking about?

She rolls her eyes. They continue playing. The lady next to Clint (AGNES) plays 'rabbit' and squeals in delight.

AGNES

I've got rabbit, I've got rabbit.
What's that worth, Muriel?

MURIEL

Ten points, Agnes.

AGNES

But it's a longer word than screw.

MURIEL

Just ten points.

Muriel plays 'ling' on the end of 'dump' for 'dumpling.'

MURIEL (CONT'D)

Dumpling. Well, look at that. I turned Clint's dump into something pleasant. If you try hard enough, you can turn bad things into good.

CLINT

What's wrong with a good dump? At our age that's gotta mean something. I'd call that turning bad things into good.

MURIEL
 (utterly disgusted)
 Boys and their bathroom humor.

It's Clint's turn. He plays four tiles for 'this' at the end of 'screw.'

CLINT
 Screw this. 18 points.

AGNES
 I think Clint needs a time-out.

CLINT
 You are absolutely right. I do need a time-out. If you'll excuse me, ladies, I need to ... turn something bad into something good.

As the ladies shake their heads, he gets up and walks to the elevator. Though he tries to hide it, as he walks he has a slight limp.

7 EXT. OLD SCHOOL BUS - DRIVING ON JUNGLE ROAD - EVENING 7

A ratty school bus meanders down a rough jungle road.

8 INT. OLD SCHOOL BUS - DRIVING ON JUNGLE ROAD - CONTINUOUS 8

A Filipino driver is dodging the potholes. Several other Filipino adults sit near the front, but the rest of the bus is filled with children from 8 years up to late teenagers. They are singing a song in their Sulu dialect of Chabakano.

Up front leading them, is an attractive, young American missionary of 28. This is ANNA CONTRERAS. When the song ends she speaks to them in Chabakano (with subtitles).

ANNA
 (in Chabakano)
 How many of you enjoyed camp?

All of them raise their hands. They are yelling and laughing. She laughs with them, her eyes sparkle with joy.

ANNA (CONT'D)
 Did you learn about Jesus?

They all scream, "YES."

ANNA (CONT'D)
 When you get home, what are you going to tell your parents about him?

The kids start raising their hands.

9 EXT. MOUNTAINSIDE ABOVE VILLAGE - EVENING 9

The armed men are spread out around the whole village. Adham, their leader, stares down at the church as he speaks into his radio.

ADHAM
(in Chabakano with
subtitles)
Is everyone ready?

Radio responses come in the affirmative.

ADHAM (CONT'D)
Let no one escape.

He fires a burst from his weapon and the attack begins.

10 INT. OLD SCHOOL BUS - DRIVING ON JUNGLE ROAD - EVENING 10

The bus follows the mountain road, getting close to the village. The sounds of explosions and gunfire ring out. The village is in flames.

In panic, the driver slams on his brakes. A woman behind him screams.

11 EXT. SMALL VILLAGE - CONTINUOUS 11

Several of the terrorists see the bus and run toward it, firing their weapons.

12 INT. OLD SCHOOL BUS - CONTINUOUS 12

ANNA
(screaming in Chabakano)
CHILDREN, GET DOWN!

Bullets smash through the front windshield. The driver is hit and killed. He falls to the floor and his dead face lands inches from Anna who is crouched between the seats.

Anna jumps up. The terrorists are close now. Leaping into the driver's seat, she throws the bus in gear, spinning the steering wheel. Shoving the gas pedal to the floor, the engine roars.

13 EXT. OLD SCHOOL BUS - CONTINUOUS 13

Three terrorists are close now and shooting right into the bus. Anna guns it at them and runs over them. More are coming. As she spins the bus around, it groans and bellows smoke. The terrorists are shooting into the rear of the bus.

14 INT. OLD SCHOOL BUS - CONTINUOUS 14

The children scream and cry. Several are hit. Anna shifts gears and races down the road. The sound of gunfire fades in the distance.

FADE TO BLACK

FADE IN:

15 INT. CLINT'S ROOM - NIGHT 15

Dim light and quietness.

A SLOW PAN

The room is like a museum. The wall is covered with photographs of Clint's life - an image of him as a young, Green Beret sergeant in a Vietnam base camp, another standing at attention being decorated by a General. There is a military wedding photograph. Clint is in dress blues marrying a beautiful, young bride.

A display case is filled with medals surrounding his green beret. Underneath are the insignias of his combat unit.

There are pictures of his children and grandchildren. One of them is a wedding photo only a few years old of Anna and Jeff Contreras.

Clint is seen as an army captain, wearing the insignia of the chaplain corp. He's holding a Bible and preaching to troops.

The last group of pictures are pictures of Clint and the lovely woman he married. They aren't young anymore. But, instead of comfortable retirement, they are missionaries in the Philippines.

ANGLE ON

In one unusual photograph, Clint is with another man (Elijah). They are baptizing a third man (Bart) somewhere in Southeast Asia.

As the pictures become visible, Clint's voice is heard but he is not seen. He's praying and he is in agony.

CLINT (O.S.)

Lord...Lord...Lord...Oh, Lord.

For a moment, he can't go on.

CLINT (CONT'D)

Is this how it ends? After all we've been through together? After all the miracles you've done, all the places you led me and protected me, the things you did in my life to make me a different man? Is this how it ends?

(beat)

ANGLE ON CLINT

As he prays, he is pacing in his room in his pajamas. There are tears in his eyes.

CLINT (CONT'D)

I didn't deserve any of it, Lord. You gave me a wonderful family, and such a wonderful woman. Most especially, I didn't didn't deserve her.

He's holding a photograph of his wife.

CLINT (CONT'D)

And I miss her so much. Sometimes I don't think I can go on. But somehow you give me strength.

He sets the photo down.

CLINT (CONT'D)

I got a problem here, Lord. You brought me to this good place, but I just can't stand it anymore. I'm tryin'. You know that. But all I do is irritate people. And they do irritate me. Why don't you take me to Heaven right now. I'm ready. I want to see Evelyn and I want to see You. What's the point of my stickin' around? I'm old and there's nothin' for me to do but play Scrabble with a bunch of widows.

(beat)

Am I just gonna fade away here until I'm sitting in a wheelchair drooling and staring at Sallman's Head of Christ, for the Love of God? Lord Jesus, I hate that picture. That's not what you look like. Makes you look like a girl. And you're the Mighty King. Am I still your servant, Lord?

He drops to his knees beside his bed.

CLINT (CONT'D)

I'm so lonely for Evelyn. Even when her mind went I was just happy to be with her. At least when I was taking care of her there was somethin' important for me to do here. But she's gone home and I'm alone. If this is all you want for me, then your will be done. But if there's another way, I'd like to end strong. Boots on the ground for you...until my feet are under the ground. That's what I'm asking for.

Sighing heavily, he gets into bed and clicks off the light.

16 INT. CLINT'S ROOM - LATER 16

Clint lies asleep, but he's sleeping hard. His breathing becomes shallow and a strange look is on his face. He frowns. Suddenly, there is the faint, echoing sound of gunfire and screaming...

DREAM SEQUENCE BEGINS

17 EXT. DESTROYED VILLAGE - NIGHT 17

Smoke billows from burning buildings. Houses are engulfed in flames. But the flickering, glowing light is strange as though from another world.

Clint finds himself standing in the middle of the village, staring in horror. Dead bodies lie strewn like trash. Slowly, he looks up...and sees the church. It's burned and its roof has collapsed. He walks toward it. The cross lies broken in front of the door.

He enters.

18 INT. BURNED-OUT CHURCH - CONTINUOUS 18

It's full of murdered people, adults and children, the old and the young, lying between the benches, huddled by the altar, gunned down in cold blood.

CLINT

(whispering)

Oh God...what is this?

Slowly, a brilliant light appears at the front where the pulpit used to be. In it stands JESUS and His robe is brighter than the sun. Huddled around him on the floor are seven men.

Their hands and feet are bound and their heads are lowered so their faces can't be seen.

Jesus extends His hands toward the prisoners. In His palms are holes made by ancient nails. Out of them fall drops of blood. As He looks up at Clint, there are tears in His eyes.

He whispers one word that echoes as though from the Throne of Heaven.

JESUS

Come!

CLINT

Where, Lord? Where?

JESUS

Come!

DREAM SEQUENCE ENDS

19 INT. CLINT'S ROOM - CONTINUOUS 19

Clint's eyes flash open and he sits up in bed.

20 INT. GOLDEN OAKS TOWER - REC ROOM - MORNING 20

Clint enters the rec room. A group is gathered around the television set. The news is in the middle of a report.

WOMAN ANCHOR

...the third such attack during the last year. And it is by far the most brutal with over a hundred lives lost.

On the screen appears helicopter footage of the destroyed village. A burned church is clearly visible. It's the same church that was in Clint's dream

CU HIS FACE

His eyes go wide as he recognizes it.

WOMAN ANCHOR (CONT'D)

This terrorist group has been known to kidnap and hold people for ransom, but during the last year their tactics have changed. They have sworn allegiance to the International Caliphate and now are perpetrating the same horrors that other groups have done.

(MORE)

WOMAN ANCHOR (CONT'D)

The Philippine government says it will pursue and destroy them, but the jungles are vast and deep. Justice may not be swift.

(beat)

There are unconfirmed reports that they may have taken hostages from this last attack, but according to our sources, no demands have been received.

(beat)

However, one hero has emerged from this awful story.

On the screen appears a still photograph of Anna surrounded by a group of children.

Clint gasps.

WOMAN ANCHOR (CONT'D)

A young missionary, Anna Contreras, saved the lives of 25 children and teenagers from the village. They were returning from a religious camp and were nearly home, when the bus came under attack. According to reports, when the driver was killed, Ms. Contreras took control of the bus and managed to escape. While several children were injured by gunfire, all have survived and are in stable condition.

CLINT

Dear God, that's my granddaughter.

Everyone in the room turns and stares at him.

21 INT. CLINT'S ROOM - A SHORT TIME LATER 21

Clint is pacing and talking to his son on a cell phone.

CLINT

I have to hear it on the television?

INTERCUT

22 INT. JEREMY RASP HOME - CONTINUOUS 22

JEREMY RASP, early fifties, is also agitated and pacing. Chaos is in the home behind him as the television is on and many people are gathered. An official from the State Department is talking to Jeremy's wife in an adjoining room.

JEREMY

Dad, I'm sorry. Things are just crazy here. A man from the State Department came. He's telling us what he can. I was about to call you. We don't know much. Anna is flying home. She'll be here tonight.

CLINT

What about Jeff? Where's Jeff?

JEREMY

We don't know anything about Jeff. His body hasn't been found, but there haven't been any ransom demands. There's just no information.

CLINT

I'm coming down there.

JEREMY

No, dad, I can't come and get you right now.

CLINT

Your mother and I spent years in the Philippines.

JEREMY

I know that, but praying is the greatest help you can do.

CLINT

I'll be praying all right...on my way down.

JEREMY

Dad, please! Just stay where you are. Someone will come and get you tomorrow. Jeff's family is on their way. Everybody's coming from everywhere.

CLINT

Fine, fine. Do what you gotta do.

JEREMY

I love you, dad. I'll talk to you later.

END INTERCUT

In total exasperation, Clint stares at the phone.

23 INT. GOLDEN OAKS TOWER ADMINISTRATIVE OFFICE - MORNING

23

Clint walks into the office of the Golden Oaks administrator. A motherly, middle-aged woman is sitting at a desk. This is GLORIA. She seems sweet, but she's as tough as nails. She and Clint haven't always gotten along.

CLINT

Gloria!

GLORIA

Good morning, Clint. How is your leg this morning?

CLINT

My kicking leg is just great!

GLORIA

What can I do for you?

CLINT

I need to get out of here for a couple of days. Need to visit my family.

GLORIA

Really? Are they coming to pick you up?

CLINT

Well, not immediately.

GLORIA

Why don't we wait until they get here?

CLINT

Because I want to go now.

GLORIA

Do you have transportation?

CLINT

The good Lord gave me two feet.

GLORIA

It's a hundred miles.

CLINT

Do you have any idea how far I've walked in my life, Gloria? I've walked through hell itself.

GLORIA

I know you have, Clint.

(MORE)

GLORIA (CONT'D)
 Why don't I call your family and
 find out what the plans are?

With a disgusted look, Clint turns and walks out.

CLINT
 No. No problem. Don't call anybody.
 Just forget it.

24 INT. CLINT'S ROOM - NIGHT

24

Clint is standing in the middle of his room checking out gear. He's wearing a climbing harness that is attached to a coil of rope that lies at his feet. The rope is anchored in the room. Strapping on a backpack, he checks the knots one last time before dropping the rope out the window. Then he sticks his head out and looks down.

POV Clint

His room is seven stories up. The rope dangles on the concrete far below. It's a long drop.

CLINT
 Well, Lord, here we go. Just don't
 let me splatter. It'd be so
 embarrassing.

Taking a deep breath, he turns and starts climbing out the window backwards. With a bad leg and a backpack it isn't easy. He grunts and starts to sweat.

25 EXT. OUTSIDE CLINT'S WINDOW - CONTINUOUS

25

His butt and legs are dangling.

CLINT
 I used to love to do this.

With a bit more difficulty, he gets his footing, pushes off and starts rappelling down. Hopping a couple of times, he lands next to a window.

ANGLE INTO MURIEL'S ROOM

Muriel is seated in a rocking chair under a frilly lamp. Her hair is in rollers and she's wearing an exquisite nightgown. An open Bible is in her lap.

Clint taps on her window. She looks up, SCREAMS, and almost jumps out of her skin. Grinning, he waves and continues his descent.

Reaching the bottom, he unhooks. Struggling to hurry with his bad leg, he vanishes into the night.

26 EXT. RASP FAMILY HOME - MORNING 26

SUPERIMPOSE: ROLLA, MISSOURI

A large, lovely, old Midwestern home sits on a quiet, tree-lined street. Half a dozen cars are parked in front and in the driveway.

27 INT. RASP FAMILY HOME - LIVING ROOM - MORNING 27

The living room is crowded. Eight people from Anna's family are there. Anna, who is exhausted, is sitting on the couch next to her mother, MARIA (mid-fifties), who has her arm around her and holds her hand. Her father, Jeremy, paces back and forth.

Four members of Jeff's family are huddled in front of the TV screen. Jeff's mother is in tears and his father, STEPHEN CONTRERAS, is holding her.

Two men in suits from the State Department stand near the TV. One of them is a State Department LIAISON OFFICER. An older man from the mission board is behind them.

All of them are watching a video that has been posted online by the terrorists.

ANGLE ON LARGE SCREEN

On the screen, eight men are visible, all bound and on their knees. One of them is JEFF CONTRERAS, a good-looking young man of 28. The camera pans down the line and freezes on Jeff's face. All of the men have been beaten, but he is the most injured.

ANNA

(tears come)

Oh, look at him. They've beaten him. He's covered with blood. I should be there. Why did I leave? Why did I let them send me away?

Her father bends down beside her. There are tears in his eyes.

JEREMY

Sweetheart, the Lord spared your life. You saved all those children. Jesus is with Jeff right now. There is absolutely nothing you could do and it was dangerous for you to be in the country.

A State Department LIAISON OFFICER speaks to her.

LIAISON OFFICER

Ms. Contreras, I know it looks very bad, but this video is actually encouraging. It's proof of life. They want us to know that your husband isn't dead.

STEPHEN CONTRERAS

Have they asked for money?

LIAISON OFFICER

We've received no ransom demand yet, but we're sure it's coming.

STEPHEN CONTRERAS

The government doesn't allow ransoms.

LIAISON OFFICER

That regulation has changed.

(beat)

At this moment, we are working with the Filipino government to establish communication with the terrorists so negotiations can begin.

STEPHEN CONTRERAS

Is our military involved?

LIAISON OFFICER

Not officially, but we are maintaining an advisory capacity.

ANNA

I need to go back. I know every one of those men. They're pastors and elders in our church. I just can't stay here and do nothing.

JEREMY

Anna, what we can do is pray. We can pray that God will provide a way of escape for all of them. And let's do that right now.

He reaches for her hand, but at that moment there are four huge blasts from a semi-truck air horn.

JEREMY (CONT'D)

What in the world is that?

They go to the window. Sitting in the middle of the street is a big-rig. Clint gets out of the cab with his backpack.

JEREMY (CONT'D)

I should have known.

28 EXT. RASP FAMILY HOME - CONTINUOUS

28

The driver of the rig rolls down his window and gives a thumbs up. Clint returns it and yells...

CLINT

Semper Fi, you old Jar Head.

The truck drives away and he heads up the sidewalk. The family comes out on the porch to greet him. Jeremy is not happy, but he's not surprised.

Anna runs down the steps and throws her arms around her grandfather's neck. It's obvious that they've always had a special relationship.

ANNA

(barely able to speak)

Oh, Grandpa...I'm so glad you're here.

He holds her gently and whispers...

CLINT

It's all right, sweetie. Everything's gonna be all right.

Jeremy approaches.

JEREMY

So, Dad, you rappelled from the seventh floor.

CLINT

They told you that, did they?

JEREMY

And you nearly gave some poor old woman a heart attack.

CLINT

Oh, that's Muriel. She's a battle ax. It'd take an atomic bomb to kill that old bird.

JEREMY

And you didn't answer your cell phone all night.

CLINT

Battery went dead, sorry. Just can't trust this electronic crap.

JEREMY

Right.

They head into the house.

29 INT. RASP FAMILY HOME - DINING ROOM - LATER 29

The family is gathered around the table. Pizza has been ordered and food is spread out, but Anna isn't eating. Her mother bends over her.

MARIA

Honey, you need to eat.

ANNA

I can't, mom. I feel like if I eat I'll throw up.

(beat)

And I'm so tired.

MARIA

Come on. You need rest. We've got your room all ready.

She leads Anna down a hall.

30 INT. ANNA'S BEDROOM - MOMENTS LATER 30

Anna enters her old room. It's full of memories from her childhood. For a moment, she just buries her face in her hands and cries. Her mother leads her to the bed. Still sobbing, she lies down, then Maria softly strokes her hair.

31 INT. RASP FAMILY HOME - DINING ROOM - MOMENTS LATER 31

Clint is pacing. The other people are gathered around the table. The State Department Liaison Officer is seated at the head speaking to the them.

LIAISON OFFICER

At this point, we've identified the group behind the attack. They call themselves the Sword of the Prophet and their leader has taken the name, Adham al Hakam, which means the Dark Judge.

CLINT

Well, that's dramatic. Who is this turkey?

LIAISON OFFICER

His former name is Matthew Lomonpoc.
(MORE)

LIAISON OFFICER (CONT'D)

He's in his mid-forties and has been active in terrorism for over twenty years. Initially, he was in it just for the money, but around ten years ago he left the Philippines and spent several years in Indonesia where he became much more radicalized.

(beat)

So while money is no longer his primary goal, he's got expenses. We think he'll make a deal for Jeff.

(beat)

By the way, this isn't the first time al Hakam has kidnapped Christian missionaries for ransom. He did it eleven years ago.

STEPHEN CONTRERAS

How much did he get then?

LIAISON OFFICER

We're not sure what the Roman Catholic Church paid, but it was in the millions.

All of them just shake their heads.

CLINT

I remember hearing about this guy. He's a piece o' work.

32 INT. ANNA'S BEDROOM - LATER

32

Anna is trying to sleep, but she's too distraught. There is a quiet knock on the door. She sits up.

ANNA

Come in.

Clint enters.

CLINT

How you doin', Sweetie?

ANNA

(fighting back tears)
Not all that well.

He sits down on the bed beside her.

ANNA (CONT'D)

Grandpa, I shouldn't be here.
(MORE)

ANNA (CONT'D)

I never should have let them send me home. I was in so much shock, I wasn't thinking for myself. All these people were pushing me in one direction and another. I didn't start to wake up until I was on the plane. I need to go back.

CLINT

Well, here's what I think. First, the Lord led you here and He knows what He's doing. But you're right, you do need to go back. And I'm going with you.

ANNA

What?

CLINT

Do you trust me, granddaughter?

ANNA

Of course.

CLINT

Now, you know I'm crazy, but I'm not nuts. Okay, maybe a little nuts, but not about this.

(he struggles for words)

The Lord...spoke to me, Anna. Before I ever heard what had happened, in the middle of the night I saw your village, I saw murdered people everywhere. And I saw Jesus. He was standing in the church and with Him were the hostages. He told me to come.

(beat)

Anna, it was the most real thing I've ever seen. Afterward, while I was lying in bed shaking, He spoke to me again. He told me the people to bring. He told me to bring you. Now you know they're not gonna let us go. But we're gonna go anyway. I have a plan.

ANNA

What's your plan?

CLINT

You sleep now.

(MORE)

CLINT (CONT'D)

Then meet me at 11 PM out at the garage. Be packed and have your stuff with you, because tonight we are outta here.

33 EXT. RASP FAMILY GARAGE - NIGHT

33

Carrying a small bag, Anna approaches the garage. Clint is waiting near a side door with his backpack.

CLINT

Okay, from this point on you've got to be tough as nails. Can you do that?

ANNA

What do you think?

CLINT

Good.

ANNA

We've got to tell my parents what we're doing.

CLINT

I left them a long letter and we'll call soon.

He leads her into the building.

34 INT. RASP FAMILY GARAGE - CONTINUOUS

34

Clint turns on a light. They are in a very clean garage and shop. In the center is a covered car. He pulls off the cover. Underneath is an immaculate, black, 1965 Mustang convertible.

ANNA

You're not gonna take dad's car?

CLINT

You remember how I told you to deal with Christian mission boards?

She gives him a stern look.

ANNA

Yes, I remember. You said, it's easier to get forgiveness than permission.

CLINT

It's a godly principle. And the same thing's true with your old man. Besides, this is my car. I bought it and restored every inch of it.

ANNA

But you gave it to him.

CLINT

That's right and I'm just gonna borrow it back for a few days. He can't complain about that. Well, he can, but I don't care.

ANNA

You can't drive it. You don't have a license.

CLINT

I haven't had an episode in a year and a half and the one I had then was very small.

ANNA

You took out a hundred yards of wood fence.

CLINT

It was an old fence and they thanked me for that.

ANNA

You are not driving.

CLINT

Don't go too far with this tough as nails thing. It was a figure of speech.

ANNA

Grandpa...!

CLINT

Oh, all right. You've become a legalist just like your old man.

(beat)

You know how to drive stick?

She gives him a deadly look.

ANNA

I am a missionary.

He tosses her the keys. Throwing their bags in the back, they get in and she starts it up. The engine purrs. Clint sighs and strokes the dashboard.

CLINT

Baby, I have missed you.

He pushes the remote and the garage door opens.

35 EXT. RASP FAMILY GARAGE - CONTINUOUS 35

The Mustang pulls out into the night.

36 INT. MUSTANG - CONTINUOUS 36

ANNA

Okay, where are we going?

CLINT

Oklahoma City. It's a nice town.

Anna stares at him and they drive away.

37 EXT. TERRORIST JUNGLE CAMP - PHILIPPINES - DAY 37

Hidden deep in the jungle is the terrorist camp. Half a dozen tents and lean-to's surround a fire pit. A large, open-wall canopy serves as headquarters covering various electronic gear and a generator. A distance away is another canopied area that is a medical station.

Terrorists are wandering around. Some are cleaning weapons, some are eating.

Adham is standing under the main canopy. Slung at his side is a short sword in a sheath. Communications gear sits on a table in front of him. An expensive video camera is on a tripod nearby. A TECH TERRORIST is monitoring a radio.

TECH TERRORIST

(in Chabakano with
subtitles)

The government wants to negotiate.

ADHAM

(in Chabakano)

Good, but before we do that, I think they need another video. Bring the camera.

The techie picks it up and follows him to eight hostages who are sitting bound in the mud. They've all been beaten and are in bad shape. Adham puts a black scarf over his face and turns to the techie.

ADHAM (CONT'D)
 (in Chabakano)
 Start shooting.

Staring into the viewfinder, the guy obeys.

TECH TERRORIST
 (in Chabakano)
 Rolling.

Adham begins pacing back and forth in front of the prisoners.

ADHAM
 (speaking in perfect
 English)
 Your government wants to negotiate.
 Like the whores they are, they think
 money is all that matters. But we
 need to tell them that this is not
 so. To help them understand, we
 will make a video together.
 (beat)
 Welcome to Hollywood in the jungle.
 I am the director and you are the
 stars. Our videos are always
 successful. Millions of hits on
 YouTube. Who wants to be the next
 YouTube sensation?

He walks the line of prisoners.

ADHAM (CONT'D)
 Do you?
 (beat)
 Do you?

The men ignore him. Several are praying silently with their eyes closed. Adham comes to Jeff.

ADHAM (CONT'D)
 Look at them, Missionary. They don't
 even know what I'm talking about.
 I'll bet they don't even have Paypal
 accounts. These stupid farmers.

JEFF
 Yeah, you're real sophisticated.

ADHAM
 I think so. I think so. But you
 must help me pick the next YouTube
 sensation.

Adham draws his sword.

JEFF

Whatever you're going to do, do it to me.

ADHAM

Oh, no, no, no. You are far too valuable, Missionary. I can get good money for you.

JEFF

I thought you said money didn't matter.

ADHAM

I said it isn't all that matters. But let's not be distracted from our casting. It's so important in the making of a film.

He moves down the line of men. Pulling out a man by the hair, he shows him to Jeff.

ADHAM (CONT'D)

How about this one? No? Too ugly? I agree.

He pushes him back and grabs the next man.

ADHAM (CONT'D)

How about you? Even worse. Definitely not.

An older Filipino man speaks up in English.

FILIPINO MAN

Take me. I will do it.

Adham grabs him by the hair and stares at his face.

ADHAM

Eh? Pretty old, but not too bad. You'll do.

He drags him out of the line still on his knees. In agony, Jeff cries out...

JEFF

In God's Name, don't do this.

ADHAM

It is in the name of Allah, the just and merciful, that I will do it.

He raises the sword. The Filipino man looks up at him.

FILIPINO MAN

And in the Name of Jesus, I forgive
you.

(he bows his head)

Father, into your loving hands I
give my spirit. Praise God, I am
going to be with wife and family.

The sword falls.

CUT TO BLACK

The pounding rock beat of a big "worship" band fades in.
They're wailing away with the zippy praise song, "Jesus Makes
Me Feel Good All the Time."

38 INT. SUNSHINE CATHEDRAL - MORNING

38

It's a Sunday morning extravaganza worship service at this
mega-church in Oklahoma City. The huge room is packed and
one of the stars of Christian ministry is preaching. He's
dressed in an expensive, yet tasteful suit, and as he prowls
the stage, he just brims with smiling good cheer. This is
REV. JOEY YODEL (pronounced YoDEL), age 49.

Seated on the stage close by are several of his elders and
Joey's beautiful wife, MADELYN. A painted smile is on her
face and not a hair is out of place. She's an exquisite 39-
year-old steel magnolia.

JOEY YODEL

Let me ask you a question. Do people
treat you badly? Do they disrespect
you? Do they cut you down? Do you
feel sorry for yourself because the
whole world is against you? If that's
the way you feel, you need to
understand something. IT'S YOUR
FAULT! That's right! If you see
yourself as dirt, people will treat
you like dirt. If you think the
world is against you, it will be
against you. What you say is what
you get and what's in your head will
spew out into your whole life. It's
called the spiritual Law of
Reciprocation. And Jesus wants to
break you free from all of that ugly
negativity.

In the front row, below the footlights, sits an old man.
He's reading his Bible while Joey preaches. His hands shake
as he turns the pages. There is a slight tremor of
Parkinson's in his head. The longer he listens, the more
his head shakes, but not because of the tremor. He's upset.

Curling his lip in disgust, he mumbles to himself. This is ELIJAH YODER (late 70's).

JOEY YODEL (CONT'D)

Now I want you to understand me. I know that there are some vicious, destructive people in this world. Not everybody and not everywhere, but they do exist. That's life. You want to hear a spiritual secret? They don't need to control YOUR LIFE. Get those negative people out. Now that isn't always easy. Some of the most hurtful folk can be in your own family. Oh my, what they say can sting. I wish it weren't so, but it is so. Can you say 'Amen' to that?

There are many "Amens."

JOEY YODEL (CONT'D)

Now why are they there? Why does God let them be there? Sometimes negative people are there so we can help them cheer up, help them do better. But if they don't want our help, we can't let them bring us down to their level.

ANGLE ON

...the back of the sanctuary. Clint and Anna are standing there. Anna is caught between awe and disgust.

ANNA

You brought me to Joey Yodel's church?
What in the world are we doing here?

CLINT

Lookin' for somebody. He's here,
I'm sure of it.

ANGLE ON

...Joey preaching.

JOEY YODEL

Now I'm gonna tell you the biggest spiritual secret in the whole universe. Negativity just runs away from it. Darkness can't stand against it.

(MORE)

JOEY YODEL (CONT'D)

When you know this secret and start living it, God will open the floodgates of Heaven with blessings in every area of your life. There'll be blessings in your marriage and relationships. Blessings in your finances. Blessings in your career. Blessings in your health. Do you want all of that? Then, SAY AMEN!

The congregation roars, AMEN! In the front row, Elijah can't take anymore. He stands up and he's the only one standing. Though he trembles, he walks resolutely to the stage stairs.

Joey looks at him, but continues to speak.

JOEY YODEL (CONT'D)

Are you ready for a world-changing spiritual secret? Well, here it is. In God's eyes you are perfect, you are lovely, you are a work of art, you are a bright and shining star. This very minute, you are all that He ever created you to be. You start seeing yourself the way He sees you and everything's gonna change. You will be a NEW PERSON.

(beat)

Now we all have our faults and failures...

Elijah is on stage now, walking toward Joey who is distracted.

JOEY YODEL (CONT'D)

But God doesn't see a single one of those. Not a single one...uh, Dad?

ELIJAH

Son, I need to say something. Can I say something?

Joey is nonplussed.

JOEY YODEL

Well...all right.

As much as he doesn't want to, there's nothing he can do but go with this.

JOEY YODEL (CONT'D)

Uh, folks, as many of you know, this is my father. This is the man of God who taught me how to preach.

(MORE)

JOEY YODEL (CONT'D)

People call him Reverend Elijah
because the Spirit of the Lord is on
him like that prophet of old.
And...apparently...he has a message
for us.

With a slightly shaking hand, Elijah takes a microphone from
a musician's stand.

ANGLE ON

...Clint and Anna.

CLINT

Yep, there he is and it looks like
we're just in time for a show.

ANGLE ON

...Elijah and Joey on the stage. No one could look more
uncomfortable than Joey. Elijah taps on the microphone.

ELIJAH

This thing on?

It is. People in the congregation have pulled out cell phones
and are filming this very odd event.

ELIJAH (CONT'D)

Now let me tell you right off the
bat that I love my son. He's a good
man who means well. And he says a
lot of things that are true.
(suddenly, he's full
of power)
But he doesn't tell you the whole
truth.

JOEY YODEL

Uh, Dad.

Joey starts to move toward his father, but his wife pulls
him back and whispers in his ear.

MADELYN

(whispering urgently)
You see all those cell phones out
there?

Joey realizes his predicament. He's in a very delicate
position.

ELIJAH

Does God love you? Yes He does, more than you can imagine. But why does He love you? Why does He love me? Am I a bright and shining star? I'll tell you what I am. I'm half a dung heap and so are you. He loves us out of nothing but grace and mercy because we aren't beautiful at all. We're full of SIN.

He's getting warmed up and the trembling stops.

ELIJAH (CONT'D)

You think it's just negativity? You think it's just feeling bad about yourself? You SHOULD feel bad about yourself - so bad you beg for God's forgiveness. Sin is a disease that's killing our souls. It destroys marriages. It destroys businesses. It destroys everything. And we've had it from the moment we were born.

ANGLE ON

...Clint and Anna. Clint is grinning broadly and nodding. He looks over at Anna and winks.

CLINT

That's my boy.

ANGLE ON

...Elijah preaching.

ELIJAH

Negativity didn't cost God His son. Sin did. Jesus didn't die on the cross to make you feel good all the time. He paid the price for your sin with his blood because you'd be dead forever without it. The Bible says "The wages of sin is death, but the gift of God is eternal life through Jesus Christ our Lord.

(beat)

Does God have good things for you? Yes, He does, in Jesus Christ. And the first good thing He has for you is Eternal Life. He wants to make you into a new person who will live with Him forever.

(MORE)

ELIJAH (CONT'D)

(his voice starts to
break, but he gets
control)

Sometimes darkness and evil sweep
over us, but that's not because we're
negative. Bad things happen to God's
people. But when we belong to Jesus,
whatever happens, He will be with
us...through the hardest things,
through heartbreak and sorrow, through
the loss of your loved ones...

(beat)

Even through the loss of the person
you loved most in all this world.
He will NEVER let you go.

Elijah's voice breaks and he chokes up. This gives Joey the
moment he needs to smoothly take control. Stepping forward,
he puts his arm around his father.

JOEY YODEL

What a wonderful message, Dad, thank
you. Wasn't that a wonderful message,
folks?

Many in the congregation call out, AMEN! A few others dab
away tears.

JOEY YODEL (CONT'D)

Let's sing my father's favorite song.
All of you know it. 'Onward Christian
Soldiers.' My dad is one of God's
brave warriors. Thank you, Dad.

He nods to the pianist and she strikes up the song. The
congregation begins to sing as Joey walks Elijah off the
stage. His arm is still around him, subtly but forcefully
guiding him toward the back.

39 INT. JOEY'S PRIVATE OFFICE - AFTERNOON

39

Joey Yodel's private office is luxurious. A huge picture
window behind a massive desk overlooks Oklahoma City. A
large, golden cross hangs on the wall with the letter "J" at
the center.

Comfortable leather chairs are clustered around an expansive
sofa. One wall is lined with leather-bound books, beautiful,
never-opened, collectors' editions.

A wide mahogany coffee table is littered with a dozen of
Joey's books, all with his face on the cover and with titles
such as: "Be a Better You with Jesus," "Learn to Laugh at
Negativity," "Ten Spiritual Secrets for Getting What You

Want," etc. Magazines where Joey has graced the cover lie next to the books.

Several walls are lined with photographs of Joey with famous people - Presidents and Politicians, actors and business folk. There's even one of him with the Pope. Joey is smiling and the Pope seems slightly confused. But the smiling Joey of the photographs is not the one in the office today.

JOEY YODEL

What were you thinking, Dad? I'd just like to know, what...were you thinking?

ELIJAH

I was thinking if I listen to one more word my head's gonna explode. The Lord spoke to me, son. He told me to get up there.

JOEY YODEL

He told you to interrupt my message.

ELIJAH

That's right. And when God speaks you'd better listen.

JOEY YODEL

You know every single minute of what we do in there is programmed. We're on television, Dad, we're not standing out preaching in a cow pasture. There's no extra time for anything.

(beat)

And while the entire world is watching, my father gets up and says I'm a good man who means well, but I'm not telling the truth.

ELIJAH

Don't act like you never heard that before. I've been sayin' it for years. You never talk about sin, you never talk about repentance, you never talk about Jesus' blood and redemption. All you ever talk about is thinkin' bad and feelin' good.

JOEY YODEL

Daddy, a hundred and fifty poor wandering souls came to the Lord this morning.

ELIJAH

Is that who they came to? I'll tell you who they came to. They came to Joey to fix the little dents in their shining stars. They didn't come to Jesus at all.

JOEY YODEL

That's not true. I preach the Gospel.

ELIJAH

You preach A gospel, not THE Gospel. What you preach is not the whole truth because you don't live the whole truth. It's all ego. You've even got your own initial on the cross.

JOEY YODEL

That J stands for Jesus and you know it. It's not my fault you named me Joseph.

ELIJAH

What do names matter anyway? You don't even use your real name. You're ashamed to be a Yoder. Every Sunday I got people callin' me Pastor Yodel, like I'm standin' on a Swiss mountain croakin' into the wind.

Joey rolls his eyes.

JOEY YODEL

We're not goin' there again, Daddy.

ELIJAH

You picked Yodel because it's melodic? It's not melodic, it's asinine.

JOEY YODEL

All right, that's enough.

He turns to his wife.

JOEY YODEL (CONT'D)

Have Mindy call the car to take Dad home.

ELIJAH

Home? You mean Yodel Acres, the Doorstep to Heaven for Precious Saints? It's the doorstep of money into your pocket from old fat cat donors. I hate that place.

Madelyn can't stand any more.

MADELYN

The contempt you show for the wonderful care you are given is disgraceful. You want to talk about sin and repentance? You need to repent yourself right now, Daddy.

ELIJAH

I'll repent all right...for spending my last days on this earth sitting by a swimming pool snoozing with a bunch of old, dead whales.

40 INT. JOEY YODEL'S OUTER OFFICE - CONTINUOUS

40

A secretary (MINDY) sits at a desk in front of the double doors to Joey's office. Clint and Anna walk up.

MINDY

Can I help you, sir?

CLINT

I'm lookin' for Elijah Yoder. He in there?

MINDY

They're in a meeting.

CLINT

Thank you.

He walks to the door and opens it.

MINDY

Sir, wait a minute, sir.

CLINT

It'll be all right. I'm an old friend.

Anna follows him in.

41 INT. JOEY'S PRIVATE OFFICE - CONTINUOUS

41

Clint and Anna enter.

CLINT

Afternoon, folks.

Elijah is overjoyed.

ELIJAH

Clint Rasp.

They hug. Joey is appalled.

JOEY YODEL
Good Lord, can this day get any worse?

CLINT
Good to see you too, Junior.

JOEY YODEL
What in the world are you doing here?

CLINT
On a little road trip with my granddaughter. Just wanted to drop in and say how blessed I was by the message this morning. Most substantive word to come off that pulpit in many a year.

Clint turns to Anna.

CLINT (CONT'D)
Anna, I want you to meet the man who brought me to the Lord in Vietnam during my hell-raisin' Green Beret days. He was a crazy missionary who wasn't afraid of anything. First time I saw him he was preachin' in a Montagnard village while the NVA were shellin' the hell outta the place. Didn't phase him at all. I figured anybody this crazy for Jesus...well, I just had to know more.

(beat)
Elijah, this is my granddaughter, Anna Contreras. She's a missionary with pure guts just like you.

ANNA
It's an honor to meet you, sir.

ELIJAH
You as crazy as your grandpa?

ANNA
Afraid so.

He grins and hugs her.

CLINT
Now, if you good folks don't mind we're gonna take my old friend to lunch.

Joey looks at his wife. She shrugs.

JOEY YODEL

Fine. Whatever. Have him back in an hour. There'll be a car waiting.

One of the younger people in the room looks up from his cell phone. It's Joey's son, ANDY (early 20's).

ANDY

Uh, Dad, grandpa's gone viral on YouTube. He's got fifty thousand hits already.

JOEY YODEL

Well, that's just great.

42 EXT. SUNSHINE CATHEDRAL - PARKING LOT - AFTERNOON

42

Clint, Elijah and Anna are walking across the empty parking lot toward the Mustang. Anna is a distance behind them talking on her cell phone. By the look on her face, the conversation isn't pleasant, but it isn't heard.

ELIJAH

So good to see you, Clint. It's been years. Where we goin' to lunch?

CLINT

I really didn't come to take you to lunch. I'm puttin' together a little team of old friends. I came to take you to the Philippines.

Elijah doesn't miss a beat.

ELIJAH

Let's go.

CLINT

Before you say yes, you need to know that this is gonna be extremely dangerous or a little worse than that.

(beat)

Would it bother you much if we didn't make it back alive?

ELIJAH

Did I stutter? I may have Parkinson's, but I don't stutter. I said, let's go.

CLINT

All right, done deal. But we got some people to pick up first. Next stop is McLean, Virginia.

Elijah smiles.

ELIJAH

Bart.

They reach the car. Elijah looks at it skeptically.

ELIJAH (CONT'D)

We're not goin' in that are we? I don't feel like drivin' a thousand miles with my knees under my chin and my ass in a bucket.

CLINT

You got a better idea?

Elijah nods and smiles.

ELIJAH

Yep.

At that moment, Anna walks up and hands the cell phone to Clint

ANNA

Dad wants to talk to you again.

CLINT

(taking the phone)

Oh, for pity's sake.

(into the phone)

Jeremy, we are wasting the Lord's good time. Son, you've got to trust in the Lord with all your heart.

(he listens a moment)

I'm well aware that I am not the Lord, but that doesn't change anything. DO NOT LEAN ON YOUR OWN UNDERSTANDING. We will keep you informed every step of the way, but you've got to stop buggin' us. I love you, son, now go eat a church potluck or somethin'.

Shaking his head, he clicks off and hands the phone to Anna.

CLINT (CONT'D)

Good Lord...

ELIJAH
Kids! Where did we go wrong?

CLINT
By having 'em.

ANNA
Hey, wait a minute.

They open the doors of the car.

43 EXT. SMALL AIRPORT - YODEL HANGER - AFTERNOON 43

The Mustang pulls up outside the Yodel hanger. The huge, ever-smiling face of Joey is on the side of the building. They get out and enter through a side door.

44 INT. YODEL HANGER - CONTINUOUS 44

Inside, they find a gleaming, Bombadier 75 Learjet. On it is a golden cross with a "J" in the center.

CLINT
I gotta hand it to him, your son knows how to serve the Lord.

ANNA
We're flying in that?

ELIJAH
What? Oh no, no, no, no.

He leads them around the jet. On the other side sits a small, Cessna Skyhawk.

ELIJAH (CONT'D)
We're flying in this.

Anna looks at it skeptically.

ANNA
And who exactly is going to do the flying?

ELIJAH
Sweetie, as Clint can tell you, I've been flyin' planes since I was a kid. I've got way over 7000 hours in Cessna's alone.

CLINT
And how many of those hours since Parkinson's?

ELIJAH

Listen, you old smartass, Parkinson's has no effect on my ability to fly.

CLINT

You just don't fly in a straight line anymore. How long since you flew it last?

ELIJAH

Maybe six months. But they've adjusted my meds.

He opens the door to the plane and struggles to get inside. Taking a deep breath, Anna follows.

CLINT

So let me get this straight. You won't let me drive my car, but you're gonna fly with him?

ANNA

He still has a licence and he didn't take out a hundred yards of fence.

45 EXT. RUNWAY - LATER 45

The Skyhawk revs its engine and heads down the runway. When it reaches speed, it bounces and shakes a bit, but then it's in the air.

46 INT. SKYHAWK - FLYING - DAY 46

Elijah is in the pilot seat and Clint is in the seat next to him. Anna is crashed out in the back. Clint and Elijah are wearing headphones. Below the instrument panel is an Iridium Go box.

ELIJAH

Have you told Bart we're comin'?

CLINT

Heck, no. Why spoil the surprise?

Elijah laughs.

ELIJAH

Your granddaughter's pretty impressive the way she's holding up.

CLINT

Her faith is strong and she's a strong woman. Got my spiritual genes.

Elijah rolls his eyes.

47 EXT. YODEL HANGER - AFTERNOON

47

The Mustang is still parked outside the Yodel hanger. Next to it sits a limousine with a driver leaning against the door. Joey Yodel is pacing in front of the hanger with a cell phone to his ear.

JOEY YODEL
(muttering)
You'd better pick up.

INTERCUT

48 INT. SKYHAWK - FLYING - AFTERNOON

48

The Iridium Go box lights up. Elijah glances at Clint.

ELIJAH
Looks like the Reverend Yodel has
found us.

CLINT
Always liked that name. Kinda
melodic.

Elijah scowls as he hits a button and picks up the call that goes into their headphones.

ELIJAH
Hello, son. Are you having a good
afternoon?

JOEY YODEL
Not really, Dad. So where you
headin'?

ELIJAH
Just off to do the Lord's work.

JOEY YODEL
And you had to fly to get there?

ELIJAH
That's right. Sometimes he takes us
to strange places.

JOEY YODEL
And where would one of those places
be?

ELIJAH
Maybe the Philippines.

JOEY YODEL

Really! The Philippines! You think you've got enough gas to get there?

ELIJAH

Not at the moment. We've got a few stops to make first.

JOEY YODEL

Dad, I know who Anna Contreras is. I spoke to her parents. They are worried sick about her. She's traumatized and in shock and isn't able to make rational decisions. You and Clint get back here right now. You know Clint is nuts.

ELIJAH

Clint may be nuts...

(a glare from Clint)

but his granddaughter is just fine and quite capable of making any decision she needs to. And all of you need to trust that we are being led by the Lord.

JOEY YODEL

And the Lord thinks you should be flying? You're due for an updated physical in a month. How you passed two years ago, I'll never know.

ELIJAH

Aren't God's little miracles wonderful? It's time you had some of that faith you're always preaching about, Reverend Yodel. I love you, son. We'll be in touch.

He clicks off and grins at Clint.

END INTERCUT

49 EXT. YODEL HANGER - AFTERNOON

49

Joey stares at his cell phone. His son, Andy walks up holding a piece of paper.

ANDY

I got their flight plan. They're heading to Leesburg Executive Airport in Virginia.

Joey stares away, thinking.

JOEY YODEL
 Northern Virginia outside Washington.
 Anna Contreras and the Philippines.
 (beat)
 They're going to see somebody...
 (beat)
 And I think I know who it is.

50 EXT. TERRORIST JUNGLE CAMP - PHILIPPINES - NIGHT

50

Adham is seated next to the fire, finishing a plate of food.
 Tossing it aside, he turns to one of his men.

ADHAM
 Bring the missionary.

Jeff is hustled over to Adham.

ADHAM (CONT'D)
 Sit.

Jeff remains standing.

ADHAM (CONT'D)
 Are you hungry? Do you want some
 food?

JEFF
 Do you have food for all of us?

ADHAM
 No, no, no, no. Just for you. You
 are my guest.

JEFF
 I don't eat unless all of us eat.

ADHAM
 I said, sit.

Jeff is forcefully pushed down by one of the men.

ADHAM (CONT'D)
 Where are you from, Missionary?

JEFF
 So we're making small talk?

ADHAM
 Americans are so good at it. Where
 are you from?

JEFF
 Fresno, California.

ADHAM

Ah, California. Hollywood, beaches, surfing, sluts, whores, decadence, depravity.

JEFF

You definitely haven't been to Fresno, have you? It's hours from a beach in the middle of farm land.

(beat)

I got my degree in agriculture from Fresno State. That's why I'm here, to teach your people how to farm.

ADHAM

You teach them to raise PIGS, those foul unclean animals. You pollute our islands with pigs and your false religion.

JEFF

And we were educating your children, teaching them to read and write.

ADHAM

I know all about what you were doing. I was raised in such a school, hearing all the lies. You think you are the first missionaries to come here and pollute our land?

JEFF

You went to a mission school?

Adham nods.

JEFF (CONT'D)

What happened, did they mistreat you?

ADHAM

Oh, no, they were very kind. That's what makes you people so dangerous. You seem gentle and loving, but you are servants of Shaitan.

JEFF

Something happened to you. What was it?

For a moment, Adham stares at him in silence. Then...

ADHAM

I will tell you a story, missionary, a story about a little boy. He believed in your Jesus and prayed to him every day. He sang his songs and read his book. He thought he was God.

(his eyes harden)

Then his mother got very ill. Lassa Fever. You know of it?

Jeff nods.

ADHAM (CONT'D)

This poor woman loved your Jesus too. She was in pain for a long time and suffered terribly. Her little boy would go in while she was sleeping. He would kneel by her bed and pray - so hard he prayed, believing with all his heart that your Jesus would heal his mother. She believed it too. She believed that Jesus would never take her from her children. For three months she suffered.

(beat)

Many times, the little boy's missionary teacher came to visit. Always she would pray for healing with tears in her eyes. But it did not work. They brought medicine. Even their medicine did not work.

(his voice trembles)

Finally...in agony...she died.

(he struggles to get control)

The little boy did not pray to your Jesus anymore. By this time, his father had also contracted the disease. The child was desperate. Alone, he walked miles to a large mosque. He spoke with the Imam. They made prayers to the Muslim God. And do you know what happened, missionary? His father lived. He LIVED!

With burning eyes, Adham stares at Jeff. In Jeff's eyes there is pain.

JEFF

Now I understand.

ADHAM

And I understand too. You Christians worship a false god who has no power. You worship Shaitan.

(beat)

There is no God but Allah and Muhammad is his prophet.

JEFF

I don't know why God allows terrible things to happen...like what happened to your mother.

(beat)

Or like what you did to all the poor mothers and children of our village. And to the pastor that you beheaded.

ADHAM

You see these as terrible things, but they are not. It is purification. Through the shedding of blood, the world must be purified of filth. And not all your missionaries, not all your crusader armies, your guns, your bombs, can stop us. The world will be ours in the name of Allah.

JEFF

You are wrong. Your bitterness has blinded you. Jesus is God, the only begotten Son of the Father, a gift of love from the Father, who died on the cross for your sins. And unless you repent and ask God to forgive you, someday you will stand before Him and be judged for all the evil you have done. You aren't purifying the world. You are fighting against God Himself.

A terrible look comes into Adham's eyes. He stands and draws his sword. Raising it...he smashes the hilt into Jeff's face.

ADHAM

Get the blasphemer out of my sight.

Jeff is dragged away.

51 INT. BART MICHAEL'S HOUSE - VIEWING ROOM - NIGHT

51

A man in silk pajamas lounges on a leather couch in a luxurious, home-viewing room fitted with all the electronic amenities. He is good-looking, lean and gray-haired and appears ten years younger than his seventy years.

This is BART MICHAELS.

As he half watches the game, he drinks a cup of tea. A laptop is open next to him and he's keeping up a conversation with several friends.

Suddenly, the doorbell rings.

BART

Who in the world is that?

Tapping a key, the game pauses. A security camera image appears on the big screen. It's a video feed of Clint, Elijah and Anna standing on his front porch holding their luggage.

Clint waves at the camera and grins.

BART (CONT'D)

Oh, no.

52 INT. FOYER - MOMENTS LATER

52

Bart has donned a silk robe. Walking to the door, he opens it.

BART

Hey...guys...

CLINT

How you doin', Bart?

BART

Terrific, but...you're out kinda late. And I see you have...luggage.

CLINT

Thought you might put a couple of old missionaries and beautiful young one up for the night.

BART

(resigned)

Well, why not! Come on in.

They enter.

CLINT

Bart, meet my granddaughter, Anna Contreras.

Bart shakes her hand.

BART

Very nice to meet you, Anna, even if you are in bad company.

She smiles.

CLINT

(to Anna)

Bart here was the Assistant Secretary of State for East Asian and Pacific Affairs. 'Course that was before he retired. He is also my spiritual son.

BART

Oh, good grief, I'm gonna pay for that for the rest of eternity.

CLINT

You're gonna be blessed for that for the rest of eternity.

(to Anna)

Elijah and I baptized him in a leech infested pond in Indonesia back in 1984.

ANNA

That doesn't sound like a good idea.

ELIJAH

We didn't know it was leech infested until he came up with a few on his cheeks. And not just the cheeks on his face.

BART

What a pleasant memory. The beginning of my spiritual journey. It's so nice to see all of you...at 11:30 on a Sunday night. To what do I owe this unexpected pleasure?

CLINT

Well, we've got kind of a situation. But first, you got any food?

BART

Why sure. Come into the kitchen.

53 INT. BART MICHAEL'S HOUSE - KITCHEN - NIGHT

53

Bart, Anna, Elijah and Clint are gathered in Bart's expansive kitchen. Food lies partially eaten on paper plates clustered on a center island. Anna is seated on a barstool while the men stand.

ANNA

The last we heard, my husband and some men from the village were being held hostage.

BART

I'm afraid there's more information.

ANNA

(with fear in her eyes)

What's happened?

BART

While you were traveling, a new video was released with their demands. They want 50 million dollars.

(beat)

To underscore the message, they filmed another murder.

(quickly)

It wasn't your husband. It appeared to be an older Filipino gentleman. He was beheaded.

Anna is deeply shaken and fights back tears.

ANNA

Oh, dear Lord...

CLINT

Bart, we're going over there. We're going to Mindinao.

Bart stares at him.

BART

Oh, really? And to do what?

ELIJAH

To do what we've always done.

BART

You mean, get yourself in a pot-load of trouble?

ELIJAH

Take the love of God to people who need it.

CLINT

You may not believe it, Bart, but Jesus spoke to me.

(MORE)

CLINT (CONT'D)

He came in a dream before I knew anything about the attack. I saw Him in that destroyed village. He told us to come. And if we don't come the hostages will lose their lives.

BART

He said that, did He?

CLINT

He did.

BART

Just exactly how are you going to save them?

CLINT

Didn't say we were gonna save them. But we have to go so they will be saved.

ELIJAH

And He's told us who else to bring.

BART

There's going to be more of you!

CLINT

We've called people who have spent their lives in those islands. I don't think you've met May Fenstermacher. She was a teacher on Mindinao for decades.

ELIJAH

And Roman and Laura Jellen. They're coming too. We're all meeting in L.A.

BART

(incredulous)
Roman and Laura Jellen?

ELIJAH

They're on board.

BART

They were held for a year by the same guy. I helped negotiate their release. Now they want to go back?

CLINT

And there's one more God has told us
to bring.

BART

And who the hell is that?

CLINT

You.

Bart stares at them.

BART

Me?

(beat)

You really are crazy. You are stark,
raving mad. I'm not setting foot in
that country ever again.

ELIJAH

Bart, we need your help. We can't
get over there without it. Now if
you don't help us, God will make
another way. But you know how to do
things that nobody else can do. You
know people who can open doors.

ANNA

Please, Mr. Michaels. Please help
me go back. I need to be there.

Bart takes a deep breath.

BART

(the words come hard)

I love you old jerks. You know that.
Meeting the two of you changed my
life. Anna, you are a wonderful,
brave woman.

(beat)

But now you're asking me to do
something terrible, maybe help you
go to your deaths. And you want me
to go with you.

(beat)

I'm sorry, but none of that is going
to happen.

(beat)

Look, it's late. Let me show you to
your rooms.

Anna is standing on the staircase listening. Voices are
coming from below, people talking and laughing.

Clint and Elijah join her.

CLINT
What's going on?

ANNA
Someone's down there with Bart.

Elijah and Clint listen for a moment, then with hard looks they head down the stairs.

55 INT. BART MICHAEL'S HOUSE - KITCHEN - MORNING

55

Sunlight streams into Bart's kitchen. Bart is seated at the head of the breakfast table wearing garishly expensive golf clothes. Muffins, OJ, and coffee are laid out. Sitting with him at the table are Joey and Madelyn Yodel.

BART
Certainly, I've played Kinloch. I know everyone says it's the best, but I prefer The Homestead.

JOEY YODEL
You'll have to come out and play my course at Yodel Acres. I helped design it.

BART
I'd love to.

They look up as Clint, Elijah and Anna walk in.

BART (CONT'D)
(with dry humor)
Well, good morning. Look who dropped in for coffee. I never dreamed I'd have the famous Reverend Yodel in my kitchen.

ELIJAH
Yeah, all the negativity just flew out of the house.

Instantly, the tone changes in the room.

JOEY YODEL
Look, Dad, we know what your plans are. Mr. Michaels told us. We're in absolute agreement that you can't be allowed to do this. You're not going to the Philippines.

MADELYN

Daddy, you're flying home with us.
We'll get somebody else to fly your
plane back.

JOEY YODEL

Mrs. Contreras, I've spoken to your
parents and your parents-in-law.
They are all terribly upset and
worried. They want you and your
grandfather to come home immediately.
They know you're distraught and not
able to make rational decisions and
they just want to take care of you.
I'd be happy to fly you back to St.
Louis myself. The State Department
is working with your mission board
and the Philippine government to
bring your husband home. But there
is nothing you can do with these two
old men to speed that along.

Anna walks over to the table and sits down across from him.
For a moment, she is silent as she stares into his eyes. In
her eyes there is BURNING ANGER.

ANNA

These...two...old men? That's what
you call them? These two...old men?

Her lips tremble. She's about to explode.

ANNA (CONT'D)

Let me tell you something, Reverend
Yodel. Do you know why I became a
missionary? Do you know why I was
willing to go with a brave man, my
husband, to work for Jesus in one of
the most dangerous places in the
world? I'll tell you why. When I
was a little girl, I watched a man
go into slums and ghettos, into
horrible dangerous places where no
one else would go. I watched him
shed tears over dying children. I
watched him bathe people so covered
with filth and stench that no one
else could stand to look at them. I
watched him tell about the love of
Jesus and I saw lives transformed.

(beat)

That man is my grandfather and he's
the bravest, most loving man I've
ever known. Yes, he's old now.

(MORE)

ANNA (CONT'D)

And your father. He smuggled Bibles into North Korea. He preached in places where he could have died. He led my grandfather to the Lord. But now, they're both just...old...men. Well, to me, those 'old men' are magnificent.

Joey starts to speak.

JOEY YODEL

Look, I'm...

She cuts him off cold.

ANNA

NO! I'M NOT FINISHED YET. Millions listen to you, now you're going to listen to me. You think it's the power of God when thousands sit in your church and hang on your every word? Do you think His power is in your TV show or the millions of books you sell? Do you think it's in private jets and golf courses and limousines? It's not!

(beat)

Do you know where the power of God really is? It's in people who are weak, people who are poor and broken. It's in people who have Parkinson's and who limp when they walk. It's in 'old men' who know they don't have the strength do anything themselves and depend completely on God, who love Jesus more than they love their comforts. His power is made perfect in those kind of people and that's something that I've never seen on the covers of your books.

(beat)

Now I don't know what's going to happen when we get to the Philippines, but I know we're going there. And I'd rather go with these two...old men...than with an army. Even if it costs my life, I'd rather go with them, following Jesus, than sit at home and do nothing but play golf.

Joey sits back, seething silently. He holds up his hands.

JOEY YODEL

Okay...okay...
(turning to Bart)
Mr. Michaels?

Bart leans forward. For a moment, he's silent.

BART

Anna...you are very convincing.
You've made me remember some things.
(beat)
I've changed my mind.

Joey is flabbergasted.

JOEY YODEL

What?

BART

You're going to the Philippines.

MADELYN

Are you insane?

BART

Probably, but that's my decision.

Joey stands up.

JOEY YODEL

Fine. We've done all we can here,
Madelyn.

Madelyn stands up as well and they head for the door. As they're about to walk out, Joey turns back.

JOEY YODEL (CONT'D)

I wash my hands of this entire fiasco,
Daddy.

CLINT

Well, thank you, Pontius.

ELIJAH

I love you, son.

With that, they are gone. Clint turns to Anna.

CLINT

I always knew you were a hardass,
but you're even tougher than I
thought.

ANNA

Where do you think I got it from?

CLINT

I hope from Jesus.

BART

All right, let's get a couple of things straight. I'm going to help you get over there, but from this point on everything will be done my way. There's a lot I have to do here in D.C. and I am not going with you. Do you understand that? I am not going to the Philippines!

(with a look to Anna)

Now, if you'll excuse me, I've got to go cancel a golf game.

Clint just smiles.

56 EXT. LOS ANGELES - ESTABLISHING - DAY 56

The city glitters in the sunlight.

57 INT. CATHEDRAL OF OUR LADY OF THE ANGELS - ARCHBISHOP'S OFFICE - DAY 57

A large, elegant, wood-paneled, office looks out over Los Angeles. Bookshelves line the walls and on one wall hangs a crucifix. A huge mahogany desk dominates the room. Seated behind it is the Archbishop of Los Angeles, FERNANDO ORTIZ (mid-50's).

Sitting across from him is a couple in their late seventies. Though they are old, they're fit, lean and tanned. They are DRS. ROMAN and LAURA JELLEN. One is Caucasian, and the other African/American.

ARCHBISHOP ORTIZ

I'm sorry, Dr. Jellen, the church can't support you in this. I'm amazed that you would ask.

LAURA

We're not asking for your support, Father. We're asking only for your prayer and blessing.

ARCHBISHOP ORTIZ

I can't give you that either. The church spent 25 million dollars to bring you out last time. You were held captive by the same man who has committed these horrible murders and now you want to go back?

ROMAN

We know him very well and God is calling us back. We're going with a team.

ARCHBISHOP ORTIZ

What team? The church hasn't sanctioned any team.

ROMAN

It's not a Catholic group, but it's people we've known for a long time.

ARCHBISHOP ORTIZ

This is just unacceptable. Why do you want to do this? Your family is here, your children, your grandchildren.

LAURA

We love them dearly, but this isn't the place we need to be.

ROMAN

This isn't the place we're called to be.

LAURA

What do we do here? We're relegated to administrative work for medical charities.

ARCHBISHOP ORTIZ

That's an important vocation.

ROMAN

But it's not our vocation. We're surgeons and we're not done being surgeons. Catholic Relief Services turned us down to go with them to Nepal.

LAURA

They said we were too old, but we're not too old. Our hands are steady and our minds are clear.

ARCHBISHOP ORTIZ

CRS turned you down because at your ages you're a liability in the field. You are both pushing 80.

(beat)

Look, I understand your desire and it is commendable.

(MORE)

ARCHBISHOP ORTIZ (CONT'D)

But the church is not going to pay
25 million dollars again.

ROMAN

We didn't ask for it when they did.

LAURA

We were thankful then, but we
certainly don't want it now.

ARCHBISHOP ORTIZ

Are you going over there to die?

ROMAN

No, Father, we're going over there
to use our medical skills for Jesus
Christ and because we have unfinished
business.

LAURA

We know more about Adham al Hakam
than anyone else.

ARCHBISHOP ORTIZ

Why do you think he won't kill you
the next time he sees you? This
could be a one-way trip. You may
never come home.

ROMAN

If so, then God's will be done. But
we'll get home...because the way of
the cross is always the way home.

The Archbishop just shakes his head.

58 EXT. CATHEDRAL OF OUR LADY OF THE ANGELS - HALLWAY - MOMENTS 58
LATER

In the hallway, Roman and Laura's family are waiting - four
adults in their forties and fifties and six teenage children.
ELISA (40's), their daughter, steps forward.

ELISA

What did he say, Mom?

LAURA

What could he say? We weren't asking
for his permission.

ELISA

Didn't he try to stop you?

ROMAN

Of course, but your mother is very stubborn.

ELISA

This is insane. Don't you care about us?

Tears come to Laura's eyes.

LAURA

We love you more than you could ever know.

ELISA

Then why won't you listen?

ROMAN

We are listening, Elisa. We're listening to Jesus.

59 INT. MAY FENSTERMACHER'S HOME - LIVING ROOM - DAY

59

Tastefully, yet inexpensively decorated, this southern California home looks very lived in. And everywhere there is a woman's touch.

From out of a back room comes MAY FENSTERMACHER. Once she was very beautiful and the lingering shadows of that beauty remain. Now in her 70's, there is a different kind of beauty in her eyes. It is the strength of one who has gone through great sorrow with great love. Slowly, she walks through her living room, gently touching cherished memories as if saying goodbye.

She turns to a wall of pictures. It's covered with the faces of loved ones who have passed away. An old photograph of her mother and father. A series of pictures of May and her husband from a joyful wedding, then on through the years to a quiet and loving old age. There is a photo of them with Clint and his wife in the Philippines.

And children, so many smiling children. Photos of May with the children she taught in a far away land long ago. But no children of her own. No pictures like that.

A cat jumps on the couch. She picks it up and hugs it.

MAY

Goodbye, Cleo, my sweet friend. Maggie will come after work to take you to your new home. You'll be very happy.

Letting the cat go, she walks to her desk, picks up a document and takes it into the dining room.

60 INT. MAY FENSTERMACHER'S HOME - DINING ROOM - CONTINUOUS 60

Laying the document on the table, she moves toward the hall where a suitcase sits near the door.

ANGLE ON

...the document she has left behind. It reads: "The Last Will and Testament of May Fenstermacher."

Picking up the suitcase, she opens the front door and walks outside.

61 EXT. MAY FENSTERMACHER'S HOME - CONTINUOUS 61

For a moment, May stands on the porch looking at her quiet neighborhood. She takes a deep breath. At the curb an Uber car is waiting. Going to it, she puts her suitcase in the back and gets in.

As the car drives away, she takes a last look at her home.

62 INT. CAB APPROACHING LAX TERMINAL - MORNING 62

Clint, Elijah and Anna are riding in a cab that is approaching an airline terminal at LAX. 30 TV people are gathered outside. Parked nearby are several television news trucks.

ANNA

What in the world is going on?

ANGLE ON CROWD FROM INSIDE CAB

Roman and Laura are being interviewed.

ELIJAH

That's Roman and Laura.

CLINT

This has the smell of Bart Michaels all over it. Get ready.

63 EXT. LAX TERMINAL - MOMENTS LATER 63

Their cab pulls up to the curb. As they get out they are surrounded by reporters calling out their names.

REPORTERS

Colonel Rasp...Reverend Yodel...Ms. Contreras...

As they get their duffel bags, microphones are stuck in their faces. An Uber car pulls up and May Fenstermacher gets out. Instantly, she is surrounded.

MONTAGE OF JUDDERING HAND-HELD CLOSE-UPS

Unheard questions are answered as the group tries to move through the crowd

CLINT

Of course, there's a government sponsoring us, but it isn't the U.S. or the Philippines...it's the Kingdom of Heaven. Ever heard of that? Look into it sometime.

CUT TO:

ANNA

There's nothing new about my husband. I don't know if he's dead or alive. That's in God's Hands. We're going over to do what we can because we love the Filipino people...all of them.

CUT TO:

ELIJAH

No, Reverend Yodel was not invited to go along. I think he's got an evangelistic golf tournament. If he thinks we're too old, that's his opinion. He can argue about it with God when they have their regular financial meeting.

CUT TO:

LAURA

Of course, there won't be any guns. We're not soldiers we're surgeons. We're going back to heal people. And no ransom will be paid this time. We won't accept it.

CUT TO:

ROMAN

Because our work isn't finished over there and Jesus is calling us, that's why. We know the man who has done these awful things.

(MORE)

ROMAN (CONT'D)

He needs healing more than anybody else.

CUT TO:

MAY

I was a teacher there for many years. The man who calls himself Adham al Hakam was one of my students. Before her death, his mother was my dearest friend.

(beat)

I'm going over there for her.

MONTAGE ENDS

64 EXT. TARMAC - LAX - LATER

64

A government contracted jetliner is on the tarmac. Boarding stairs are rolled up to it and several people are entering the plane.

Clint and the team approach the stairs. He stops.

CLINT

Before we get on that plane we need to pray. Elijah...pray for us.

They all grasp hands.

ELIJAH

Well, Lord, there are a lot of things we don't have today. We don't have strength, that's for sure. Except for Anna, we're a bunch of old weaklings and everybody thinks we're crazy. We don't know where we're going or how we're gonna get there. And we don't know what's gonna happen when we do.

(beat)

But there's one thing we do have. We have You and that's all we need. Place your mighty Hand on this journey...for the glory of Jesus. Amen!

As they open their eyes, Bart Michaels is standing there with his bag and an aggravated look on his face.

CLINT

Well, look what the Lord dragged in.

ELIJAH

What are you doing here, Bart?

BART

(annoyed)

There are things I couldn't accomplish from D.C., so I'm going with you to Manila, but that's it. As soon as I grease a few skids and get you on your way, I'm heading home.

CLINT

(with a smile)

Well, we're glad to have you however far you go.

Bart just grunts. They head up the stairs.

65 EXT. WAREHOUSE - JOLO - THE PHILIPPINES - DAY 65

Adham and several of his men are loading a small truck with food and other supplies including ammunition. Adham's tech comes out of the building.

TECH TERRORIST

(Chabakano with subtitles)

Adham, you need to see something.

66 INT. WAREHOUSE OFFICE - LATER 66

Adham is in the office watching an old TV with the tech.

ANGLE ON TV

May Fenstermacher is outside LAX speaking into a video camera

MAY

I don't know why he got involved with radical Islam, but I do know that he experienced a great tragedy while he was growing up and it broke his heart. It broke mine as well.

(beat)

I'm going over to remind him that Jesus loves him just as much now as when he was a little boy.

ADHAM

(Chabakano with subtitles)

Shut it off.

The tech shuts it off.

TECH TERRORIST

Looks like more hostages for ransom.

ADHAM

They're not coming as hostages. She is not coming to be a hostage. They may not have weapons, but they are coming for war. And they are just like us...

(beat)

Not afraid to die.

67 EXT. AERIAL VIEW OF THE PHILIPPINES - DAY 67

Far below lie the lovely emerald islands of the Philippines.

68 EXT. MANILA AIRPORT - ESTABLISHING - DAY 68

The jet lands in Manila.

69 EXT. U.S. EMBASSY, MANILA - ESTABLISHING - AFTERNOON 69

SUPERIMPOSE: The United States Embassy, Manila.

70 INT. U.S. EMBASSY - CONFERENCE ROOM - AFTERNOON 70

The team is gathered around a conference table. Two embassy officials are there and they don't look happy. On the wall is a large map of Mindinao.

EMBASSY OFFICIAL

I want to stress in the strongest terms that you are not welcome here. What you are doing doesn't help anything.

BART

Bill, are we gonna have to have that conversation again?

EMBASSY OFFICIAL

No, I'm just advising you. We got word this morning that the Philippine Army has hired Black Tide Security to go in and root these guys out. We don't know when they will strike and we have no control over them. We've asked General Bacay to advise us on their operations, but there is no guarantee that he will. Black Tide recon teams are on the ground. When they find the terrorists, they're going in with overwhelming force.

ANNA

What about the hostages? They could die.

The embassy official looks at her with pity.

CLINT

Mercs won't care about anything but saving their own butts.

EMBASSY OFFICIAL

That's why it's not safe for you to go in at all.

CLINT

Well, that's our choice.

EMBASSY OFFICIAL

Actually, it's a courtesy being extended to you because Secretary Michaels pulled every string, called in every favor and twisted arms off our bodies.

BART

Gentle persuasion is what diplomats do.

EMBASSY OFFICIAL

Exactly what is your plan of operation? I'd just like to know when all of this hits the fan.

Clint gets up and walks to the map. He puts his finger on a location in the mountains and traces along a road.

CLINT

Beyond Anna's village, which is here, there are four Muslim villages within 50 miles. We're going to each of them.

EMBASSY OFFICIAL

To do what?

CLINT

First, to let the terrorists know we've arrived. But more important, to help the people, to show them Jesus' love. Roman and Laura will hold medical clinics, Anna and May will hand out school supplies. Elijah and I are gonna distribute Bibles.

EMBASSY OFFICIAL
Bibles? They won't take them.
They'll be too afraid.

CLINT
They'll take these.

He pulls out a small audio player.

CLINT (CONT'D)
Solar powered with the whole audio
New Testament in Chabakano.

He points at the map.

CLINT (CONT'D)
Now, our ultimate target is the last
village called Pagrit. We believe
it's home for the terrorist group.
Not their operational base. Where
most of their families live.

ANNA
But we're stopping at my village
first.

EMBASSY OFFICIAL
Ms. Contreras, there's nothing left
but burned-out buildings and a mass
grave.

ANNA
I've just got to see it.

LAURA
And we need to pray over it for the
souls that died there.

EMBASSY OFFICIAL
So, what's the plan after you get
captured?

CLINT
See what God will do to bring the
hostages out.

The embassy official stares at him.

EMBASSY OFFICIAL
That's it?

CLINT
That's it.

He exchanges a look with the other official.

EMBASSY OFFICIAL

I'll tell you what's going to happen.
The ransom demand will quadruple.

ROMAN

No, it won't. Al Hakam doesn't care
about that anymore. He wants world
press, he wants prestige in the
international caliphate, he wants
converts to his cause.

MAY

But he's searching for something
else. I knew him a long time ago.
I was his teacher. In his heart,
he's a broken child.

EMBASSY OFFICIAL

A broken child with a bunch of guns
who needs to die. This is going
nowhere.

He stares at Bart...who smiles.

EMBASSY OFFICIAL (CONT'D)

I need to speak with Bart privately.
Would all of you wait in the lobby?

The group files out, leaving Bart alone with the embassy
official.

EMBASSY OFFICIAL (CONT'D)

These people are religious lunatics.
Tell me you're not one of them.

BART

Afraid I am. Have been for a long
time.

EMBASSY OFFICIAL

You are sending them to their deaths.

BART

I don't know that and neither do
you. This is an unusual group.
I've seen amazing things happen around
them.

EMBASSY OFFICIAL

Well, you'd better hope for some
miracles. The Secretary of State
contacted me a little while ago.

(MORE)

EMBASSY OFFICIAL (CONT'D)

She's asking you to become an unofficial-official conduit, a back-channel to al Hakam carrying an offer for the safe release of the hostages.

BART

Wait, no, no, no, no. This is not part of the plan. I'm not going with them.

EMBASSY OFFICIAL

Are you kidding me? You make it possible for them to go, but you won't? I thought these were unusual people.

BART

I don't work for State anymore.

EMBASSY OFFICIAL

No, you don't, but you just called in a boatload of favors, man. I don't know if you can show your face in Washington if you don't do this. And what's the matter? Suddenly, not so sure about God anymore?

Bart looks ill.

BART

You son-of-a...

The official holds up a special cell phone.

EMBASSY OFFICIAL

Yeah, yeah, tell that to God. You'll take a satellite phone with a locator. We'll be able to find you and pull you out if necessary. Or at least try.

Bart stares at him.

BART

You're using them as bait.

EMBASSY OFFICIAL

We're just maximizing resources. That's what we do.

71 INT. LOBBY OF U.S. EMBASSY - MOMENTS LATER

71

Anna, Clint, Elijah, May, Roman and Laura are waiting in the lobby. A very irritated Bart Michaels joins them.

ANNA
Is everything all right?

BART
Just wonderful.

Clint begins smiling.

BART (CONT'D)
What are you smirking about?

CLINT
Anything you need to tell us? These
State Department weasels are always
playin' a hidden game. But I know
what they're doin'.

Bart gives him a look.

BART
You will be thrilled to know that I
am going with you.

MAY
What happened?

CLINT
I think God spoke.

BART
(disgusted)
Yeah... 'God' spoke. The boats will
be ready in three hours.

72 EXT. JUNGLE RIVER - EVENING

72

The sun is setting. Two old, Philippine military boats churn their way up a jungle river. On either side, the mountains rise, dense with heavy, dripping vegetation.

An eerie darkness is descending. Fingers of mist slowly reach from the trees and drift across the water. From out of the growing night comes a strange creature-cry. It rises, then dies away, leaving only the grind of the engines.

In each boat are three armed, Filipino soldiers. One guides the craft, while the others stand guard.

ANGLE IN FIRST BOAT

Clint is in the prow, staring into the evening mist, lost in thought. Bart, Anna and May are seated behind him.

ANGLE IN SECOND BOAT

Elijah, Roman and Laura are at the rail, looking toward the jungle. Laura crosses herself. Roman puts his arm around her.

73 EXT. GHOSTLY JUNGLE - DREAM SEQUENCE - NIGHT

73

With a CRASH OF THUNDER, a nightmare begins.

Rain is falling.

A man is standing alone in the jungle holding a machete. It's Adham al Hakam and as he looks around, he is confused. It's night, yet a soft, eerie glow is streaming through the trees.

More thunder.

It rains harder.

Large, heavy drops fall on his skin. He stares at them. It's not water. From the sky is falling blood. Suddenly, echoing with the thunder are a hundred cries of anguish, people suffering, in great pain.

He begins moving through the trees toward the sound.

As he walks, it becomes difficult to see.

POV ADHAM

The blood rain is getting in his eyes creating a crimson haze. He wipes it away.

74 EXT. NIGHTMARE RIVER'S EDGE - CONTINUOUS

74

Adham emerges from the jungle at the edge of a river. The water is dark and waves of crimson fog billow across it.

The anguished cries are all around him now.

He looks down. Thick, sluggish liquid laps against his boots. It is a river of blood. Cupping his hand, he dips it in, then lets the blood run through his fingers.

POV ADHAM

Suddenly, he can see beneath the surface. The river is full of bodies. Men, women, children, old, young, they stare up at him with no life in their eyes.

He rises. His hands are covered with blood. Congealed blood hangs from his machete.

Abruptly, the wailing stops and everything is silent.

Then a new sound begins.

A deep, pounding roar.

Over and over.

As though the heart of the earth is breaking.

POV ADHAM

Down the river appears the figure of a Man wearing a glistening robe. It is Jesus walking on the water toward Adham.

Nearer and nearer.

Adham is terrified. He raises his machete. But as he lifts it, his arm freezes. It will not move.

Jesus is in front of him now. Slowly, He lifts His hand and opens it. There is a nail-hole in the palm and it is running with blood.

Adham looks into the face of Jesus and sees tears in His eyes.

The hand reaches closer and closer. Suddenly, his arm is no longer frozen. Screaming with rage, he slashes with all his strength.

DREAM SEQUENCE ENDS

75 EXT. TERRORIST JUNGLE CAMP - NIGHT

75

Adham cries out and jerks awake. He has been sleeping under a canopy. Several of his men are close by. His cry has startled them. They stare at him. But Adham is staring into the darkness.

ADHAM

(whispering in
Chabakano)

Allahu akbar. Soon the war begins.

76 EXT. FIRST BOAT ON JUNGLE RIVER - NIGHT

76

Clint is still in the prow. Bart is trying to sleep, but he can't get comfortable.

Anna is huddled next to May. She wipes tears from her eyes. May puts her arm around her.

ANNA

All through my life, I've always felt I could hear God's voice. Even in the most difficult times. But suddenly, I can't hear anything.

(beat)

And I feel...I feel this oppression...this darkness coming over me.

(beat)

Up until this moment, I was sure Jeff was alive...but now, I...I don't know. If I've lost him...I don't know what I'm going to do. I don't know how I'll go on.

Bart sits up, but doesn't speak. For a moment, May doesn't speak either. Finally...

MAY

I've been through a lot of dark times, Anna. In my whole life there has been so much pain.

(beat)

Sometimes God trusts us with His silence. And in that silence, He is closest of all.

(beat)

I love children. I lost mine many years ago.

Anna looks at her through her tears.

ANNA

I didn't know.

MAY

Two of the sweetest little babies. A little boy and a little girl. Arthur Jr. and Melody Lynn. Each one lived only a year. Congenital heart disease. Back then not much could be done. When they were gone, we didn't have any more. My little ones are buried in this land.

Tears are in her eyes.

MAY (CONT'D)

Oh, the silence that was in my heart when I stood over their graves. I was so lost in darkness, drowning in tears that would never stop. My husband was broken.

(MORE)

MAY (CONT'D)

After Melody Lynn, I thought he was going to die. And there was nothing we could do but hold each other.

(beat)

But in the silence of our shattered hearts, Jesus was there. Slowly, oh so slowly, healing came. And joy came with it.

(beat)

I lost my husband three years ago. It comforts me to know that he and our babies are waiting for me to arrive. Not long now. Not long.

Anna takes May's hand. For a long moment, there is silence. Finally Bart speaks. And the words come hard.

BART

I...uh...lost my wife when I was 31. We were stationed in Indonesia. A terrible car accident.

(beat)

Caused by my drinking. I...killed her. The most beautiful woman in the world, who truly loved me.

(beat)

She believed in Jesus, but I didn't. I told her I did, but I lied. After she was gone I had so much guilt I didn't want to live anymore.

(beat)

I'm ashamed to say it, but I tried to do myself in. Crashed another car, trying to finish the job. But God wouldn't let me die. I was badly messed up in the hospital when I met your grandfather and Elijah. They were visiting sick people. And I was as sick as you can get, a broken mess inside and out. The emptiness was so great in my heart that I couldn't even speak when they talked to me.

(beat)

I had no family. I was alone. Those two crazy strangers became my family. Can you imagine waking up each day in a hospital bed, staring at Clint and Elijah?

(beat)

They never left my side. One or the other was always with me. They brought me back from the dead.

(MORE)

BART (CONT'D)

In seeing them, finally I understood who Jesus really was.

(beat)

Then they baptized me with leeches.

Anna can't help but laugh through her tears.

BART (CONT'D)

So I have someone waiting in Heaven for me too. A beautiful woman who loved me.

(beat)

Never quite got over her.

Clint joins them and sits down.

CLINT

We're getting close, less than an hour to drop off. Just wanted to let you know.

77 EXT. SECOND BOAT ON JUNGLE RIVER - NIGHT

77

Roman, Laura and Elijah are sitting together. Laura is looking at a picture on her cell phone. It's of a birthday party. An eight-year-old girl is blowing out candles.

LAURA

It's our granddaughter's birthday today. This came before we left Manila.

ELIJAH

She's beautiful.

LAURA

And she's such a sweet girl. The hardest thing was saying goodbye to the grandkids. They understood better what we're doing than their parents did.

ELIJAH

I love my son and if there's anyone who should know what it means to serve the Lord, it's him. But he doesn't understand what we're doing here. I don't think he ever will.

(beat)

Somehow, somewhere along the line, I failed him.

Tears are in Laura's eyes.

LAURA

Our daughter Elisa was so angry when we left. She wouldn't even let me hug her.

For a moment they are silent, then Elijah looks hard at them.

ELIJAH

I know God has called you back here...but why?

There is a long silence. Roman's eyes grow hard and his words come harder.

ROMAN

Let's just say we have some unfinished business.

ELIJAH

What do you mean?

Laura looks at her husband.

LAURA

Something that began when we were captives.

ROMAN

I don't want to talk about it.

Tears come into her eyes again.

LAURA

Well, I do.

Roman just shakes his head and looks away.

LAURA (CONT'D)

When Adham attacked and destroyed our clinic, a lot of wonderful people died. His men were taking us away, when the army counter-attacked. Several of the terrorists were killed and Adham was seriously wounded, shot in the chest. When we got to their camp, they told us if he died, they would kill us.

ROMAN

We weren't afraid of dying. That threat was meaningless.

LAURA

We are doctors.

(MORE)

LAURA (CONT'D)

We're trained to do everything we can. Without even thinking, we put him on a table and opened him up. It was bad. He was bleeding out. That's when the awful thoughts came. We just stood and looked at each other.

(beat)

All we had to do was let him slip away.

ROMAN

But, like good Catholics, we prayed. You know what I prayed? I prayed, thank you, Lord, for killing this evil man and letting us watch it.

LAURA

Suddenly, both of us felt the same thing. It was overwhelming. There was no choice. We had to save his life.

ROMAN

How do you show the love of God when you're mad as hell? Well we did it. We saved him, this man who had murdered so many.

LAURA

Then, for months, we nursed him back to health.

ROMAN

What's the first rule that a physician must follow?

ELIJAH

Do no harm.

ROMAN

Yet in saving that monster we did irreparable harm to hundreds. Anna's village and that mass grave...we helped put those people there.

LAURA

Over the years, every time we read about some evil that he had done it all came back to haunt us.

ROMAN

You want to know what haunts me?

It's hard to get the words out. When they come it's with anger.

ROMAN (CONT'D)

God haunts me. The love of God frightens the hell out of me. We felt it that day when we operated. As angry as I was, it was in our fingers guiding every move.

(beat)

Why did God save that man who murders children and why did He make us do it? Why did He show mercy to a murderer and none to a village? That is what God's love does.

ELIJAH

So you're going back with unfinished business. If you could do it all over again, what would you do?

ROMAN

Kill him. Dear God, yes. He'd never leave that table alive to harm another person.

Elijah looks into his eyes.

ELIJAH

No, you wouldn't, Roman. That's not what you would do.

There is a long silence. Tears come in Roman's eyes.

ROMAN

You're right. I know what we would do and it fills me with so much anger. We would save his life all over again. We would have no choice because that's what God's love would require. It's like being nailed to a cross.

LAURA

And that is where we have been for years.

ELIJAH

So what is your unfinished business?

Roman is silent. Finally, he looks up.

ROMAN

The hardest thing of all.
(MORE)

ROMAN (CONT'D)

(beat)

The thing I dread the most.

(beat)

The Way of the Cross.

(beat)

Forgiveness.

78 EXT. JUNGLE DOCK - NIGHT

78

The two boats pull up at an abandoned dock on the river. Their floodlights illuminate a few empty huts. Behind them sits the bus. The team disembarks with their flashlights and heads toward it, while the soldiers start unloading their gear and supplies on the dock.

ANGLE ON BUS

The flashlights illuminate the damage. It's riddled with bullet holes. Several windows are shattered and the windshield is blown out.

CLINT

You took a few rounds.

ANNA

Yeah, one or two.

Anna, May and Laura climb inside.

79 INT. OLD SCHOOL BUS - CONTINUOUS

79

Anna looks down at the blood-drenched floor where the driver died and fights back tears. Laura hugs her.

LAURA

You did an amazing thing, Sweetie.

May shines her light on the blood-stains where the kids were hit.

MAY

You saved them, Anna, you saved them all.

Anna is too overcome to speak.

80 EXT. OLD SCHOOL BUS - MOMENTS LATER

80

Roman is checking the tires. Elijah, Clint and Bart are examining the front of the grill. Roman joins them.

ROMAN

No flats.

ELIJAH

No bullet holes in the grill, but plenty around it.

CLINT

Question is, does it still run? If it doesn't, we've got a problem.

BART

Heavy lifting is not in my contract.

On the river, the boat engines fire up. The men watch as they pull away, leaving them in darkness.

CLINT

Let's set up camp. We'll check this old monster in the morning.

81 EXT. JUNGLE DOCK - MORNING

81

Laura is checking their medical gear. Roman joins her. He's carrying a bucket.

ROMAN

Anything broken?

LAURA

Not that I can see yet.

ROMAN

Good.

He heads to the river bank.

Smoke is rising from a fire where coffee is brewing. Food sizzles on a grill. Bart and May are cooking.

BART

I should be in Starbucks right now having a scone and latte. The fact that I am not, I blame on those two old men with their heads under that hood.

MAY

You don't like jungle espresso?

BART

I don't like jungle anything. God created me to live on a manicured golf course.

ANGLE ON BUS

The hood is open. Clint and Elijah are working under it. A gas can, tools and a big cardboard box of spare parts sit nearby. Anna is inside the bus in the driver's seat. Elijah finishes replacing a hose.

ELIJAH

Not quite the right size, but close.
Hope that holds.

CLINT

We'll soon find out. Lost most of
its coolant. It's amazing the thing
didn't burn up.

Roman joins them with a bucket of water. They pour it into the radiator.

ROMAN

No leaks so far.

CLINT

Anna, give it a shot.

Anna tries to start it. It grinds, but doesn't catch. She tries it again. It still won't turn over.

ANNA

(muttering)

Come on, come on...please Lord, let
it start.

She tries a third time and it roars to life, belching smoke. The taped hoses hold. Clint, Elijah and Roman clap and laugh. Anna just lays her head on the steering wheel.

Elijah turns to Clint.

ELIJAH

If we hadn't been able to get this
thing running, what was your backup
plan?

CLINT

Donkeys.

Elijah stares at him.

ELIJAH

Donkeys!

CLINT

Probably.

ELIJAH

Have you seen any donkeys in the Philippines?

CLINT

Not that I can recall.

ELIJAH

But donkeys were your backup plan?

MAY

Breakfast is on. Come and get it.

Clint shrugs and heads toward the food. Elijah, amazed, follows.

82 EXT. OLD SCHOOL BUS - DRIVING ON JUNGLE ROAD - MORNING 82

The bus is driving on a winding, rutted, jungle road.

83 INT. OLD SCHOOL BUS - CONTINUOUS 83

The team is resting. The back of the bus holds their gear and supplies. Anna is driving. Her grandfather joins her.

CLINT

If you need a break, I can take over.

ANNA

I don't think I'd ever need a break that bad, Grandpa.

CLINT

There are no fences around here.

ANNA

The government doesn't like their jungle destroyed.

CLINT

Painful, grandchild.

Clint takes a seat next to May.

CLINT (CONT'D)

Brings back old memories, doesn't it, riding in junky buses, heading into who knows what? Did you miss it, living in LA?

MAY

I missed every bit of it. Most of all, I missed the children. I'm so happy to be back. If only Arthur and Evelyn were with us.

CLINT

Well, you never know. They might be closer than you think. We don't know what God allows when we're in Heaven.

MAY

We may soon find out.

It's not said with fear, but with quiet confidence.

84 INT. OLD SCHOOL BUS - DAY

84

The bus is entering familiar territory. The closer they get to her village, the more emotional Anna feels. They round a curve.

Suddenly, in her mind she hears the gunshots and the screams. Overwhelmed, she stops the bus and lays her head on the steering wheel.

Elijah joins her.

ELIJAH

You okay?

She's trembling.

ANNA

It's just around the next bend.

The team sits silently. After a moment, Anna takes a deep breath, throws the bus into gear and starts driving again.

85 EXT. BURNED-OUT VILLAGE - MOMENTS LATER

85

The bus pulls into the center of what was Anna's village and stops. The village has been utterly destroyed. Houses are burned, even the dirt is scorched.

Slowly, the team leaves the bus. In silence, they stand in the desolation. Anna is overwhelmed. As she looks at what was the church, tears stream down her face. Her grandfather is beside her. She walks to a gutted building.

86 EXT. BURNED SCHOOL ROOM - CONTINUOUS

86

She looks inside. There are burned chairs and a smashed blackboard.

ANNA

This was our school.

She buries her face in her hands. May takes her in her arms. For a moment, they just cry. Finally, Anna says...

ANNA (CONT'D)

I need to see my house.

She leads them to what was a humble, little home set back from the center of the village.

87 EXT. ANNA AND JEFF'S BURNED-OUT HOME - CONTINUOUS 87

Only the frame of the house is left. Everything else is gone. In tears, she walks up to it, then stands silently.

FLASHBACK BEGINS

88 EXT. ANNA AND JEFF'S JUNGLE HOME IN THE PAST - CONTINUOUS 88

The little jungle home is neatly kept. Anna walks to the front door and enters.

89 INT. ANNA AND JEFF'S JUNGLE HOME IN THE PAST - CONTINUOUS 89

Inside, it's warm and inviting, though small and very humble. Books and photographs fill one primitive bookshelf. In the tiny kitchen, Jeff is cooking. He looks up and smiles.

JEFF

Hey, honey. Dinner's almost ready.
I have some great news.

ANNA

What is it?

JEFF

For the first time, our co-op has harvested more than they need to survive. The surplus is going to market. They're going to make a little money.

ANNA

That's wonderful.

JEFF

How were the parent/teacher meetings?

Anna is not so ebullient.

ANNA

Fine, but the people are frightened. They've heard about that terrorist group.

JEFF

The Sword of the Prophet.

ANNA

They burned Batawan because Christians were there.

JEFF

Batawan's a long way off.

ANNA

Have you heard anything from Tom?

JEFF

Spoke to him this morning. The mission doesn't have any information, but they're in contact with the government every day. If there's any danger they'll pull us out.

ANNA

But what happens to the people?

JEFF

The military will come in.

ANNA

Like they did at Batawan?

JEFF

There's nothing we can do but watch and pray. How many kids did you sign up for camp?

ANNA

Twenty-eight.

JEFF

That's fantastic.

(beat)

This is ready. Let's eat.

FLASHBACK ENDS

90 INT. ANNA AND JEFF'S BURNED-OUT HOME - CONTINUOUS

90

Anna stands in the wreckage. Her grandfather is with her. Slowly, she moves through the room. In the rubble, there is a small, half-burned photograph of she and Jeff. Wiping off the ashes, Anna puts it in her pocket.

ANNA

I want to see the graves.

Clint nods.

91 EXT. BURNED-OUT CHURCH - DAY

91

The team walks through the town toward the burned-out church. When they reach it, Clint looks inside.

FLASHBACK

For a split-second, he sees the image of Jesus beckoning.

FLASHBACK ENDS

The group walks around the church to the back. Behind the building is a large mound, a fresh, mass grave. On top of it is the cross that was once on the steeple. It's burned and broken, but mended and stuck in the dirt.

For a moment, the group stands in silence. Roman and Laura cross themselves, then Roman takes out a little prayer book. As the others bow their heads, he reads from it.

ROMAN

God our Father, Your power brings us to birth, Your providence guides our lives, and by Your command we return to dust.

(beat)

Lord, those who die still live in your Presence, their lives change, but do not end. I pray in hope for my family, my relatives and friends, and for all the dead to know You alone.

(beat)

In company with Christ who died and now lives, may they rejoice in your Kingdom, where all our tears are wiped away. Unite us together again in one family, to sing Your praise for ever and ever. Amen.

92 EXT. MOUNTAINSIDE ABOVE VILLAGE - DAY

92

POV - THROUGH BINOCULARS

The binoculars scan from the bus to the church and then to the mass grave. Someone is watching the team as they pray.

A man lowers the binoculars. It's a terrorist lookout with his face covered. He lifts a radio and speaks into it.

TERRORIST LOOKOUT

(in Chabakano with subtitles)

They are here.

93 EXT. OLD SCHOOL BUS - DRIVING ON JUNGLE ROAD - DAY 93

The bus comes down a hill and heads toward a village.

94 EXT. FIRST MUSLIM VILLAGE - DAY 94

The bus pulls into the Muslim village and stops. Curious people gather as the group gets out. Anna, May and Laura have put on scarves so that their hair is covered.

MONTAGE BEGINS - SCENES OF THE TEAM HELPING PEOPLE

1. A crowded clinic under a tent. With his stethoscope, Roman listens to the breathing a sick baby. Laura gives a shot to a crying child.

2. Anna and May pass out school supplies to delighted children.

3. Clint shows a village man how to use the audio Bible. The villager is delighted.

4. The bus drives on the jungle road.

5. Accompanied by village elders, Bart draws water from the local well. Though what they say can't be heard, it's clear that something is wrong with it. Roman looks at it and takes a water sample.

6. Laura delivers a baby.

7. Elijah stands with a group of older men. They are all holding audio Bibles and Elijah is speaking to them.

8. The bus drives on the road.

9. Using a flannel board, Anna and May are telling word picture stories to a group of children. On the board are cute animals and bright letters.

10. Clint sits with village elders, explaining the audio Bibles that they hold.

MONTAGE ENDS

95 EXT. JUNGLE VILLAGE - EVENING 95

Bart walks away from the group. Pulling out the phone, he presses a button. After a moment, he speaks.

BART

Checking in. So far all clear. No negative contact.

(MORE)

BART (CONT'D)

(beat)

It's going well. The people are friendly. We're heading to Pagrit in the morning.

96 EXT. OLD SCHOOL BUS - DRIVING ON JUNGLE ROAD - AFTERNOON 96

The old bus is crawling over a narrow, rutted road. On either side, the jungle is a dense, choking world of mottled green and black. It isn't night, but deep gloom hangs in the trees. Thick vines dangle like feathered serpents scraping the roof. The vegetation is so heavy that anything could be hiding in it, waiting to strike.

97 INT. OLD SCHOOL BUS - DRIVING ON JUNGLE ROAD - CONTINUOUS 97

Inside the bus, a darkness that has nothing to do with night has descended on the team. Anna is driving with grim determination. The rest sit silently, staring out at nothing, remembering the village of death and the mass grave. Some are praying.

98 EXT. MUSLIM VILLAGE OF PAGRIT - AFTERNOON 98

The bus arrives at the village of Pagrit. It looks much the way Anna's village did before the destruction except instead of a church there is a mosque. Pagrit is deserted.

99 INT. OLD SCHOOL BUS - CONTINUOUS 99

Anna parks in the center of the village.

ANNA

Nobody coming out to meet us.

CLINT

Not a good sign.

100 EXT. MUSLIM VILLAGE OF PAGRIT - CONTINUOUS 100

The team slowly leaves the bus, then they stand looking around.

ANNA

(calling out in
Chabakano)

Hello, is anyone here?

No answer.

ELIJAH

Not exactly warm and welcoming.

ROMAN
Looks like they were expecting us.

Clint nods.

BART
So what do we do now?

CLINT
We wait.

Suddenly, from out of one of the houses down the road an old woman appears dressed in traditional, Muslim garb. There is pain and fear in her eyes and she has been crying. This is MARJANNAH, the Imam's wife.

ANNA
(in Chabakano with
subtitles)
What's wrong, mother?

She replies in English.

MARJANNAH
Are you the American doctors?

ROMAN
Yes.

MARJANNAH
We heard you were coming. My husband
is very sick. I think he is going
to die.

ROMAN
Can we see him?

MARJANNAH
Please come.

ROMAN
(to Laura)
I'll get the bag.

He hurries to the bus. Marjannah leads them toward her house.

ANNA
Where is everyone?

MARJANNAH
I do not know. They left an hour
ago.

ANNA
Why? Were they afraid?

Marjannah just looks at her and doesn't answer. Clint and Elijah exchange a glance. This could be a trap.

101 INT. IMAM'S HOUSE - CONTINUOUS

101

The team enters the house. On a bed lies an older, very sick man. This is KHALID, the Imam of the village. He is deeply emaciated and his body is covered with bruises.

MARJANNAH

Doctors have been afraid to come.
We have had no help.

LAURA

What are your names?

MARJANNAH

I am Marjannah and this is my husband,
Khalid. He is the Imam of our
village.

Roman enters with the bag, then he and Laura move to examine Khalid. Laura takes out a digital thermometer and runs it across the old man's forehead.

MARJANNAH (CONT'D)

He cannot get out of bed anymore.
He's been this way for three weeks.

Without speaking, Laura shows the thermometer to her husband.

CU THERMOMETER

His temperature is 105.

Roman puts on a stethoscope.

ROMAN

(to Khalid)

I'm Roman and this is my wife, Laura.
We are both doctors. We will do all
we can.

Khalid nods.

LAURA

Are you in pain?

KHALID

(a ragged whisper)

Yes, everywhere...everywhere.

Clint turns to the others.

CLINT

Let's let them do their work.

He leads them outside.

102 EXT. MUSLIM VILLAGE OF PAGRIT - CONTINUOUS

102

Clint, Elijah, Bart, Anna and May stand in the street outside the Imam's house. The silence of the village is unnerving.

CLINT

Let's see if we can find anybody else who didn't run.

They walk up the street toward the mosque. On the way they pass a house with the door hanging open.

ANGLE INTO HOUSE

A prepared meal sits uneaten on the table.

MAY

This is so sad. I'm sure the people in this village are not terrorists. All they want to do is live in peace.

ELIJAH

They must have been frightened to get up and leave all at once.

BART

Maybe they were ordered to leave.

CLINT

They can't have gone far, not a whole village.

Laura comes out of the Imam's house and calls to them.

LAURA

Come on back, we're finished.

They join her. Her face is grim.

CLINT

I take it things don't look good.

LAURA

He's dying. Probably just hours to live. Roman is giving him morphine, but all it will do is dull the pain. He's in the last stage of some kind of cancer and it's been untreated for a long time.

(MORE)

LAURA (CONT'D)

Even if we had the full resources of a hospital, there's nothing we could do but alleviate his suffering.

CLINT

When you don't know what to do, there's always one more thing you can do.

MAY

That's right.

CLINT

So let's go do it.

They head for the house. The others follow.

103 INT. IMAM'S HOUSE - CONTINUOUS

103

Marjannah is by her husband's bed, crying softly. Khalid's eyes are dulled from the morphine. Roman is putting their equipment back in the bag.

May approaches Marjannah.

MAY

Would you give us permission to pray for your husband? The men will lay hands on him and pray to God. Would you let us do that?

Marjannah nods silently. The men move around the bed, laying hands on Khalid. The women stand with them, but do not touch the Imam.

CLINT

Bart, you lead us.

Bart is startled.

BART

What?

CLINT

Pray for this man.

BART

Shouldn't one of you ministers do that?

CLINT

You think we carry some kind of special power in a bucket? We're all ministers here.

BART

But...what am I supposed to pray
for?

CLINT

Didn't they teach you anything in
that Presbyterian church? Listen to
God. Pray what He tells you to pray.

Bart stares at him.

BART

Well...all right...

All of them bow their heads and close their eyes except the
Imam and his wife. Bart begins to pray.

BART (CONT'D)

Okay, God, uhh, so...here's the
situation. We've got a really sick
man down here. He's dying and I
don't know what in the world to say
about it. Everybody's waiting, so
I'd appreciate it if you'd tell me
whatever it is I'm supposed to pray
for pretty quick.

For a long moment, he is silent. And then, with strange
words, he begins.

BART (CONT'D)

You walked through this world so
long ago.

(beat)

And You are walking through it
still...into every room of sorrow,
into every life full of suffering
and pain. Every death is Your death.

(beat)

All the agony that has ever been...You
carry it in your soul.

(he whispers)

You carry it.

(beat)

You hold it in Your heart...

(beat)

Oh God...

Suddenly, Bart is almost overcome with emotion. It's as
though he is seeing for the first time.

BART (CONT'D)

So much. How can you bear it? An
infinite broken heart.

(MORE)

BART (CONT'D)

(beat)

And now...You have walked into this room. Lord Jesus, though he does not know You, You love this man. So what should we ask for him?

Once more, Bart is silent. Then...

BART (CONT'D)

Father, in Jesus' Name and by the Power of the Blood that was shed to take away our sins...

(beat)

We ask for this man to be healed, so he knows that you are God and that Jesus is your Son and his Savior. We ask that You would take away the fear in the heart of this village that all might know Jesus' love and be saved from eternal death forever...

Marjannah SCREAMS. There is a BLAST and Bart is blown back onto the floor with a bullet hole in his chest. Blood is running out.

Standing in the doorway, with his pistol raised, is Adham. The barrel is smoking.

Clint and Elijah rush to Bart and kneel beside him. He gasps...and smiles.

BART (CONT'D)

Told you I didn't want to come.
Looks like I'm the first one home.

There is another BLAST. A second bullet and he is dead. Adham stands over them. Then he goes insane with screaming.

ADHAM

GET OUT, GET OUT, GET OUT, GET OUT...

He begins kicking and shoving them all toward the door.

ADHAM (CONT'D)

INFIDEL FILTH! CHRISTIAN SWINE!
YOU DEFILE THE IMAM. YOU BRING DEMONS
INTO HIS HOUSE.

The team stumbles and falls out of the room. He screams at Marjannah who cowers, sobbing.

ADHAM (CONT'D)

YOU LET THESE INFIDELS IN TO PRAY!

Two of his men enter. He screams at them.

ADHAM (CONT'D)
 GET THE DEAD PIG OUT OF HERE.
 (beat)
 Take the Imam outside too. Lay him
 next to the infidel.

He drags Marjannah out by the arm.

104 EXT. MUSLIM VILLAGE OF PAGRIT - CONTINUOUS 104

Clint, Anna, Elijah, May, Laura and Roman are dragged and shoved into the middle of the village, then forced to their knees. Adham's men surround them.

Bart's body is thrown in front of them. The Imam is carried out and laid beside him. Marjannah is weeping.

MARJANNAH
 (in Chabakano with
 subtitles)
 Please don't kill my husband. It is
 all my fault.

ADHAM
 (in Chabakano)
 I'm not going to kill him. Allah
 will do that. And he will punish
 you as well.

He turns to his men.

ADHAM (CONT'D)
 Bring the people back. There is
 something they need to see.

His men move off to carry out his orders.

105 EXT. MUSLIM VILLAGE OF PAGRIT - LATER 105

Fifty villagers are gathered around Adham and the kneeling Americans who now have their hands tied in front of them. As they look at Bart's body, tears are in their eyes. In particular, May is crying. Adham's terrorists surround them.

ADHAM
 (in Chabakano with
 subtitles)
 Look and see. See and understand.
 These infidels came as we said they
 would. And what did they do? They
 laid their filthy hands on our Imam
 and prayed to Shaitan for healing.
 (MORE)

ADHAM (CONT'D)

(beat)

But the man who prayed, I shot him dead. What power did he have to stop me? What power did he have to heal? None. What power does he have now in hell?

(beat)

And look at your Imam.

He pulls a villager forward and forces him to look close.

ADHAM

Is his life back in him? Has he been healed? Well, has he?

Terrified, the villager shakes his head.

ADHAM

NO! Death still consumes him. The grave is where he will go, because that is the will of Allah.

(beat)

Look at the Christians now, the great crusaders. In their weakness, they shed tears.

He stalks up to May and bends close.

ADHAM (CONT'D)

But what is wrong? I have only helped your friend go to your heaven, so why are you crying?

May looks up at him.

MAY

I am crying for you, Matthew, and for all that you have become.

He is enraged.

ADHAM

SHUT UP! SHUT UP! DO NOT CALL ME THAT. I KNOW WHO YOU ARE. I KNOW WHAT YOU DID.

He paces around them.

ADHAM (CONT'D)

They serve demons. They bring darkness wherever they go. Shaitan is their god. And they are cursed forever. Do not trust any of them.

(MORE)

ADHAM (CONT'D)
 Do not listen to their lies.
 (beat)
 ALLAHU AKBAR! ALLAHU AKBAR!

His men take up the chant and the villagers join them because they are afraid not to. Finally, Adham orders...

ADHAM (CONT'D)
 Get these blasphemers out of here.

The team is dragged to their feet.

106 EXT. JUNGLE WILDS - EVENING

106

A death march through the jungle.

And the darkness is growing.

The team is exhausted. Their hands are bound and they are covered with sweat and filth. Though scratched and bleeding, they struggle and stumble on. Several of the terrorists carry the medical supplies.

Suddenly, Elijah falls hard, hitting his head. Blood runs from a gash. A terrorist screams at him.

TERRORIST GUARD
 GET UP, OLD MAN, GET UP OR I WILL
 KILL YOU.

He puts his gun to Elijah's head. For a moment, it looks like he won't be able to rise. Then he staggers to his feet.

CLINT
 Hang in there, old friend. We're
 not home quite yet.

The terrorist strikes Clint across the face.

ELIJAH
 Not yet, but soon.

TERRORIST GUARD
 SHUT UP. KEEP MOVING.

A MONTAGE BEGINS...

Of the hellish journey.

1. They ford a river, waist deep, but May is so small that she's nearly swept away. One of the terrorists grabs her and pulls her back.

2. A log crosses a deep ravine. It's a precarious walk. With his Parkinson's, Elijah can't make it over alone. One of the terrorists has to walk him over.

3. Anna trips and falls hard, cutting her face on a sharp branch. A terrorist screams at her. She struggles to her feet with blood running down.

MONTAGE ENDS

107 EXT. TERRORIST JUNGLE CAMP - NIGHT

107

The exhausted team, shoved along by the terrorists, stumbles into the jungle camp. The other hostages, still bound, are shocked to see them arrive. Jeff tries to stand up.

JEFF

Anna!

While the rest of the team collapses to the ground, Anna runs to Jeff and touches his face with her bound hands. Tears come when she sees his wounds.

ANNA

Look at you!

JEFF

(with tears in his
eyes)

Oh, thank God, you're alive. I was afraid you had died.

ANNA

I escaped on the bus with the children.

JEFF

Then, why are you here?

ANNA

I had to come back.

JEFF

And your grandfather! Anna, what have you done?

In his relief to see her, he's horrified.

ANNA

The Lord led us here for a purpose.

Adham laughs.

ADHAM

Yes, you have a purpose. To pay the wages of my soldiers...and to entertain us.

Adham paces back and forth in front of the prisoners.

ADHAM (CONT'D)

Welcome to my home, my valued guests. Thanks to the American media, I was expecting you. And I've been looking forward to your coming, especially Doctors Roman and Laura Jellen.

He stares down at Roman and Laura.

ADHAM (CONT'D)

You missed me, didn't you? That's why you came back. Do you know what I did with the money I got for your ransom? I bought guns and bullets and rockets. I used them to kill many people. I bought explosives and blew up your churches. But weapons are not the most important gift you gave me. Not at all.

(beat)

In the year we lived together you asked many questions that I could not answer, questions about Islam and what I believed. You made me feel like an ignorant fool.

(beat)

And I was an ignorant fool...because I did not know the words of the Holy Quran and I did not understand submission to the will of Allah. So with some of your money, I took my men to Indonesia where we studied very hard. Then we went on the Hajj. It was the most glorious time of my life. And I owe all of it to you and the generous coffers of the Roman Catholic Church.

(beat)

Now you have come so we can do it all again.

ROMAN

Not this time. This time no ransom will be paid for any of us.

CLINT

He's right. You won't get a single dollar.

ADHAM

What? You mean you have no value?
Though you are old and ugly and
stupid, I think you are wrong. Your
government has become very generous.
But until they pay, you will work.
All of you. No one stays with Adham
for free.

(to Roman and Laura)

One of my men needs your help.

(to his soldiers)

Take them to him.

Roman and Laura are jerked to their feet and taken deeper
into the camp.

108 INT. MAKESHIFT MEDICAL TENT - MOMENTS LATER

108

Roman and Laura are led into a large tent lit by a single
gas lantern. Their hands are untied. Their medical gear is
in the tent and a folding table that they brought has been
set up.

On a pallet covered with dried blood, lies a twelve-year-old
boy. His leg has been blown off at the knee and bound up
with dirty bandages. He is sweating profusely and his eyes
are bright with pain.

LAURA

This isn't a soldier. This is a
child.

ROMAN

(to the terrorists)

Get him up on the table.

They lift the boy onto the table. Roman and Laura cleanse
their hands as best they can and put on gloves.

ROMAN (CONT'D)

(in Chabakano with
subtitles)

How old are you, son?

BOY TERRORIST

(in Chabakano)

Twelve.

ROMAN

Twelve!

For a moment, he closes his eyes struggling for control.

ROMAN (CONT'D)

I have a grandson your age.

He starts to cut off the bandages.

BOY TERRORIST
Does he have to fight?

ROMAN
No.

BOY TERRORIST
He is lucky. For a long time, I
have to. Since I was nine.

LAURA
Where are your parents?

BOY TERRORIST
They are dead. My whole family.

They examine the bloody stump.

ROMAN
How did this happen?

BOY TERRORIST
I stepped on a mine here at the camp.

LAURA
(in English)
Close to gangrene. I'll start an IV
and antibiotics.

BOY TERRORIST
Please help me. I think I am going
to die.

Laura tries to comfort him.

LAURA
Don't be afraid.

BOY TERRORIST
(with tears in his
eyes)
I am afraid. I've done many bad
things. I have killed people.

Roman and Laura exchange a look.

LAURA
Has anyone ever told you about Jesus?

The boy stares at her.

BOY TERRORIST
Who?

A terrorist moves forward and yells...

TERRORIST #1
SHUT UP! NO MORE TALKING!

Instantly, Laura is at him like a tiger.

LAURA
YOU GET BACK! WE'LL SAY WHATEVER WE
WANT.

ROMAN
OR YOU CAN JUST KILL US NOW AND LET
THE CHILD DIE.

They are so fierce that the terrorist backs down.

ROMAN (CONT'D)
(the words come hard)
Son, you may have done many bad
things, but God still loves you.

BOY TERRORIST
(almost too frightened
to say the words)
Even if...even if...I have killed...
little children?

ROMAN
You have done that?

BOY TERRORIST
Yes.

Tears fill Roman's eyes.

ROMAN
Even if...you have killed little
children...God still loves you and
He will forgive.

BOY TERRORIST
But why?

LAURA
Because you are His child. He made
you when you were born. He knew you
would do bad things, so He gave His
own son, Jesus, who died on a cross
and paid for all the things you have
done. Even the worst.

BOY TERRORIST
Even killing little children?

LAURA

Yes, even for killing them, He will forgive you. All you have to do is ask.

He looks up at her with wonder.

ROMAN

You need to go to sleep for a little while. We're going to work on your leg.

Laura inserts a needle into the IV.

109 EXT. MUSLIM VILLAGE OF PAGRIT - NIGHT

109

In tactical formation, three recon members of Black Tide move into the dark village of Pagrit. They are heavily armed and wearing night vision goggles.

POV THROUGH GOGGLES

They scan the street. In the green glow, they see the bus sitting empty. Nearby is the body of Bart Michaels, lying where it was left.

ANOTHER ANGLE

On high alert, they move toward it. Two of them stand guard, while one checks the body for explosives. It could be booby-trapped.

Determining that it isn't, the man searches Bart's pockets and pulls out his cell phone and wallet. Then in a low voice, he speaks into his radio.

BLACK TIDE #1

River One to River Base, River one to River Base.

RIVER BASE (O.S.)

(on radio)

River Base. Go.

BLACK TIDE #1

We found the body of an American male. He's been shot. No one else around. One of the trackers was in his pocket.

RIVER BASE (O.S.)

Can you identify?

The soldier opens Bart's wallet.

BLACK TIDE #1
Identify Bart Michaels.

RIVER BASE (O.S.)
Roger. We have a lock on the others'
location. They have stopped moving.

BLACK TIDE #1
Going forward in force.

They leave the village.

110 INT. TERRORIST JUNGLE CAMP - NIGHT

110

Jeff and Anna are sitting close holding hands as best they can. Their faces are tear-stained and dirty. From a distance away, Adham is watching them, listening to their conversation.

JEFF
I just can't believe you did this.

ANNA
We said, till death do us part. We
live and die together.

JEFF
You crazy woman, I love you. Even
if you're as crazy as your
grandfather. I can't believe you
brought him.

ANNA
Nobody brings Clint. He brought all
of us.

JEFF
I should have known.

Adham interrupts.

ADHAM
How long have you been married?

JEFF
In two weeks it will be five years.

ADHAM
Your wife is impressive, to come and
try to rescue you. And she is very
beautiful. I like beautiful women.
I think I will keep her. She will
be my slave and bring me much
pleasure.

(beat)
I think I will have her tonight.

Suddenly, a powerful voice calls out.

MAY
ADHAM AL HAKAM.

He looks up.

MAY (CONT'D)
Come over here. I want to talk with
you.

The words have a strange authority. Curious and half amused,
he walks over and sits down across from May.

MAY (CONT'D)
Do you know why I have come?

ADHAM
Because you are a blind fool.

MAY
I will tell you why. Your mother
sent me.

His eyes narrow.

ADHAM
What?

MAY
Two months ago, she came to me in a
dream...

ADHAM
You lie.

MAY
I am not lying. She was standing in
Heaven, but she was crying and all
of her tears were for you, for all
of the blood you've shed and the
evil you've done. She asked me to
come to you in the name of Jesus and
tell you how much she loves you...how
much God loves you. But there was
more. She wanted me to tell you the
truth. All of it.

ADHAM
What do you mean?

May looks hard at him.

MAY

When I met your mother she was a
prostitute on the streets of Manila.

He lurches forward.

ADHAM

DO NOT SPEAK SUCH LIES ABOUT MY
MOTHER.

But May is filled with a tremendous unseen Power.

MAY

SHE WAS A PROSTITUTE, BEATEN AND
LYING IN THE GUTTER. My husband and
I took her in. When we brought her
to this island she was diseased in
her body and her soul.

(tears come to her
eyes)

Her body was broken, but her heart
was broken even more. She wanted to
die and it was Jesus who healed her.
It was his love and forgiveness that
made her the woman that you knew,
beautiful and pure forever. AND
THAT IS SOMETHING THAT YOUR GOD CAN
NEVER DO.

In a rage, Adham pulls out his pistol and puts it to her
head.

ADHAM

I WILL KILL YOU.

MAY

FOR TELLING THE TRUTH?

ADHAM

FOR LYING ABOUT MY MOTHER.

MAY

You won't kill me yet. God has shown
me when that will happen. Until
then, you will listen to every word.

She stares past the gun into his eyes.

MAY (CONT'D)

Your mother became my dearest friend.
A good man met her and loved her.
She became his wife. And on a
wonderful morning a little boy was
born. Such joy you gave them.

(MORE)

MAY (CONT'D)

Such joy you gave us all. Your mother wanted you to be a pastor. That is what she prayed. And you were like an angel.

(beat)

But look what you have become. After she was gone, your father did not die of Lassa Fever. He died years later of a broken heart because of you.

Adham staggers back.

MAY (CONT'D)

(with tears streaming)

REPENT, MATTHEW, REPENT. IT IS ALMOST TOO LATE.

ADHAM

LIAR! YOU DID NOT SEE MY MOTHER IN HEAVEN. YOUR LIES SENT MY MOTHER AND FATHER TO HELL. IT WAS THE JUDGMENT OF ALLAH FOR BELIEVING WHAT YOU TOLD THEM. AND FOR CALLING HER A PROSTITUTE, YOU WILL GO THERE TOO.

He puts the gun between her eyes. But Clint's voice stops him.

CLINT

AL HAKAM! You think you have control? You think you are The Judge because that is the name you chose? But there is One who judges you. You cannot take a single breath unless Jesus permits it. Our lives are in His hands.

Adham rushes over to him and rasps through gritted teeth.

ADHAM

You are the one who led all of them here.

CLINT

I saw the murders you committed in that church. And I saw Jesus standing among the broken bodies. He reached out His hand and told me to come.

Adham jerks Clint to his feet.

ADHAM

You follow the one who was crucified?
Then follow all the way.

(to his men in
Chabakano with
subtitles)

BRING OUT A CROSS.

His men drag out a rough-hewn wooden cross. Clint is thrown onto it. The terrorists hold him down, while one of them pounds a nail into his hand.

111 EXT. TERRORIST JUNGLE CAMP - A SHORT TIME LATER

111

The cross is lifted and dropped into a hole. Clint cries out in agony. Then he hangs with blood running from his hands and feet. Anna, Jeff and the others are in agony with him.

CLINT

Oh, God...help me.

Adham mocks him.

ADHAM

I don't see your god. Where is he?
Maybe he's taking a vacation.

(beat)

No one will help you, old man. You
will hang there until you die. And
that must be what your god wants.

(beat)

But there is something important for
you to do first. You must forgive
me. Isn't that what Christians always
do?

CLINT

You mock forgiveness?

ADHAM

I mock you and I mock the forgiveness
of your god.

Suddenly, there is a strange sound. It is wind in the tops of the trees, but in it are eerie whispers as though a thousand dark voices are softly calling.

As Elijah stares upward, his eyes grow wide.

ELIJAH

Listen! Listen! Do you hear it?

Slowly, the wind grows into a soft, keening wail.

ELIJAH (CONT'D)

Up there...I see him.

He points.

ELIJAH (CONT'D)

Coming down from the darkness. It is the Angel of Death. He is above us right now.

He looks at Adham.

ELIJAH (CONT'D)

He has come for you, Adham al Hakam. It is finished. Your last chance to repent is gone.

INTERCUT - SILENT ATTACK SCENES IN THE JUNGLE DARKNESS

A terrorist sentry is hidden, staring into the darkness. A shadow falls on him. A Black Tide warrior plunges a knife into his throat.

ELIJAH (CONT'D)

Since you were a child, God has reached out to you with love. We came to bring that love one last time and you murder us.

Another sentry is garroted, flailing on the ground until he is dead.

ELIJAH (CONT'D)

But what you have done to God's people, you have done to Him. Their blood cries out from the ground. Now all of that blood will be on you forever.

A third and fourth sentries are taken down.

ELIJAH (CONT'D)

The Angel of Death will take you into the Darkness where you belong.

With a cry of rage, Adham rushes to him and throws him to the ground. Then he draws his sword.

The strange wind is screaming. Sheets of rain begin to fall.

ADHAM

I am the Angel of Death for you.

Elijah rises to his knees. As he looks toward Heaven, his face is shining.

ELIJAH

I see Jesus on the Throne of Heaven.
He is coming soon with power and
great glory to judge the world.
Lord Jesus, I'm coming home.

As the wind screams and the rain drenches, Adham's sword
flashes down. Elijah falls. Holding up the bloody sword,
Adham cries out...

ADHAM

I am not afraid to die for Allah.
Let it come.

And hell itself breaks loose.

Explosions rip through the camp. Gunfire from a hundred
weapons tears through the jungle. The Black Tide attack has
begun. Adham's men return fire, but they are cut down.

ADHAM (CONT'D)

(screaming)
KILL THE HOSTAGES!

He plunges his sword into Clint's chest.

As Clint dies, he looks over at his granddaughter.

CLINT

(whispering)
I love you.

Jeff pulls Anna down and shields her, but she cries out in
anguish...

ANNA

Grandpa!

Still looking at her, Clint's head drops in death.

Pulling out his pistol, Adham rushes over to May and shoots
her twice in the stomach. She falls.

He turns to Anna and Jeff. He is about to kill them, when
he is cut down in a hail of machine gun fire.

Adham al Hakam staggers and falls dead next to May.

112 INT. MAKESHIFT MEDICAL TENT - MOMENTS LATER

112

Roman and Laura crouch in the medical tent next to the boy
who is still unconscious. Bullets are flying everywhere.
The guards rush out to join the battle...and are cut down.

Roman and Laura try to protect the child on the table. But a burst of blind gunfire slashes through the tent again, cutting them down.

Moments later, two Black Tide operatives rush in. They're about to shoot the boy. Roman, badly wounded and holding an unconscious Laura with one arm, extends the other to stop them.

ROMAN

No, no. Not the boy.

BLACK TIDE #1

River One to River Base. We've got hostages and they are wounded.

113 EXT. TERRORIST JUNGLE CAMP - MOMENTS LATER

113

May lies on the ground. Blood is trickling from her mouth. She is face-to-face with Adham who is dead next to her...and she is crying.

POV MAY

She reaches over and touches his face. Slowly it changes to that of the little boy he once was...the child she knew and loved. Then, once more it is the face of Adham al Hakam.

In his death is eternal justice, but in her tears is the sorrow of God.

The sounds of chaos and battle begin to fade...

FADE TO BLACK

They are replaced by the distant strains of an old hymn. Anna's voice is heard in voice over.

ANNA (V.O.)

And so it ended. Roman and Laura passed away from their wounds before they could be evacuated. May was the last to die in a hospital in Manila. I was with her. As she looked out the window, she asked if I could see it. I saw a beautiful view of the ocean. But she saw something far different. A City of Infinite Glory. She passed into that City while I held her hand.

(beat)

But in the middle of death there was life. Their mission was accomplished.

(MORE)

ANNA (V.O.) (CONT'D)

All of the hostages from the village were saved. And a strange, wonderful miracle appeared. From the moment, Bart Michaels prayed for him, the Imam who was dying of cancer, began to slowly heal. He said that Jesus came to him. He wanted to be there when Bart was buried.

(beat)

All of them were buried in the country that they loved and had died in. When the families gathered in the Philippines for the funeral, the whole world was watching.

FADE IN:

114 EXT. BEAUTIFUL CEMETERY - DAY

114

The families are seated in a beautiful, ancient cemetery. But it's more than just the families of those who have died. Many hundreds have gathered with them. And on the outskirts, international TV crews watch respectfully.

Six caskets lie side-by-side with a large, smiling photo of each person next to them. On a low platform, a young woman with a beautiful voice is singing an old hymn.

YOUNG VOCALIST

I'd rather have Jesus than silver or gold. I'd rather be His than have riches untold. I'd rather have Jesus than houses or lands. I'd rather be led by His nail-pierced hand.

(beat)

I'd rather have Jesus than men's applause. I'd rather be faithful to His dear cause. I'd rather have Jesus than world-wide fame. I'd rather be true to His holy name.

(beat)

Than to be the king of a vast domain or be held in sin's dread sway. I'd rather have Jesus than anything this world affords today.

While she sings, we see the people who have gathered. At the front, in a wheelchair, is the boy that Roman and Laura saved. Next to him, is Khalid, the former Imam, who looks weak, but is healing. Seated beside him is his wife. Near them are the Christian hostages from Anna and Jeff's village.

The Archbishop of Los Angeles is with Elisa and her family. The Rasp and Contreras families are there with Anna and Jeff. The U.S. Embassy officials are seated not far away.

The Yodel/Yoder family are there as well, but Joey is not with them.

The young woman finishes singing and leaves the platform. Onto it steps Joey Yodel. For a moment he stands in silence, trying to control his emotions. But when he speaks the tears are in his voice.

JOEY YODEL

Jesus said that unless a grain of wheat falls into the ground and dies it will bear no fruit. But if it dies, it will bear much fruit.

(struggling hard for
the next words)

My name is...Joseph Yoder. And my father, Elijah, is one of those we are burying today.

The tears are falling now.

JOEY YODEL (CONT'D)

I'm so proud of him. I'm so proud of all of them. There is only one word to describe what they did. And that word is Magnificent!

(beat)

It was magnificent because they didn't do it for anything this world could give them. They didn't do it for money or glory or fame. They did it for Jesus. They did it for the people of this land that they loved.

(beat)

And they did it for us...to show us the way.

His voice fades as the music comes up.

DISSOLVE TO:

115 EXT. BEAUTIFUL CEMETERY - LATER

115

The families are gathered around the caskets. The ones who had no family are surrounded by Filipino people who loved them. Khalid's wife helps him to Bart's casket, where he lays his hands and cries. The boy in the wheelchair is next to Laura. The families lay their hands on each casket and pray, before they are lowered into the ground.

FADE OUT:

FADE IN:

116 EXT. PHILIPPINES - DAY 116

As the credits roll and the music plays, on a split screen appears Khalid, the former Imam. He is well and he is standing in front a crowd, preaching. We can't hear what he says, but we don't need to. He holds a Cross. He points to himself, then he points to Heaven.

117 EXT. HILLSIDE - DAY 117

As the credits continue, one by one, the smiling faces of the team appear.

CLINT

Boots on the ground for Jesus until feet are under the ground.

ELIJAH

If you don't know Him, you need to meet Him. Then the greatest adventure of all will begin.

BART

Don't settle for comfort. Take the risk and never give up. Heaven is worth it.

MAY

Find the poorest of the poor and bring them God's love. Do it for Him.

LAURA

The Way of the Cross is the way of forgiveness.

ROMAN

And the Way of the Cross is the way home.

FADE OUT: