

"The Fog At Dawn"

by:

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IN BLACK:

A big SPLATTER. Then, a STIRRING SOUND of someone making a strenuous effort underwater.

FADE IN

EXT. UNDERWATER - DAY

MARIO, 12, skeletal in figure is struggling through cycles of bubbles.

Suddenly, two successive MUFFLED EXPLOSIONS can be heard in the surface.

A strong undercurrent SWOOSHES. It sweeps the boy violently as the water runs RED WITH BLOOD.

FADE OUT

IN BLACK:

The FLAPPING of a flag mixes with DISTANT ARTILLERY EXPLOSIONS and AIR RAID SIRENS.

SUPERIMPOSE: "MANILA BAY, FEBRUARY 1945."

FADE IN

EXT. THE DOCK - DAY

The "HINOMARU," the Japanese Imperial flag, stands on the deck of one of the destroyers. The half torn symbol shakes violently amidst the strong HOWLING wind.

The air is smoggy and the water murky.

Smoke is billowing and fire is burning from every direction; in the buildings, in the ships and in the wharf.

On the harbor are tightly tucked cruisers and destroyers along with commercial ships and fishing trolleys.

On the dock, men of the Japanese Imperial Navy scurry to perform their duties on and off the ships.

2.

INT. INSIDE A MILITARY TRUCK - MORNING

CLOSE: A white armband with the Japanese characters "hei" (meaning "soldier") and "ken" (meaning "law") in red. It is the official seal of the "Kempeitai," the dreaded Japanese military police.

CLOSE: A collar badge with a white star against red and yellow stripes. It is known as "Rikugun Shosa," a rank as Major in the Imperial Army.

KAITO HARADA, 35, a bony and lanky officer wears his "Socho" uniform with pride. He sits emotionless on the front seat. His face catching occasional light as the truck moves along.

EXT. THE DOCK - DAY

MOVING: A ROARING JAPANESE ARMY TRUCK approaches, it spews dust from it's tracks. It heads towards a platoon of soldiers who are loading supplies on a patrol craft.

The engine blows smoke as it stops in front of them.

From the platoon, a Japanese DISPATCH OFFICER greets Harada on the side of the vehicle.

Note: This dialog is in Japanese with subtitles:

DISPATCHER

(saluting)

Major Harada!

HARADA

(looking at the craft)

Is that our boat?

DISPATCHER

I'm sorry, Sir but you can't board here. You have to go south and take another one in Lucena.

Harada reacts curiously as the DISTANT ROARS of artillery and it's impact can be heard and felt.

DISPATCHER

Corregidor is under attack and American ships are blocking the bay.

HARADA

Where is Colonel Iyashi?

(CONTINUED)

CONTINUED: 3.

DISPATCHER

He and his men have been ordered to abandon ship and make a defensive stand in Intramuros.

HARADA

Those are not General Yamashita's

order.

DISPATCHER

It was an order from General Iwaguchi, Sir!

Harada pauses to think.

HARADA

It's true then, we are in disarray...Okay, what are our instructions?

The dispatcher takes out a handwritten message by Colonel Iyashi and hands it over to Harada. Urgently, he reads it...

DISPATCHER

(while Harada is reading)

There's a platoon waiting to send you off in the harbor, Sir. You must also travel quick...the area is swarming with guerrillas. Take the Avenida on the 8th, it's the only road that we have full control of. You will get your instructions once in Lucena.

...and puts the paper aside.

Harada sticks his head out of the front seat and looks up.

HARADA'S POV: The air is tainted with smoke.

DISPATCHER (O.S)

You have to go, Sir!

The hesitant Harada slowly taps the roof of the truck signaling the driver to go. The truck speeds away.

EXT. STREETS - DAY

MOVING along the dilapidated remains of an Allied bombing,

the truck negotiates it's way through a chaotic avenue in Manila.

(CONTINUED)

CONTINUED: 4.

Japanese soldiers on foot are escorting the truck through the crowd while civilian evacuees litter the streets. The truck HONKS its way through them. The soldiers are SHOUTING orders as they FIRE SHOTS in the air to clear the crowd.

CLOSE: Amidst the chaos, Harada looks on.

HARADA'S POV: From inside the front seat of the truck:

1. A Japanese officer brandishing a pistol SHOUTS at an elderly couple who cannot get out of the way fast enough.

2. A woman is crying on her knees with a dead child in her arms.

3. Shops being looted by both the soldiers and the civilians.

WIDE: Carelessly, the TRUCK accelerates through the scene.

EXT. CITY OUTSKIRTS - DAY

WIDE: A line of refugees fleeing the city congest the road as the truck finds it's way out of the capital.

EXT. COUNTRYSIDE - DAY

The Japanese truck passes through several treacherous roads-muddy, rough, rocky and narrow.

EXT. THE LUCENA DOCK - DAY

Finally, the truck finds it's way along rows of coconut trees where the beach can be seen behind it.

The makeshift dock is at the end of the road, guarded by platoon of Japanese soldiers.

QUICK CUTS: Sandbags with machine guns, soldiers patrolling, a skinny dog scrounging for something to eat, an armed military vehicle, a water buffalo with a cart load of supplies and a hut serving as a shelter and a communication center.

At the end of the dock is the patrol craft "INOUE."

The truck approaches and is greeted by a few soldiers.

TAKESHI ITO, sits on one of the rocks by the shore. A 50-ish doctor in glasses with a short, stout structure.

(CONTINUED)

CONTINUED: 5.

The truck pulls in a few meters behind him. A cloud of dust.

He glances back to see...

...Harada jumping out of the front seat while his troops dismount from the back.

Note: This dialog is in Japanese with subtitles:

HARADA

Hurry up! Double time! Double time!

Fifteen soldiers find their spots to form a line in a hurry.

SERGEANT YOSHIDA, the young commanding officer, comes out from the hut and greets Harada with a bow.

YOSHIDA

Staff Sergeant Yoshida at you're service, Sir!

HARADA

Are you in charge here?

YOSHIDA

Yes, Sir!

HARADA

Is there anything that I need to know?

YOSHIDA

Our instructions are to send you off smoothly and quickly, Sir. There will be another platoon waiting to pick you up in Panay in 0600 hours tomorrow. We don't have enough time, the Americans are sealing off every access to the south. You have to go along the coastal route from island to island. Avoid the open sea at all costs. The boat's captain knows what to do.

HARADA

What else?

YOSHIDA

We have to take somebody with us...a civilian.

(CONTINUED)

CONTINUED: 6.

HARADA

We...a civilian? I thought this is

purely a military mission.

KAZUKI

Yes Sir, I am going with you and we have to take Dr. Ito. That was the order from above and I have to make sure that you do it.

Yoshida looks at Doctor Ito. He is staring at the sea.

Harada feels intimidated.

HARADA

Make sure that I do it? Are you trying to threaten me, soldier?

YOSHIDA

No Sir! I'm just carrying orders.

HARADA

Where are the papers?

YOSHIDA

There are none, Sir! I just know that those are my orders. It should be carried out under any circumstances.

Harada looks around. A machine gun perch on a circular sandbag is directly aimed at him.

HARADA

Very well, who is he again?

YOSHIDA

Doctor Takeshi Ito. You are responsible for his welfare.

HARADA

Do not give me orders again, soldier!

YOSHIDA

Sorry, Sir, but it has to be done!

Note: Dialog resumes in English unless noted.

Harada looks at Yoshida for a moment, then moves along his soldier's line. He walks slowly with a samurai on the left waist and a pistol on the right.

7.

Soldiers stand at attention. Their dirty uniforms and rugged faces show weariness and neglect.

MOMENTS LATER

The soldiers move quickly as they load up the "Inoue."
Yoshida supervises them.

Doctor Ito walks pass Harada and gives him a stare. Harada stares back at Ito's expressionless face. A face riddled with questions and mysteries. His blank stare suggests something unnatural, something cold.

Harada is the last one to climb on board the craft. With the help of shirtless sailors, the "INOUE" is ready for the sea.

Amidst the tranquil scenery, the patrol boat's engine ROARS.

The "INOUE" slowly glides out of the harbor and discreetly makes it's way along the coastal route as the "Hinomaru" flag is lowered.

CLOSE: Harada stands at the end of the boat. Trickling with sweat, his face is showing signs of concern.

FADE OUT/FADE IN

EXT. OFF THE COAST - DAWN

WIDE: Heavy fog settles on the beach. Only the top of the towering coconut trees can be seen, a perfect cover for the discreet "INOUE" to land.

The craft moves slowly towards the shore. With engine off, she glides with ease in the calm water.

Harada is in the front deck, he surveys the area with his binoculars. Yoshida is beside him.

HARADA'S POV: On the shore, flashes of a signal light can be seen. Clearly a coded message to the "INOUE".

Harada lowers his binoculars.

Note: This dialog is in Japanese with subtitles:

HARADA

The fog...very unusual. It's more inland than on the sea.

(CONTINUED)

CONTINUED: 8.

YOSHIDA

The natives think that it's the ghost of thousands...trying to find a place to settle.

POV FROM THE "INOUE": The signal light from the shore continues to flash.

HARADA

They're right on schedule. Prepare to land.

Yoshida acknowledges.

SUDDENLY; from a distance, a BUZZING SOUND of an aircraft can be heard.

Harada looks up. First to the sea, then inland. The BUZZING gets LOUDER and LOUDER, obviously the plane is flying low.

Harada points inland.

HARADA

There!

VROOM, the plane flies over the "Inoue." It is a U.S. Navy Grumman Avenger.

Harada's head turns, his sights follow the plane as it passes with a strong gust of wind.

HARADA

Anti-aircraft! He's coming back!

Get Ito somewhere safe!

Note: Dialog resumes in English unless noted.

Yoshida begins CALLING OUT orders as his men scurry along the deck. Anti-aircraft guns at the ready.

SILENCE engulfs the air. The sailors wait.

The BUZZING of the aircraft can be heard again, this time from an undetermined position.

Suddenly at 2 o'clock high, the diving AVENGER opens fire with a LOUD BURST of 12.7 mm machine gun.

9.

INT. THE PLANE - DAWN

LT. HENRY BURROWS, 29, a sturdy U.S. Navy pilot is flying the plane with his two crewmen in the back. His thumb pressing the machine gun trigger.

HENRY'S POV: A hail of tracer bullets from both his plane and the anti-aircraft guns of the Japanese can be seen in patterns. The "Inoue" is getting closer and closer until...

...a thick FOG hovers between the plane and the boat.

The Avenger shifts from machine gun to 20mm cannons. BOOM, BOOM, BOOM!

It's now just a matter of who can hit first over the dense cloak of the fog.

The "Inoue" responds. Black smoke packets from anti-aircraft fire surrounds the plane.

CLOSE ON Henry as sweat trickles down his aviator goggles. Suddenly, a succession of CRASHING SOUNDS hit the plane. It rocks and shakes intensively.

HENRY

Fuck! Fuck! We've been hit boys.
I'm losing grip.

He turns around to see...

HENRY'S POV:...smoke from the back cockpit. Bullet holes litter the panels and the lifeless bodies of his crew are covered in blood.

The Avenger tries to pull up but shimmies out of control. The "Inoue" continues firing until it blows off the right wing of the plane. A trail of smoke comes out as the Avenger swirls inland and back to the sea where it crashes.

EXT. THE DECK OF THE INOUE - DAWN

Harada delegates his men as they scamper all over the place. The dead, all torn up by the big guns of the Avenger, litter the deck. Blood and oil mixes.

This dialog is in Japanese with subtitles:

HARADA
(looking around)
Yoshida! Yoshida!

Harada grabs a sailor by the arm.

(CONTINUED)
CONTINUED: 10.

HARADA
Where's Yoshida?

SAILOR
He's downstairs with Doctor Ito,
Sir!

Note: Dialog resumes in English unless noted.

Harada breaths a sigh of relief.

EXT. HILL OF THE COAST - DAY

Two boys in tattered shirts and over-sized military shorts are scurrying uphill. They are carrying backpacks made out of nylon parachute fabric. Grass HISSES as they move.

Mario is leading PAULO, 11, his stouter, shorter and over exhausted friend. Both are panting.

Note: This dialog is in Ilonggo with subtitles.

MARIO

Hurry!

Paulo is catching his breath and falling way behind.

PAULO

Y-y-you think they'll let us have
guns now?

MARIO

I don't know. Just hurry!

PAOLO

Just ask your aunt. I'm sure she'll
let us have one.

MARIO

She'll kill me when she sees
me...Hurry, fat ass!

Gradually slowing from exhaustion, they follow a path
between rows of bushes and thick coconut trees. The path
becomes narrower until it is lost in the thick foliage.

Mario stops in the middle of the dense tropical flora.

MARIO

Wait!

Paolo, who is trailing from behind, almost stumbles.

(CONTINUED)

CONTINUED: 11.

PAULO

What?...You're scaring me.

A moment of silence; both are edgy.

MARIO

(pointing at the trees)

Right there!

A series of SHUFFLING SOUNDS from the top of the trees.

PAULO

(whispering)

We should just go.

Mario crouches and slowly heads to the area where the trees are RUSTLING.

PAULO

(almost whispering)

Hey! Where are you going?

Note: Dialog resumes in English unless noted.

Mario proceeds, Paolo follows with hindrance.

The trees RUSTLE frequently; a movement, a struggle.

SUDDENLY, IT STOPS!

SILENCE...except for the SUBTLE GUST of the wind. The boys are cautious.

MARIO'S POV: From behind the bushes, Henry hangs from a tree. His parachute entangled with the branches, 30 feet above ground.

Henry is leery. Anticipating danger, he aims his .45 pistol to where the boys are.

With a big cut on his forehead and a bruise on his cheek, he slowly wipes the mixture of sweat, blood and oil off his face. Branches CREAK as he moves.

Mario's face turns from fear to exuberance.

MARIO

Americano, Americano!

They approach Henry.

(CONTINUED)

CONTINUED: 12.

HENRY

(almost whispering)

Shhh! Keep quiet!

The boys LAUGH.

HENRY

Hey, quiet!

Henry motions the boys to come closer.

The boys nod. They move closer to the hanging Lieutenant.

HENRY

Do you speak English...English?

MARIO

Yes Sir! We'll get help for you.

HENRY

Lower your voice...okay! No...

don't get help. Listen to me.

Henry takes out his jungle knife.

HENRY

Listen carefully. I'm gonna give you this knife. You gather as much grass and thick leaves and lay it under me...okay. Get a lot...can you boys do that?

MARIO

Yes Sir, you jump?

Henry throws the knife down. It sticks on the ground, right beside the boys.

HENRY

You got the idea! Now go, stay quiet and don't let anybody see you...understand?

INT. INSIDE A HUT - DAY

A dressed chicken on an oval hardwood chopping board gets a blow from a small machete until it is in bite size pieces.

STATIC NOISE from a radio can be heard in the background.

QUICK CUTS: On an aluminum plate; chopped garlic, annatto seeds, sea salt and bay leaves. On top of four iron bars and large rocks, a military pan heats up on CRACKLING firewood.

(CONTINUED)

CONTINUED: 13.

The NOISE from the radio switches frequency intermittently.

The top of the pan receives a small amount of oil. It heats up. The ingredients are tossed in with the chicken.

An aluminum cup of coconut vinegar and a little water from the canteen is added to the mix. A wooden spoon mixes it.

DOLORES, 35, aka "Commandera," is cooking the chicken adobo. A slim yet muscular Filipina with straight black hair in a ponytail. She is dashing yet dangerous with a Thompson sub-machine gun strapped on her back.

To the right; SANTI, 29, is seated on a rock with a portable two-way FM radio on a small bamboo table. A short, skinny Filipino with round glasses, he looks more like a university student than a guerrilla. On his army fatigue coat, a red Communist star patch.

The radio is solidly built with a harness, belt strap, cords, antenna and body painted in military olive drab color.

With the radio's handset on his ears, Santi works the KNOBS to get a clear signal. On a table beside him are pieces of paper, a map, a pencil, a compass and a ruler.

SANTI

Echo 8 to Alpha 3, over...Echo 8 to Alpha 3, over.

STATIC response.

EXT. JUNGLE - DAY

CLOSE: A knife is tied to a long bamboo pole. Being pushed from below, it elevates slowly towards Henry.

WIDER: With the knife within reach, Henry unties it from the pole.

HENRY'S POV: Mario lowers the bamboo pole. A thick cushion of grass and coconut leaves lay beside Paolo and directly beneath him.

HENRY

Good job, boys!

The boys nod in approval.

(CONTINUED)

CONTINUED: 14.

HENRY

Okay, here we go.

Henry breaks off a branch and bites it between his teeth. He grabs the parachute straps above him, and with his left hand, quickly cuts it with the knife.

A RUSTLING noise follows as he falls, feet first on the makeshift cushion.

Henry GRUNTS in pain. Trying to prevent himself from screaming, he bites the branch even harder. He lays down on the cushion for awhile. Breathing profusely, he spits the branch out and LAUGHS subtly.

The boys LAUGH with him.

EXT. OUTSIDE THE HUT - AFTERNOON

A makeshift antenna hangs from a tall coconut tree.

SANTI (O.S.)

Echo 8 to Alpha 3, over...Echo 8 to Alpha 3, over.

PANNING DOWN from the antenna's wire,...

SANTI (O.S.)

Echo 8 to Alpha 3, over.

...the hut stands beside a cave in a secluded cliff. The hideout is hidden by massive trees and rough terrains.

A group of eight men and women, clearly guerrillas, are settling in groups. The seven Filipinos and an American G.I. are lazing in the humid afternoon.

This unit is under the command of Dolores and her...

...U.S. Army combat adviser; WILLIAM KNOX, 52, a tough USAFFE 61st Division Sergeant of Scottish descent. He is relaxing under a coconut tree with a cigarette in his mouth.

He takes a drag when suddenly,...

...from the radio, a GARBLE mixed with STATIC NOISE.

U.S. Navy CAPTAIN TURNER'S fading voice can be heard on the other end.

(CONTINUED)

CONTINUED: 15.

CAPTAIN TURNER (O.S.)

Echo 8 this is Alpha 3. It's good to hear from you, over.

SANTI (O.S.)

(almost immediately)

Likewise, Sir!

Everyone slowly converges to the hut, eager to listen.

INT. INSIDE THE HUT - LATER

Santi quickly grabs the pencil and listens attentively. He turns the volume higher.

CAPTAIN TURNER

(from the radio)

Operation Victor One is being planned at 10°43'00"N and 122°23'00"E. Pre-bombardment will commence right away in strategic areas.

Santi starts scribbling all the information.

QUICK CUTS: of the guerrillas-Old EMILIO, 61, completely bald and wearing a straw hat is as sturdy as a rock.; NAPOLEON, 36, Philippine Scout with a sniper rifle in tow;

ROSARIO, 22, an ex-nurse sitting on an olive drab RED CROSS box. She is Emilio's daughter.

CAPTAIN TURNER (O.S.)

We need packets of blocking units in several points to prevent the enemy from going uphill. If you are around the premises where you were 48 hours ago, it is very important that you stay there.

QUICK CUTS: The brothers-BATO and BALAS, Negrito pygmy trackers, both 4'9 in height with dark skin and curly hair.

CAPTAIN TURNER (O.S.)

I repeat...hold your position and patrol your area until Victor One is launched. Panay will be liberated soon.

Santi lowers down the handset in disappointment.

(CONTINUED)

CONTINUED: 16.

CAPTAIN TURNER (O.S.)

Echo 8, do you copy, over?

No response. Dolores takes the handset from Santi's hand and...

CAPTAIN TURNER (O.S.)

Echo 8, do you copy, over?...Echo 8?

...puts it on her ear.

DOLORES

Copy, Alpha 3.

CAPTAIN TURNER (O.S.)

Dolores, my favourite
guerrilla...good to hear your
voice!

DOLORES

Likewise, Sir.

CAPTAIN TURNER (O.S.)

Well, good luck to you and your
men.

DOLORES

Wait...Alpha 3!

CAPTAIN TURNER (O.S.)

Anything else?

DOLORES

Sir, we would like to be in the
city. Most of our men are there
already. It's only us here.

CAPTAIN TURNER (O.S.)

Negative, Echo 3. That's the order
from General Arnold and Colonel
Peralta has already been informed.
It is very important that you hold
that position. We're close to
wrapping this war up.

DOLORES

There are no enemies in this area
for the past month. Asking
permission to join the resistance
in the city, Sir?

(CONTINUED)

CONTINUED: 17.

CAPTAIN TURNER (O.S.)

Negative, Echo 3! Furthermore, we have a missing plane 8 hours ago. In all likelihood, it may have been lost at sea. This is not your responsibility but keep your eyes open along the coast. A search party has already been dispatched. We pray to God that the crew are alive. Over and out now!

STATIC.

Dolores slams the handset. She runs her hand on her face and sighs in disgust.

William looks at her as he takes a long drag.

EXT. OUTSIDE THE HUT - LATER

The guerrillas huddle in a circle. They are having a late lunch of chicken adobo and rice on banana leaves.

Napoleon, the Philippine Scout, patrols the right flank from a distance. He is keeping watch while the others eat.

Emilio does the same on the left flank.

William finishes his meal. He stands up and walks towards Napoleon.

WILLIAM

Go ahead, lots left!

Napoleon nods and heads to the group.

EXT. BY THE CLIFF - LATER

William follows a path towards the edge of the cliff and finds a small clearing. A perfect spot to survey the area.

WILLIAM'S POV: To his right down below, the sea. The afternoon sun shines golden sparkles on the waves. To his left, a valley full of grass with packets of large trees and rocky terrains.

He breathes the air and feels the moment as he reaches for a pack of "I SHALL RETURN" cigarettes and lights one up.

William takes his binoculars and surveys some more. He shifts his focus from area to area while taking long pauses to ensure that he covers everything.

(CONTINUED)

CONTINUED: 18.

SUDDENLY, he sees something! He reacts by putting the binoculars down, then back up again.

This time, slowly following something...a movement. He spits his cigarette out, his mouth agape.

WILLIAM

(almost whispering)

Goddamn!

EXT. FARTHER FROM THE HUT - LATER

A HOLE on the ground receives amounts of garbage from the lunch activity: firewood, cigarette butts, banana leaves, tin cans and chicken bones.

Bato covers everything with soil while Balas feathers the tracks with leaves on a branch.

Suddenly, the bushes behind them move. It catches the attention of the brothers. Their M1 Garand rifles, almost as tall as they are, at the ready.

WILLIAM (O.S.)

It's me.

From the bushes, William comes out with Henry, Mario and Paolo. The Negrito brothers lower their guns.

Dolores turns and immediately meets Mario with a SLAP on the face. He reels sideways.

Note: This dialog is in Ilonggo with subtitles.

DOLORES

I told you not to follow us.

MARIO

But...

Dolores slaps Mario again with her left hand, this time on the nape.

DOLORES

Say a word again and I'll kill you.

Dolores walks towards Henry.

Paolo approaches Mario.

(CONTINUED)

CONTINUED: 19.

PAOLO

(almost whispering)

What a loving aunt you have.

Note: Dialog resumes in English unless noted.

DOLORES

(at Henry)

We heard about you?

HENRY

We were goin' back from a torpedo run off the Visayan sea. Got hit by a flak off the coast, two miles south of Oton. My crew got hit...we went down hard! They didn't make it.

INT. INSIDE A HUT - LATER

Santi is working on the radio again.

SANTI

Echo 8 to Alpha 3, over...Echo 8 to Alpha 3, over.

STATIC!

SANTI

Echo 8 to Alpha 3, over. We have the airman...acknowledge Alpha 3.

Still STATIC!

EXT. OUTSIDE THE HUT - LATER

Balas gives the newcomers food while Rosario checks the injuries of Henry. The two boys eat like starving animals.

ROSARIO

(at Emilio)

Pa, give me the bag.

Emilio hands her daughter the medic's bag.

DOLORES

(at the two boys)

When you're done...I'm waiting to listen.

The boys ignore her while the rest of the crew watch curiously.

(CONTINUED)

CONTINUED: 20.

MARIO

(with a mouthful of food)

Poblacion...they killed everyone.

Everybody listens eagerly.

MARIO

I can tell it's not the Japs.

Mario looks at Paolo who's concentrating on the food.

MARIO

Hey...tell them!

Paolo chokes. He spews out his food.

DOLORES

What is it?

HENRY

They were telling me earlier about a village massacre...something very unusual.

WILLIAM

There's no Japs in the area anymore.

Dolores looks at Henry, then Mario.

DOLORES

(at Mario)

You have to tell me now.

MARIO

They killed everyone...men, women
and children. They tore them off.

DOLORES

Samurais and bayonets?

Mario falls silent.

PAOLO

No, like wild animals...

WILLIAM

When did this happen?

MARIO

We were there this morning before
we saw Lt. Henry, but...I don't
know.

(CONTINUED)

CONTINUED: 21.

PAOLO

The place smells bad.

From the hut, Santi emerges.

SANTI

No luck. The fleet must be moving
way off course.

WILLIAM

We should take a look at the town.

DOLORES

(at Santi)

Resume all communications in
Poblacion. We got the airman, it's
all that matters.

Dolores walks towards Henry and gives him a haversack.

Henry looks at it to see: a Sten sub-machine with four magazines.

DOLORES

(at Henry)

I want it back after. (to everyone)
Poblacion is not too far away and
we're on patrol...We have to move
fast. Let's try to get there before
night falls.

The guerrillas quickly organize their gear.

EXT. BY THE JUNGLE - LATER

Dolores heads the pack towards the jungle. With eagerness to
join the group, Mario and Paolo follow.

Emilio is at the tail of the patrol. Quickly, he turns
around to prevent the two boys from following.

William is behind Emilio. He stares down at the boys.

EMILIO

(in Ilonggo while pointing at
the opposite direction)

Follow the path for 45 minutes,
you'll see a hut with an old lady
inside. Tell her we sent you. It's
safe there.

(CONTINUED)

CONTINUED: 22.

PAOLO

(in Ilonggo)

But...

MARIO

We told you about this.

WILLIAM

Get goin', boys! If we see you
again we'll hang you off a tree.

William grabs them both on each arm and throws them towards
the path.

WILLIAM

Now get going...quick!

Emilio and William follow the trail of the others. Slowly
they disappear in the jungle.

MARIO

Fuck you, fuck you, Americano!

PAOLO

(in Ilonggo at Mario)
What now smart ass?

MARIO

(in Ilonggo)
They think we don't know the
jungle. C'mon let's go!

Mario jumps into the deep jungle. Paolo is hesitant, he
shakes his head but slowly follows.

EXT. JUNGLE - LATE AFTERNOON

Moving stealthily and quickly in the thick jungle, the
guerrillas are silhouetted against the blasting rays of the
afternoon sun. The rays seep through small openings in the
dense jungle.

Feet RUSTLE on dry leaves and branches as the guerrillas
move in a V formation.

Bato and Balas; shirtless and in shorts are at point with their Garand rifles in hands, bandoliers in chests, backpacks and machetes in the back.

Dolores and William, are to their right and left respectively.

(CONTINUED)

CONTINUED: 23.

Dolores carries her Thompson like an avenger. She wears a sleeveless shirt, home-made ammunition vest and loose military pants tightened with a belt holding a .45 pistol.

William, lanky but muscular in stature, carries a Browning Automatic Rifle.

Henry, Emilio and Napoleon are following not too far behind.

Henry, in pilot outfit without the head gear, is brandishing the Sten sub-machine gun that Dolores gave him.

Napoleon, the Philippine Scout sniper is holding a 1911 .45 pistol. Hanging on his back along with his gear is an M1 sniper rifle with a telescopic sight.

The others are at the end of the group.

Rosario, the daughter of Emilio is carrying a Thompson sub-machine gun and a haversack with a RED CROSS on it.

Santi carries an M2 Carbine and a radio bag on his back.

Emilio is at the tail of the group with an M2 Carbine in tow. He checks every spot that the group pass by. Looking back, then left and right continuously.

EXT. OUTSKIRTS OF POBLACION - LATE AFTERNOON

A small clearing can be seen a few meters away. A field that separates the village from the jungle. Only the SOUND of nature can be heard...animal NOISES, GUST of wind and the RUSTLE of swaying leaves.

Bato signals the group to stop while...

...Dolores stretches her hand and signals them to get down and spread evenly in a row.

The guerrillas crouch and position themselves on the edge of the bushes.

DOLORES' POV: The town looks unusually empty. No sign of activities can be seen.

A crouching William slowly approaches her.

WILLIAM

It's too obvious to be a trap.

Dolores takes out her binoculars and scans the village.

(CONTINUED)

CONTINUED: 24.

DOLORES

Nothing.

She gives the binoculars to William. He takes a look and gives it back to her.

POV OF DOLORES AND WILLIAM: Their attention shifts left, where there is a bushy area with a creek. Then to the right, where there are rows of coconut trees leading to the village.

DOLORES

You go left and I'll go right. The usual team. You take the airman.

WILLIAM

(pointing to the right flank)
Okay, I'll move my men around to
the front. Give us five minutes
headway, then you take the back.

DOLORES

We'll meet up in the middle.
There's a well there.

WILLIAM

By the well.

William moves back to his position and signals his team of
Bato, Emilio and Napoleon to move with him. He looks at
Henry and summons him to come. Slowly, they head right.

Dolores signals her own group of Balas, Rosario and Santi.
They head left.

EXT. IN THE VILLAGE - LATE AFTERNOON

Dolores' team discreetly crosses the creek and heads towards
the bushes. In there, they wait.

POV: Bushes block their sights but they can see the empty
inactive village through it. No signs of people.

Note: This dialog in Ilonggo with subtitles:

DOLORES

We're too far away to see anything.

ROSARIO

I know this village, I've work here
vaccinating children before...this
place is never dead at this time.

(CONTINUED)

CONTINUED: 25.

DOLORES

Let's move! Stay within sight.

The group stealthily moves out of the bushes and into the open. Dolores signals everyone to spread out. They rush to the village, taking cover from house to house.

Dolores has Santi and Rosario on her left. Santi behind a pigpen and Rosario behind a small hut.

Balas is behind her. They are nestled behind a nipa hut.

The distracting CREEPY SOUNDS of things moving from the blowing wind can be heard: hanging baskets hitting each other, window shutters BANGING and doors CREAKING.

Slowly, the group reacts to a heavy stench.

DOLORES' POV: Something is along the path between two houses. As she moves closer, the image becomes apparent.

A CORPSE lies in front of her with BUZZING flies circling around it.

Dolores eyes WIDEN as she and Balas cautiously approach the female body.

The TORSO is almost detached from the rest of the body. Innards and dried blood scatter on the ground.

Then, they shift their attention to the center of the village where...

WIDE:...several corpses of men, women and children are piled up in the center of the town. PURE CARNAGE.

Rosario approaches the scene while covering her nose with a bandanna.

Santi is close behind.

SANTI

(almost whispering)

Oh my God!...Fucking Japs!

ROSARIO

I still remember some of these
people. Everyone's dead!

SUDDENLY, from behind one of the small huts, FATHER MAURICIO
appears carrying a dead child. With glasses and a clerical
collar on his civilian clothes, the 65 year old Spanish
priest is covered with the blood of the victims.

(CONTINUED)

CONTINUED: 26.

Santi and Balas aim their guns at the priest.

Immediately, Dolores raises his left hand and signals the
two to lower their guns.

The priest walks slowly and looks at Dolores in the eye.

Note: This dialog in Spanish with subtitles:

DOLORES

Padre! What happened here?

FATHER MAURICIO

I don't know...I just went to the
city and then this...No one is
left.

DOLORES

Did you see anything...anyone?

No answer, instead, the priest walks to the pile of dead
people and lowers the child slowly between his parents.

FATHER MAURICIO

He was my "sacristan." His family is very active in the community and in the church.

Note: Dialog resumes in English unless noted.

EXT. TOWN CENTER - LATE AFTERNOON

Dolores' team approaches the center of the town.

Encircling the perimeter by the well, William's team is waiting. A church stands in the background.

WILLIAM

What took you so long?

DOLORES

Did you see any survivors?

WILLIAM

No.

William looks at Father Mauricio.

WILLIAM

(at Dolores)

Who's he?

(CONTINUED)

CONTINUED: 27.

DOLORES

He's a missionary and a parish priest here. He just came in from the city...didn't see a thing.

WILLIAM

Fucking savages!

ROSARIO

This is bad omen, I can feel it.

SANTI

They don't normally kill like
this...no guns were used.

William approaches Rosario.

WILLIAM

How long did this happen?

ROSARIO

Corpses decompose fast in this
heat...I say, early this morning.

Dolores looks up.

DOLORES' POV: The darkest stage of twilight is approaching.

DOLORES

Okay, let's secure an area and rest
for a few hours.

SANTI

The church looks like a fort.

The church is made of stone and concrete from the bottom
midway to the top, the rest is structured with hardwood. It
is fairly small and can approximately house 100 people.

It has a heavy hardwood door measuring nine feet tall and
four small windows on each side. It's roof is made of
corrugated galvanized sheets.

WILLIAM

Fair enough but we can't stay long,
this place is too open.

DOLORES

Okay...(at Napoleon in Ilonggo)
take the steeple, see what you can

find from up there. (at Emilio)
Secure the entrance to the village,
nobody comes in or out. (at Santi)
(MORE)
(CONTINUED)
CONTINUED: 28.

DOLORES (cont'd)
Resume communications inside the
church.

HENRY
What about the dead?

WILLIAM
What about them?

HENRY
We can't leave them like this.

WILLIAM
We don't have time for that.

William gives Henry the stare.

DOLORES
The rest of you...scout the village
perimeter only. (looking at Henry)
We'll pile all the dead in one
spot, there's too many to bury, we
don't have time. We'll burn them
before we leave. Emilio and Napo
maintain positions, everyone else,
rendezvous by the church in 30.

Santi approaches Dolores and William while holding a piece
of cloth in his hand.

SANTI
Look what I found.

Martin hands it over to Dolores. She looks at it.

DOLORES

A "Senninbari."

The "SENNINBARI" has a tiger design made of a thousand stitches. (Note: The "senninbari" is a belt that the Japanese use to bring them luck. It is made by their mothers, wives, daughters and/or sisters before they head out to serve their country during wartime).

DOLORES

It's their amulet...to ward off
bullets and bad luck.

WILLIAM

It doesn't work...that we know of.

(CONTINUED)

CONTINUED: 29.

DOLORES

They don't take this off their
bodies, especially when they go on
a rampage like this. It's strange.

Dolores throws the belt on the ground and walks away.

CLOSE ON the "'senninbari."

FADE OUT/FADEIN

INT. INSIDE A TRUCK - DAY

CLOSE: A "'senninbari," though different in design is
clearly on the lap...

MEDIUM:...of a soldier sitting...

WIDE: ...inside a truck with other soldiers. Looking tired and weary, their bodies shake from the bumpy road.

In the middle of the truck lay the victims of the plane assault...in five body bags.

EXT. A CITY ROAD - DAY

A convoy of a jeep and two trucks enter a Japanese road block guarded by a machine gun on a sandbag.

The jeep leads the way with Harada in the front seat and Yoshida and Ito in the back.

INT. JEEP - DAY

POV FROM THE JEEP: The grandiose and elegant Spanish mansion awaits the convoy. A slanting Japanese flag sways with pride in one of it's balconies.

A Toyota AB car, a service truck and an armored car are park in front of the mansion while Takamura stands by the door to welcome the visitors.

EXT. MANSION GROUNDS - DAY

The convoy stop a few meters in front of the mansion's door.

Harada gets off the jeep as Yoshida and Ito follow.

The remaining men disembark the truck, helping the injured and carrying the body bags out.

(CONTINUED)

CONTINUED: 30.

HARADA
(to his men)

At ease.

A guard approaches and bows to Harada.

GUARD

Welcome to Iloilo, Sir!

Harada acknowledges.

GUARD

Colonel Takahashi is waiting for
you and Doctor Ito.

INT. MANSION LOBBY - DAY

The interior is not as appealing as the outside. It is dusty
and shows signs of neglect. Walls with painting marks look
like ghosts in the massive space.

A sofa set from the 20's, a long hardwood dining table and a
winding stairway contributed to the dullness.

A sign of pillaging or evacuation perhaps.

Yoshida guides Harada and Ito.

YOSHIDA

Upstairs gentlemen.

They proceed with TAPPING boots on hardwood floor.

INT. INSIDE TAKAHASHI'S OFFICE - DAY

A quick knock on the door, then Yoshida opens it. He holds
it for Harada and Ito to enter before closing it behind him.

Lieutenant Colonel TAKAHASHI, 62, a staunch individual who
is frail due to the pressures of war, is seating and writing
a letter on his desk. He looks smart in his Imperial uniform
and his stern posture and rigid looks exemplifies pride and
discipline.

He looks up at his guests and takes a sip from a glass of whiskey.

Harada, Yoshida and Ito greet him with a bow and a salute.

(CONTINUED)

CONTINUED: 31.

TAKAHASHI

Have a seat and stay at ease.

The visitors sit on the couch while Yoshida stands behind them. A side table full of drinks in the midst of statues of Catholic saints catches attention.

Takahashi takes another sip from his glass.

TAKAHASHI

Help yourselves with Filipino rum,
Scotch whiskey, wine...sake.

HARADA

Thank you, Sir.

TAKAHASHI

Hmmm. Doctor?

ITO

No, thank you, Sir.

Takahashi reaches for a BOTTLE and opens it.

TAKAHASHI

(at Harada)

I'll choose for you...a fine aged
scotch.

CLOSE: He pours a shot on a GLASS. Golden liquid SPARKLES.

Harada accepts the drink and...

...TAKES A SIP.

TAKAHASHI

We heard about the incident earlier. Sorry for your casualties.

HARADA

For the Empire, Sir!

A moment of silence. Harada is waiting for his superior to lead the conversation. Takahashi looks at him and grins.

TAKAHASHI

Major Harada...hmmm. I've fought tooth and nail to have you here, some against very powerful and influential people. People who wanted you elsewhere, from hunting down wireless radios to assassinating important people.

(MORE)

(CONTINUED)

CONTINUED: 32.

TAKAHASHI (cont'd)

There is quite a demand for you out there.

Subtle reaction from Harada.

TAKAHASHI

(reclining back in his chair)

This won't be long now. Luzon is falling, we lost Manila...MacArthur has made his way up the gutter...with his army and minions of pesky Filipinos.

Takahashi looks at Harada as if trying to extract his opinion on the subject matter. Harada is careful.

HARADA

We can still hold the Visayas and Mindanao, Sir. Up north, we can go to sea and block them south of Okinawa.

TAKAHASHI

Ha! With what Major? On the north with the mighty Yamato and an amateur squadron of tokkotai (note: tokkotai is a "kamikaze" unit) bombers and on the south with a ragtag, malnourished army? Right now...it's just a matter of pure survival. The most primeval instinct of humans...or any animal for that matter.

Takahashi smirks a bit.

TAKAHASHI

You do have a family, Major. We checked on that.

Harada nods.

TAKAHASHI

Imagine this...if you and your family are having a picnic...a nice relaxing day by the river when unexpectedly a grenade explodes a few feet away.

Harada feels like Takahashi is baiting him. He waits...and waits...not deciding to crack by uttering the next conversation piece.

(CONTINUED)

CONTINUED: 33.

TAKAHASHI

Your instinct is to duck
first...split seconds ahead of
thinking about saving your family.
You think of surviving first.

Harada holds himself to speak, almost swallowing his tongue.

TAKAHASHI

Now...after that instinct has been
purged...is where we define our
attitudes and values. To be a
savior or a coward, a hero or a
traitor.

ITO

The Major has a point. We (circles
his hand around the room) have
withstood the blast and have
survived. Our moral obligation is
to defend Japan, bring it back to
it's feet.

TAKAHASHI

(at Harada)
Which leads us to you being here.

HARADA

Why am I called here, Sir?

Takahashi relaxes a bit.

TAKAHASHI

You started your heroism this
morning.

HARADA

We lost five men. It was a close
call...if not for the...

TAKAHASHI

(interjects)

...the fog. Things like that happen everyday...wherever you are and whatever you do. There is always something unpredictable that would alter everything you expected.

HARADA

It settles mostly on the ground.
It's unusually dense...yet,
harmless.

(CONTINUED)

CONTINUED: 34.

TAKAHASHI

It's been like that every morning for three days now. What a sight to behold! But maybe we should talk about the weather some other time. We have some business to attend to right now. (looks at Ito) Doctor?

Ito reclines on the sofa. He looks at Harada and takes off his round glasses. He wipes them clean while taking deep winks to refresh his eyes.

ITO

(puts his glasses back on)

Unit 731, Major...that's our ace.

Ito and Takahashi wait for Harada's reaction. There is none.

ITO

I am part of Doctor Kitano's team under General Ishii's "Togo Unit." have you heard of it, Major?

HARADA

Partly.

ITO

We have to be ahead of the Americans and the Russians on this matter.

HARADA

Biological warfare?

Takahashi reaches for the photograph of his family standing on his desk. He looks at it for awhile.

TAKAHASHI

More than that, Major. A chance for Japan to finally emerge over all these adversities.

HARADA

By unleashing germ warfare? It did not work in World War I.

TAKAHASHI

I said more than that, Major. Ito is from the Neuro-Science department of 731. He is a geneticist, neurologist and an anatomist. (At Ito) Make it simple, Doctor.

(CONTINUED)

CONTINUED: 35.

ITO

My pleasure, Colonel. (turns to Harada) At 731, one of our projects is how to enhance the Imperial Army. Not in equipments or weapons but more on...let's say...body, spirit and mind. This would set our army above any other in the world.

Harada shows a sign of eagerness by changing positions on his seat.

ITO

Through science, we believe we have achieved it.

HARADA

Is that why we're here?...My soldiers?

ITO

No, not your soldiers, they are just escorting you on the boat trip.

TAKAHASHI

We already have a company of 85 soldiers on the move as of now...in the southern part of the island. They are the first to be launched on this pilot project, codename "Operation Baku." We have received reliable reports that the Americans are going to land in that area.

ITO

You see, Major, this is the experimental stage of the operation. The recipient company is composed of the best fighters that we have. "Baku" was applied to them four days ago in Manila before they were dropped off where they are now. The results should be promising.

HARADA

Should be?

TAKAHASHI

We don't have much time in this

war, Major. We want to implement this operation fully...to more soldiers.

(CONTINUED)

CONTINUED: 36.

HARADA

How did you "implement" it?

TAKAHASHI

Major, you have to remember the importance of this mission. Even I...am not allowed to know that.

SILENCE.

TAKAHASHI

You will accompany Ito on a mission.

HARADA

What's my objective?

TAKAHASHI

Ito's objective, Major. Yours is to make sure he succeeds.

ITO

I only monitored the soldiers for 36 hours in Manila, then they were dispatched. I need more time to study them...mentally and physically. Their behaviors and how they react to various situations. You see, in those 36 hours, there are a lot of unanswered questions that is vital for the success of this project.

HARADA

...And what are those questions?

ITO

The long term effect of "Baku" on the individuals. Will it wane, maintain or become stronger. And, the duration of it's effectiveness.

TAKAHASHI

(looking at Ito)

Ito will study the progress of "The Baku" company. We haven't heard from them in the last two days.

They are, should we say, "lost" in the jungle.

Harada thinks for a moment.

(CONTINUED)

CONTINUED: 37.

HARADA

Baku...(hesitates to think) the devourer of nightmares. Like the being in Japanese folklore.

ITO

(smiling wryly)

A perfect name for the mission. I'm sure when you were a kid you called out the "Baku" to take your nightmares away.

HARADA

Did they engage yet?

TAKAHASHI

We don't know.

HARADA

So...no radio contact?

Takahashi reclines with no response. A brief silence.

HARADA

Sir?

TAKAHASHI

You are to go to the area with Ito and a "hojin"(note: a "hojin" is a Japanese migrant). She will be your navigator. You will go as civilians, Ito as your friend and the "hojin" as your wife. You will bring nothing except a compass. Find the soldiers so the doctor can monitor them. They are under the command of Lieutenant Daisuke Sato, he knows you.

Harada falls silent and ponders for a moment.

HARADA

(thinking)

Sato...Sato. Yes, I remember him. we were in training school together...in Keijo and Formosa.

TAKAHASHI

The area is crawling with guerrilla activities. It is wise to abandon your military self and become a civilian for this mission. In the meantime, the rest of your men will

(MORE)

(CONTINUED)

CONTINUED: 38.

TAKAHASHI (cont'd)

help fortify the city. We need all the help we can get here.

HARADA

Of course...Sir.

TAKAHASHI

Very well, that's why we chose you.

Because of your resiliency, track record and good command of English.

The Empire depends on you. This may turn the tides of war in our favor.

ITO

We only need a few days, Major.

Four days of utmost secrecy.

HARADA

I need more details, Sir.

TAKAHASHI

You will be briefed downstairs by and travel by foot immediately. The guerrillas have started punitive raids inside the city and out. Be discreet and smart. No forms of communication will be used. When Ito is satisfied with his findings, you will lead him to a specified area where somebody will be waiting to pick you up. You have four days.

HARADA

Yes, Sir!

TAKAHASHI

If you don't show up in four days, we will consider this mission a failure...and, you know what to do.

HARADA

Yes, Sir!

TAKAHASHI

We have a room for you to rest for a few hours. That will be all, you are dismissed.

CLOSE: Harada finishes his DRINK and...

MEDIUM:...stands up. He gives Takahashi a bow before walking towards the door. Ito remains seated.

(CONTINUED)

CONTINUED: 39.

TAKAHASHI

Major!

Harada turns around.

TAKAHASHI (CONT'D)

One last thing...the fog. It might not be on your side the next time around.

Takahashi's SMILES CYNICALLY.

Yoshida shows Harada the door and follows him out.

FADE OUT/FADE IN

INT. A SMALL JAPANESE DINING ROOM (DREAM) - NIGHT

POV: Candles flicker on a small table with miso soup bowls, a half stale milk loaf and two cans of Japanese military rations. An EERIE and DEPRESSING surrounding.

On the left, a BEAUTIFUL WOMAN is sitting on the floor and starts to play the SHAMISEN (note: a Japanese three-stringed instrument.)

Across her are...

...two MALNOURISHED BOYS, ages 7 and 9 in ragtag clothes.

The woman smiles as the Shamisen's sad but beautiful SOUND echoes in the room.

POV (FAR): The OLDER BOY turns as he moves close.

POV (MEDIUM): His pleasant grin trying to cover his unhealthy state.

POV (CLOSE): His skeletal face is pale, his eyes watery, the LOOK OF THE LIVING BEFORE THEY DIE.

The Shamisen's SOUND slowly dies down, instead...

...HEARTBEAT and HEAVY BREATHING.

POV (TIGHT): The boy's grin turns into a frown, the face of intense anger and despair replaces the look of innocence.

HAUNTINGLY, he mutters:

(CONTINUED)

CONTINUED: 40.

OLDER BOY

(in Japanese with subtitles)

Father...

His voice ECHOES and gets lost as the...

...HEARTBEAT and HEAVY BREATHING drown it.

And then...EVERYTHING STOPS as...

INT. ROOM IN THE MANSION - DAY

TIGHT:...Harada's EYES QUICKLY OPEN.

MEDIUM: He JERKS upright, sits and...

...finds himself in a room, sweating half naked on a bed. He catches his breath in relief.

HARADA

(whispers to himself)

Baku...(ponders for a moment)

Fucking war!

A KNOCK on the door. BOOM, BOOM, BOOM.

Harada looks up.

HARADA

Come in.

Yoshida enters.

YOSHIDA

Are you okay, Sir?

Harada nods.

YOSHIDA

You passed out earlier, Sir. Heat exhaustion, it's pretty normal here.

Harada massages his head and sighs.

EXT. A COUNTRYSIDE ROAD - AFTERNOON

A civilian truck appears and musters all it's power on a dirt road in a hilly area. It's engine ROARS as it's tires kick massive amounts of dust.

(CONTINUED)

CONTINUED: 41.

Harada, Ito, and MICHIKO, a 36 year old Japanese woman are sitting on top of piled lumber. Dressed in civilian clothes, they hang on to the rails in the shaky and bumpy ride.

The truck pulls over in a discreet area.

The three hastily jump out and head into the jungle.

EXT. DEEP IN THE JUNGLE - DUSK

Mario and Paolo are crouching in the bushes. Trickling with sweat, they move slowly in the humid and mucky environment.

They are stalking something like rats in the gutter. The two boys are following...

BOYS' POV:...Harada and his group. Bushes and branches block their sights.

Wary of their presence, Harada raises his hand and signals Ito and Michiko to stop. He looks around.

POV: Nothing but thick foliage.

Suddenly, he runs and lurches toward a thick parchment of bush. He clears it in haste but finds nothing.

Slowly, Harada heads back to the group.

HARADA

(in a low voice)

Somebody's following us.

MICHIKO

There's guerrilla activities in this area.

HARADA

We proceed with caution.

MICHIKO

It's almost dark, we need to find a place to rest.

Michiko looks at the compass.

MICHIKO

We're seven kilometers north from the five kilometer radius of objective.

Note: Dialog resumes in English unless noted.

42.

Without hesitation, Michiko heads north. The two follow.

EXT. THE DIRT ROAD - DUSK

From a narrow path within the bushes, Mario and Paolo are running out toward the dirt road. They stop in the middle and breath heavily with hands on their knees.

Suddenly, Emilio emerges from a thick foliage directly across them. He runs towards the boys and pushes them away into the ditch. They fall down hard.

This dialog in Ilonggo with subtitles:

EMILIO

You stupid brats! Stay off the road. I could've shot you.

Emilio crouches with the boys.

EMILIO

Did anybody see you coming here?

Panting heavily, the boys remain silent. Emilio slaps both of them in the nape.

MARIO
(nervously)
I-I-I don't think so.

PAOLO
We saw people.

EMILIO
What people?

MARIO
"Hojins."

EMILIO
"Hojins." What the hell are they doing here?

Emilio grabs Mario by the throat.

EMILIO
Where and how many?

MARIO
(coughing)
Three of them and they're heading this way.

(CONTINUED)
CONTINUED: 43.

EMILIO
Are you sure?

MARIO
Did we lie about the village?

Emilio releases his clutches on Mario by pushing him.

EMILIO

How far away?

MARIO

Not far, they're just behind us.

EMILIO

Okay, show me.

Without warning, Paolo runs in fear and heads to Poblacion.

Emilio stares hard at Mario. He grabs him by the arm and throws him back into the bushes.

EMILIO

(at Mario)

Don't you dare. Go, show me!

Note: Dialog resumes in English unless noted.

Mario scurries into the jungle. Emilio follows.

EXT. POBLACION - NIGHT

The bright MOON illuminates the night.

The dirt road is the only serviceable access to Poblacion. Around it are trees and tall bamboos.

Paolo is running fast. As he draws near the village, he begins to cover his nose, a strong stench engulfs the air. He coughs and belches.

INT. IN THE STEEPLE - NIGHT

NAPOLEON'S POV: From atop the steeple Paolo is running, gasping and almost falling on his knees.

Napoleon follows Paolo with a scope by aiming his rifle at him.

(CONTINUED)

CONTINUED: 44.

POV FROM A SCOPE: He shifts his sight around the perimeter of the boy, he sees nobody. Even farther, still nobody. He focuses to the far left where his comrades are collecting the dead and laying them in one spot.

Napoleon immediately puts down his rifle and blows a SHARP WHISTLE to alert the guerrillas.

EXT. TOWN CENTER - NIGHT

Dolores, in the midst of gathering the dead with Henry and Father Mauricio, looks up at Napoleon.

He gives her a hand signal. Understanding clearly, she cocks her Thompson while signaling the others to spread out.

The guerrillas scamper into position, taking cover wherever they can. Guns at the ready.

Paolo comes running into full view of the guerrillas. He stops and looks around. Nothing but darkness.

PAOLO

(in Ilonggo)

I know you're here.

Paolo is in the middle of the village, looking lost and confused.

Dolores, hiding behind a hut, looks up at the steeple and sees Napoleon signaling her that the coast is clear.

William on the other end, also sees Napoleon. He looks at Dolores and gives her a nod.

Like ghosts, the guerrillas slowly come out of the shadows.
Their silhouettes are a sign of relief for the boy.

WILLIAM

I told you not to follow us.

PAOLO

No, Sir. You don't understand. One
of your men, he...

WILLIAM

Where is he now?

PAOLO

Me and Mario saw some "hojins" in
the jungle. We told him and he's
out to get them.

(CONTINUED)

CONTINUED: 45.

HENRY

(looks at Rosario)

What's a "hojin?"

ROSARIO

Japanese migrants living in the
city.

DOLORES

(at Paolo)

Show us where!

Paolo nods.

DOLORES

(at William)

We gotta move!

William nods.

DOLORES

(at Balas)

You come with us. The rest of you,
perimeter on the road and the
church.

Dolores grabs Paolo by the hand and shoves him into the
road.

DOLORES

(in Ilonggo at Paolo)

Run!

The boy runs as Dolores, William and Balas follow. They
disappear into the bushes.

EXT. JUNGLE - NIGHT

A FULL MOON. A STARRY NIGHT. Upfront, are silhouettes of
tall trees. The SOUND of nocturnal animals fills the air.

MOVING: The "hojins" are trekking the jungle while making
paths in the dense thicket. Harada leads them; with every
branch, bush and leaf an obstacle.

HARADA'S POV: Suddenly, from a dark area upfront, among the
bushes and banana leaves, appears an obscure object.

Harada stops and narrows his sight on a dark area.

(CONTINUED)

CONTINUED: 46.

HARADA'S POV: Very slowly, a MUZZLE of a Thompson
sub-machine gun emerges. It is pointed at him. From the

shadows, it moves closer until the BARREL of the gun is at his chest.

Looking up, he sees a face consumed by hatred. Harada stares at EMILIO'S EYES...

...and slowly raises his hands. He looks back at Ito and Michiko and nods at them to do the same.

HARADA

We are not soldiers.

Emilio slowly moves his gun from Harada's chest to his forehead.

Mario creeps out from the bushes behind Emilio.

MARIO

(in Ilonggo at Emilio)

He said they're not soldiers.

EMILIO

(in Ilonggo)

Tell him to kneel.

Nervously, Mario translates.

MARIO

Sir, please kneel.

HARADA

We're not armed. We're only civilians.

EMILIO

Kneel!

Harada slowly kneels.

HARADA

(at Mario)

We're running away from the war.

(looks at Michiko) My wife is three

months pregnant!

Emilio is not budging. His hatred is heating from the inside, all feelings for compassion gone.

Harada knows it. Intently, he stares at Emilio's eyes in hopes of diffusing his action. Tension...until:

(CONTINUED)

CONTINUED: 47.

DOLORES (O.S.)
(in Ilonggo, at Emilio)
Put your gun down.

Dolores' group appear from the left. All breathing heavily.

Emilio is not listening. He looks determined.

WILLIAM
Put the gun down.

DOLORES
Emilio!

No response.

DOLORES
They are civilians.

Emilio is cold.

DOLORES
We don't kill them.

A long pause, then Emilio lifts his gun and rests it on his right shoulder. He turns around quickly and disappears into the bushes.

Harada breaths a sigh of relief.

Dolores approaches Harada, and with her Thompson sub-machine gun gestures at him to stand up. William and Balas encircle the "hojins" while Mario and Paolo look on from behind William.

WILLIAM

(at Harada)

What the hell are you doing here?

The Japanese is silent.

WILLIAM

Great...no English!

Harada looks at William.

HARADA

U of C, Berkeley. Department of Arts and Humanities, majoring in Art History, class of '32.

(CONTINUED)

CONTINUED: 48.

WILLIAM

Shit...so what the hell are you doing here?

HARADA

I'm Harada and this is my wife (looking at Michiko) Michiko and my friend (looking at Ito) Ito. They don't speak English.

WILLIAM

Why are you here?

HARADA

We have a small eatery in Calle Real...a ramen house. The news of an American victory in Luzon...and hostile Filipinos made us leave.

WILLIAM

No, why the fuck are you here...in the jungle?

Michiko approaches Harada from behind and gently puts her hand on his right elbow, as if looking for protection.

HARADA

We're heading to Bucari, Leon.

WILLIAM

What's there?

HARADA

We were told it's safe to go there.

DOLORES

Who told you that?

HARADA

The Japanese high command in the city.

DOLORES

Bucari is 30 kilometers through the mountains. Also, you're going in the wrong direction.

ITO

(in Japanese at Harada)

Ask them.

(CONTINUED)

CONTINUED: 49.

WILLIAM

What did he say?

HARADA

We're not safe being alone...can we go with you?

William looks at Dolores and nods at her to go right. They both part from the group to talk in private.

WILLIAM

It's strange how they end up here...they must know something.

DOLORES

It's difficult to take them but we can't let them loose either. They know we're here.

Dolores ponders.

DOLORES

We'll hand them over to "Checkpoint Tango" first thing in the morning.

WILLIAM

Okay, let's clear them. I want to interrogate them in the church.

They both walk back to the group. Dolores checks Michiko for weapons, starting from the waist down to the feet, then back up to the arms. William does the same with Harada while Balas on Ito.

Dolores reaches for Michiko's pocket and pulls out the compass. She looks at it and shows it to Harada.

DOLORES

You have this...but you're way off your destination.

HARADA

We were dropped off the road a few kilometers back. We paid a lumber truck to get us away from the city. This is as far as he can take us.

Harada looks at Dolores straight in the eyes.

HARADA

Right now, we're just looking for a safe place to spend the night...(looks at the compass) We haven't use that yet.

(CONTINUED)

CONTINUED: 50.

DOLORES

Did you know that there's a village nearby?

HARADA

No...even if we knew we would have avoided it.

Dolores looks at William and ponders for awhile.

DOLORES

(at Harada)

Just for tonight, tomorrow we'll drop you off a checkpoint. I'll make sure you will be treated well.

Harada bows his head to Dolores.

SUDDENLY, ECHOING from the village: A LOW BURST of AUTOMATIC GUNFIRE.

They all look up.

Birds and bats rattle their way blindly through RUSTLING leaves and branches.

EXT. POBLACION - NIGHT

The group approaches Poblacion in a hurry. Evenly spread out in two files, they run by the ditch on both sides of the road.

Up ahead, Santi is running to meet them.

SANTI
Hurry...to the church!

DOLORES
Japs?

SANTI
Yes. (looking around) Where is Emilio?

DOLORES
We lost him.

They all head to the church where...

51.

EXT. OUTSIDE THE CHURCH - NIGHT

...Rosario, at the right; Henry, at the left and Bato, in the center are strategically crouching in the church steps. Their weapons aim to cover all flanks.

WILLIAM

Bato and Balas...secure the back of the church, quick!

The two scurry to the back.

Santi looks at the Harada, Ito and Michiko.

SANTI
(in Ilonggo at Dolores)
Who are they?

DOLORES
(in Ilonggo)
We don't know yet! Inside, hurry!

Dolores looks at Rosario.

DOLORES
(in Ilonggo)
You, go with them. Don't take your eyes off the Japs.

Harada, Ito, Mario, Paolo and Michiko rush to the steps while Father Mauricio guides them inside. Rosario follows.

Dolores, Santi and William crouch beside Henry.

WILLIAM
(at Henry)
What is it?

HENRY
Japs on the move.

DOLORES
Where?

Santi points in the dark with the barrel of his gun.

A gust of wind sways the BRANCHES high above.

A WOVEN BASKET rolls on the street from end to end.

The row of empty houses by the plaza looks like an obstacle course.

(CONTINUED)

CONTINUED: 52.

The piling of dead villagers, a task carried out by the guerrillas earlier are left half undone.

SANTI

This is not right.

WILLIAM

Who shot earlier?

SANTI

Me and Rosa. Strange...because there is no way they could still be alive...but...they keep on running.

DOLORES

What do you mean?

HENRY

We saw Japs in the dark...they took shots but couldn't bring 'em down.

WILLIAM

Bad shot, you missed...then.

HENRY

They didn't miss. I saw it.

HENRY

It's a direct hit. I saw it too.

DOLORES

How many?

HENRY

Hard to tell. Seems like they're everywhere but we can't see nothin'.

SILENCE brings a creepy presence in the air.

DOLORES(CONT'D)

(pointing at a row of houses)

Okay, we advance the perimeter beyond those houses.

Abruptly, a DISTURBANCE from the distant bushes upsets the silence.

SANTI

Wait!...They're here again.

Slowly, It gets LOUDER and closer.

53.

The guerrillas are paranoid, they flinch while aiming their guns in the dark.

EXT. THE CLEARING BESIDE THE VILLAGE - NIGHT

MOVING: From the jungle, Emilio makes a run to the clearing. With machete in one hand and a Thompson on the other, he heads to the village.

He is being chased.

Behind him, a shadowy FIGURE emerges from the dark.

He runs as fast as he can but the GALLOP OF STRIDING FEET move closer behind him.

Panting and sweating profusely, Emilio runs out of gas. He stops and clenches the machete with a firm and steady hold.

He turns around to see...

EMILIO'S POV:...a weaponless JAPANESE SOLDIER with a disfigured face. Veins from the neck up to his face are dark and visible. His extremely BLOOD SHUT EYES defines something inhuman. He inches closer...and closer.

With precise timing, Emilio swings his machete hitting the incoming attacker in the chest. The DRAGGING SOUND of sharp iron against ribcage mixes with a GROWL of pain.

Emilio stares at the soldier's face. A monstrously rabid and defiant look stares back at him. Without hesitation, he swings the machete at his enemy's neck. The head falls as he fires a SHORT BURST from his Carbine to finish the jerking body off.

INT. INSIDE THE CHURCH - NIGHT

GUNSHOTS from outside ECHO.

Harada looks at Ito and Michiko. They are fidgety.

Barging from the door, Dolores aggressively approaches the three and points her gun at Michiko's head.

DOLORES

What is going on...or she dies?

HARADA

Calm down...please. Like I said, we know nothing about this.

More GUNSHOTS ERUPT from a distance. Dolores looks up.

(CONTINUED)

CONTINUED: 54.

She kicks Harada then shoves Michiko to the corner. She aims her gun at Ito, who slowly walks over to join the two.

DOLORES

(at Rosario)

If they move, shoot them right
away!

Father Mauricio and Mario look on.

Harada embraces the scared Michiko.

EXT. FRONT OF THE CHURCH - NIGHT

Dolores looks up.

Rosario emerges from inside the church.

ROSARIO

What is going on?

DOLORES

Go inside, like I told you to.

From the distant darkness more GUNFIRE echo.

Rosario looks up to see...

...her father, running for his life.

She GASPS!

ROSARIO

No...no.

EXT. THE CLEARING - NIGHT

Emilio runs, he is exposed. LOUD GRUNTS and GROWLS surround
him. He can feel the enemies but and their presence makes
him nervous.

He fires waywardly in the dark as he heads towards the
church.

Another SOLDIER is chasing him.

Shirtless, his skinny body is covered with streaks of blood and his movements are discordant. His head shakes sideways in twitching motions but his strides are powerful and fast.

55.

EXT. FRONT OF THE CHURCH - NIGHT

POV: Emilio is running with an ENEMY chasing him.

SANTI

There...there!

Santi is quick to react with a quick spurt from his gun. The LOW and CRISP SOUND of the M2 Carbine emits a steady rhythm. CLANKING shells fall on the church steps.

ROSARIO

Papa...Papa! No...

Rounds hit the ENEMY in the chest and in the torso. Blood splatters. For a moment, he stops from the impact, then continues to charge. Speed and determination unhindered, he recklessly attacks again.

Rosario runs towards her father but Dolores grabs her right away.

She STRUGGLES to be free but Dolores tightens her grip on her.

ROSARIO

Let me fucking go! Papa!

Henry helps Dolores in containing Rosario.

William opens fire at the charging soldier.

Rosario SCREAMS in frustration.

With the firepower of William's BAR, the attacker intermittently stops from the hail of bullets. He GRUNTS as the fury of his assault subsides.

The attacker is still standing even though his body suffers fatal wounds.

William reloads.

The guerrillas gape and marvel, they look at each other, baffled.

From out of nowhere, another assailant charges into Emilio.

Rosario continues to struggle under the clutches of Henry.

ROSARIO

Let go off me!

William is about to fire when all of the sudden...

(CONTINUED)

CONTINUED: 56.

...a shot ZINGS from above, hitting the soldier in the head. He falls on the ground lifeless.

Dolores looks up to see:

DOLORES' POV: Napoleon cocking his bolt action sniper rifle from the steeple.

EXT. THE CLEARING - NIGHT

Emilio continues running like a lost child. He is only a few meters away from his comrades.

Suddenly, a RUSHING SOUND behind him. He turns around and...

...from out of nowhere, a rampaging SOLDIER mauls him. They roll on the ground.

Emilio holds his gun across his chest to ward the amuck off. His struggle only lasted a few seconds before the attacker mangles him and tears his body with ease.

He SCREAMS.

EXT. BEHIND THE CHURCH - NIGHT

Distant SHOTS...Bato crouches. Cautiously, he inches forward amidst the constant barrage of GUNFIRE in the front.

Suddenly, a few feet away from him, branches BREAK from the SOUND OF RUSHING FEET. Sensing danger, Bato quickly swings his Garand and aims in the dark.

In a quick flash...an ATTACKER comes running at him. Bato immediately fires but the enemy tackles him before he can aim. Bato falls as the attacker pummels him to the ground with his bare hands. The assault leaves Bato to a bloody pulp.

Balas turns and fires his gun. His M1 Garand EXPLODES as the enemy's body shakes from the big .30-06 caliber bullets.

Still, he continues to beat Bato.

Without hesitation, Balas unsheaths his machete and runs towards Bato's attacker.

He swings the blade right to his neck; once, twice, thrice before...

...the HEAD rolls on the ground.

57.

Balas grabs Bato's almost lifeless body from the ground. He heads to the back door and into the church. Dragging his injured brother

INT. INSIDE THE CHURCH - NIGHT

Balas lays Bato on the floor and closes the door behind him. He secures it with a HARDWOOD BAR.

Then, he kneels before Bato, lays him on his arms and carries him to the altar.

EXT. OUTSIDE THE CHURCH - NIGHT

Rosario is in a STATE OF SHOCK. She WHIMPERS.

Dolores drags the emotionless Rosario inside the church.

NOISE of enemy movements surround them but there are only indistinct shadows quickly flashing by.

From the shadows, ENEMIES begin to appear. First there are two, then a handful. They prowl in the dark like spectres.

William, Santi and Henry have no clear vision of them until they are at close range.

GUNS BLAZE!

WILLIAM

Fall back...fall back!

William motions the others to retreat. They fall back in a defensive line, covering each other's back and firing whenever necessary.

Muzzles light up the night with THUNDEROUS fire and EJECTING

bullets. They hit wide open bodies to no avail but those that are hit on the head falls hard.

WILLIAM

Maintain positions, maintain positions!

One by one they enter the church without letting their guard down. Santi closes the huge CREAKING double door while Henry and William bar it with a thick plank of wood.

A few seconds later, a LOUD CRASH hits the door. It shake violently, then forceful POUNDINGS follow.

(CONTINUED)

CONTINUED: 58.

The guerrillas keep their distance away as they aim their guns at the door.

DOLORES

Get ready!

Suddenly, the POUNDING STOPS, then the SOUND of FEET running away can be heard.

The guerrillas breath a sigh of relief.

INT. CHURCH HALL - NIGHT

QUICK CUTS of STATUES OF SAINTS and RELIGIOUS ICONS as kerosene lanterns and candles imbue their eerie presence.

Dolores takes the first aid kit from the haversack and...

DOLORES

(looking at Bato)

He's still alive.

...scrounges inside for a morphine syrette and bandages.

She hands it to the distraught Rosario.

DOLORES

(close to Rosario's face)

We need you.

Rosario slowly takes the package. She wipes her tears amidst her sniffles.

Breaking the seal of the syrette, she injects it into Bato's arm. She takes a deep breath, then applies some bandages on his bleeding forehead.

Bato's face is badly bruised. One eye is like a bulge that's about to explode. His lip swollen and cheeks brutally disfigured. Clots of blood are on his neck.

ROSARIO

(sniffing)

Blood can't circulate to the head...this is serious.

Rosario controls her emotions. She continues to breath heavily and sweat at the same time. Father Mauricio helps her with the bandages but the steady flow of blood is unstoppable.

(CONTINUED)

CONTINUED: 59.

ROSARIO

Presión, Padre...presión!

The priest applies more pressure.

Rosario jitters. She takes another morphine syrette and injects Bato again. Slowly, tears trickle down her eyes.

ROSARIO
(in Ilonggo)
Fight it!

Suddenly, Bato has a quick seizure and instantly stops breathing.

Rosario pounds his chest in a desperate bid to revive him with CPR. Bato remains lifeless.

ROSARIO
No...no...no!

She repeats the process three times until Father Mauricio embraces her tightly. She struggles for awhile before helplessly restraining herself.

INT. CHURCH HALL - NIGHT

Rosario...

ROSARIO
Hijo de puta!

...aggressively walks towards Harada while strapping her Thompson on her back. She quickly draws her 1911 .45 pistol and pistol whips him.

Harada's HEAD spins as blood spews out of his mouth.

Rosario cocks her gun and aims it deep into his forehead.

Ito runs to help Harada.

Immediately, aims the gun with her at the incoming Ito. He stops.

Note: This dialog in Ilonggo with subtitles:

DOLORES
Stop it!

(CONTINUED)

CONTINUED: 60.

ROSARIO

They know something! Why are they here in the first place?

DOLORES

You want to know something...

ROSARIO

My father and Bato just died...

DOLORES

Do it the right way. (looking at Ito) Take him to the back.

Note: Dialog resumes in English unless noted.

Dolores grabs Ito's arms and drags him to the back of the altar. William and Rosario follow.

Harada waits.

Suddenly, a GUNSHOT from the .45 pistol RESONATES followed by Ito's LOUD CRY.

Michiko jerks.

Harada watches as the group emerge from the back. Holding Ito in the arms, William and Dolores drag his body into the hall while Rosario is holding a .45 pistol.

Except for an undeliberate WHIMPER, Ito can't barely make a sound.

His KNEE CAP is busted. BURNT FLESH and SHATTERED BONES

leave a mess of blood on the floor.

Michiko is fearful while Harada shows concern.

MOVING: Dolores and William heads to the front door with the wounded Ito. They lay him on the bench.

Dolores cocks her Thompson.

DOLORES

(at Balas, in Ilonggo)

Open the door. (at Santi) Bring the
Jap woman.

Santi grabs Michiko by the arm and drags her to the door.
She struggles.

(CONTINUED)

CONTINUED: 61.

ROSARIO

(at Dolores, in Ilonggo)

Let me do it.

Dolores nods.

Balas opens the door. A flow of wind enters as Santi pushes
Michiko outside.

Rosario aims her pistol at Michiko.

HARADA

Wait!

Everyone ignores him. Rosario aims.

HARADA

He knows something...I can get him
to talk.

Immediately, Dolores intervenes.

Note: This dialog in Ilonggo with subtitles:

DOLORES
(at Rosario)
Rosa...put your gun away.

ROSARIO
You can't...

DOLORES
We need to get out of here...and
maybe they know something we don't.

The distraught Ito looks at Harada.

Note: This dialog in Japanese with subtitles:

ITO
What are you doing? They're
bluffing.

HARADA
Shut up and trust me.

Note: Dialog resumes in English unless noted.

Harada looks at Dolores and William.

HARADA
Let me talk to him...please.

Dolores signals Balas.

(CONTINUED)
CONTINUED: 62.

The negrito pygmy pulls Michiko inside the church, then he
shuts the door tight.

DOLORES

(at Harada)

You have five minutes to do that or
the woman dies first.

Rosario sits beside Ito and looks him in the eye. She slowly
runs her pistol on his thigh.

CLOSE: Slowly, the BARREL goes down into his knee where a
protruding BONE from the bloody wound sits. Suddenly, she
double taps the bone with the pistol's muzzle, squeezes it
into the flesh and pulls it out slowly.

Ito CRIES in pain. His SCREAM echoes inside the church.

Rosario walks towards Harada and shoves him beside Ito.

This dialog in Japanese with subtitles:

HARADA

(at Ito, calmly)

You okay?

Ito breathes heavily as he SCOWLS in pain.

HARADA (CONT'D)

You have to tell them something.

ITO

How sure are you that no one speaks
Japanese here?

HARADA

We'll take our chances.

Ito spits blood.

ITO

Fuck...it hurts! Crazy bastards!

HARADA

Listen...you have to talk.

ITO

Takahashi is right...you are resilient.

HARADA

Listen, we all need to get out of here alive.

(CONTINUED)

CONTINUED: 63.

ITO

(looks at the guerrillas)

Not those bastards!

He spits again, this time with a HARD COUGH.

ITO

I'll kill myself first.

HARADA

Listen to me...

Ito winces for a while.

HARADA

The truth will affect their judgment and maybe...just maybe, I can get us out of here in one piece. I need to keep you alive. Do you understand?

Ito smiles again. This time in a sinister way.

ITO

(smiling wryly)

Fear of the unknown will affect their judgement anyway. On the other hand, I can make up a story.

HARADA

They'll know it...and kill you in seconds, and if they do...both of us will fail.

Note: Dialog resumes in English unless noted.

FADE OUT/FADE IN

INT. BY THE ALTAR - NIGHT

Santi is kneeling on the floor with his radio set up on a church bench. Shadows imbued by a kerosene lamp nearby.

SANTI

Echo 8 to Alpha 3, over.

STATIC!

SANTI

Echo 8 to Alpha 3, over. This is urgent...do you copy Alpha 3?

STATIC!

(CONTINUED)

CONTINUED: 64.

SANTI

Echo 8 to Alpha 3, over. We have two men down Alpha 3...We need assistance...

INT. CHURCH HALL - NIGHT

Harada approaches Dolores and William.

HARADA

He needs a smoke...and he's talking.

William reaches for his chest pocket and pulls out a pack of MacArthur cigarettes that says: "I SHALL RETURN." He takes a couple and hands it to Harada.

LATER

Ito takes a long drag from the cigarette. His wound in the knee is now bandaged with a TOURNIQUET on the upper leg. He says something to Harada which the former carefully translates in English.

HARADA

In 1939, He was one of the head researchers at the vivisection department of Unit 731...in northern Manchuria. A research facility that experiments on biological and germ warfare.

Ito continues his story to Harada who in turn translates it.

HARADA

One of us...in the vivisection group felt merciful to one of the "logs"... that's what we call our "subjects," because the facility is covered up...as a lumber yard. We operate the "logs" without anesthesia because it would affect the growth of certain bacterias. But, a doctor injected it to one...out of mercy. He was severely punished for that.

Ito breaths in between drags.

From Harada, we shift to Ito directly talking.

Note: This dialog in Japanese with subtitles:

(CONTINUED)

CONTINUED: 65.

ITO

It turns out to be a redemption for that man because the bacteria thrive on...even with a foreign substance polluting it. With a few improvisation, we have come up with a germ that, rather kill people in big magnitude, tend to fortify their systems. So, we applied it to our troops instead. Thus, what you see outside.

SILENCE.

LATER

MOVING: Dolores nods at William to follow her. She moves to the far end of the church and walks in front of the statues of Catholic icons. William and Henry walks with her. She stops at the foot of the SANTO NIÑO, a statue of the infant Jesus.

She looks at it, then blows off steam.

DOLORES

Human subjects...sick fucks! These things outside...are what he says they are.

HENRY

In Leyte...a few weeks ago...there were suicide attacks on our fleet by Japs on a plane. They caught us by surprise. We took one fallen pilot just to dissect who they really are.

William and Dolores listen intently.

HENRY

Humans...that's what they are. Same as you and me...except that they'd go to extremes for their Emperor and country. Now, I don't know what those are outside but I'm sure as hell they're on the same team as the suicide pilots.

Dolores looks at the "hojins" from a distance.

DOLORES'S POV: Harada grabs Ito by the collar.

(CONTINUED)

CONTINUED: 66.

DOLORES

This one is different. Humans don't take a barrage of gunfire and still be alive.

DOLORES' POV: Michiko joins the conversation of Harada and Ito.

WILLIAM

What he didn't say was how it affects the brain...the central nerve of the body. They act on primitive instincts to kill, like a pack of animals.

HENRY

Strange...indeed.

DOLORES

They're very disorganized, we might have a way out of here.

Dolores glances at the "hojins."

DOLORES

They're on to something.

HENRY

What now?

Dolores walks towards Ito and Harada while Henry pulls William aside.

HENRY

(nodding at Dolores)

What's with her?

William looks at Henry blankly.

WILLIAM

What do you mean?

HENRY

Who is she?

WILLIAM

An amazon...and we need her on our side after the war is over.

67.

EARLIER

Harada and Ito watches as Dolores walks away with William and Henry. They stop in front of the statue of SANTO NIÑO.

Rosario is seating a bench away from the "hojins." She watches them like an eagle, her gun at the ready.

Harada moves closer to Ito. He looks at Rosario as if asking for permission.

Note: This dialog in Japanese with subtitles:

HARADA

Is it the truth?

ITO

What do you think? Yes...I was the one who injected the anesthesia. I nearly got my head chopped off for treachery.

HARADA

You said earlier that this operation was a success.

ITO

"Promising"...the operation has potentials, that's what I said. And, in the 36 hours of observation that I did in Manila, everything was going smooth.

HARADA

What is it...the substance?

ITO

A mind enhancing bacteria...rampant in rats.

HARADA

Rats?

ITO

It's an accidental offshoot of our main study...the bubonic plague.

HARADA

What have you done to these men?

ITO

You'll never get it.

(CONTINUED)

CONTINUED: 68.

HARADA

And...they're also after us?

ITO

I don't know yet. That's why I was sent here...I wish I have one of them on my lab.

Harada grabs Ito by the collar.

HARADA

You crazy bastard! We might be victims too.

Ito pulls Harada's hand but his grip tightens.

ITO

What do you think those Americans will do if they discover something like that? (looks at Harada hard in the eye)...The same fucking thing, maybe even worse!

Ito nods at Harada to look at Dolores, William and Henry.

Harada pushes Ito as he lets go of his grip.

ITO

Looks like they're on to something. (referring to Dolores) Who's she?

MICHIKO

Dolores Crisostomo aka La Commandera. Most Filipinos think she is a mythical hero...Propaganda, that's what...

HARADA

Born from a rich family in the island of Negros. Story has it, that the Imperial Army left her entire clan in the middle of their sugarcane plantation and burned the whole field. She was rescued by a tribe of negritos...the only survivor.

ITO

Quite a story, a bit exaggerated.

HARADA

She's known to be responsible for the deaths of hundreds of Japanese soldiers.

(CONTINUED)

CONTINUED: 69.

ITO

(referring to William)

What about him?

HARADA

William Knox, sent by the O.S.S. as a combat adviser to Dolores. But, in reality, he's here to match influences with the communists over her.

ITO

(smirks at Harada)

They've briefed you well, I can see.

Note: Dialog resumes in English unless noted.

HARADA'S POV: Henry pulls William over and talks to him in private while Dolores approaches him.

Dolores stands in front of Harada.

DOLORES
What about you?

HARADA
My wife owns a ramen house in the city, Togitsu Ramen. I told you about that.

William joins the interrogation.

WILLIAM
(loudly as he turns around)
Anybody heard about this place?

SANTI
Yes, it's at Plaza Libertad. Good place. I ate there a couple of times before the war. Now, it's a hang out for Jap officials, collaborators and two-bit corrupt politicians.

WILLIAM
(at Harada)
You said you were in Berkeley.

HARADA
Yes...I came here after the occupation. My father-in-law recommended that I work in the
(MORE)
(CONTINUED)
CONTINUED: 70.

HARADA (cont'd)
office of one of the copper mines

because of my English. It didn't work out, ended up helping run the eatery instead.

WILLIAM

What happened to the eatery?

HARADA

It's been vandalized by Filipinos two weeks ago. They threatened to kill us...leaving us with no place to go.

WILLIAM

(looks at Ito)

How did you know him?

HARADA

He's a regular customer. He said there's a safe place for the "hojins" to go...and that's Bucari.

WILLIAM

Do you know any of this...this "project?"

HARADA

Just about the same time you did.

William sits on a nearby bench and lights up a cigarette.

HARADA

If you let me...I can help.

Dolores gives Harada a hard stare.

DOLORES

(looking at Rosario)

Rosario...there..she was raped by Japanese soldiers and forced to work as a comfort woman at 19.

Before we rescued her, she vowed to kill your kind 10 times the men who

raped her. In the first year she
killed 23. The following year 68.
That leaves a lot of space for
you...(looking at Michiko)
including her.

Rosario looks on, determined to kill.

(CONTINUED)

CONTINUED: 71.

William moves closer to Dolores and holds her by the
shoulder.

WILLIAM

He might be able to help.

INT. CHURCH HALL - NIGHT

The windows, four on each side is elevated at about five
feet from the ground. It measures three feet by two feet
square on limestone wall. It's shutters are made of wood and
rattan.

A guerrilla guards each window.

Henry on the first window by the door watches the activity
outside.

Note: This dialog in Ilonggo with subtitles:

HENRY

Dolores...

Dolores walks towards Henry and shares the view with him.

POV FROM WINDOW: FIGURES are indistinctively moving in the
dark.

By the church steps HARADA is standing still, unprotected

and alone.

DOLORIS

Now...we wait.

In the center of the altar, a CRUCIFIED CHRIST shows his compassion through his tortured face.

INT. IN THE STEEPLE - NIGHT

Napoleon is scouting the perimeter with his binoculars. His rifle leaning on the balcony. Behind him, a church bell.

William and Mario come out of the staircase. They crouch as they approach him.

NAPOLEON

(at William)

I can feel them moving, Sir.

William moves closer to the edge of the balcony.

POV: HARADA is standing in the dark.

(CONTINUED)

CONTINUED: 72.

Around the small houses and the bushes beyond, shadows prowl.

WILLIAM

(at Napoleon)

Can you guess a head count?

NAPOLEON

It's hard in the dark, Sir. I was shooting at shadows earlier... maybe more than fifty.

Napoleon looks at Mario.

NAPOLEON

What's he doing here?

WILLIAM

He's staying here with you...he's
gonna relay messages between us.

MARIO

I can load bullets too.

SUDDENLY!

NAPOLEON

Look!

Shadows move erratically.

EXT. FRONT OF THE CHURCH - NIGHT

POV: From the dark, a Japanese officer suddenly appears,
clearly the commanding officer LIEUTENANT DAISUKE SATO. His
tattered uniform is covered in blood and mud. The samurai
sword on his waist is loosely attached, making a DRAGGING
SOUND on the ground. He walks towards the church in
twitching and erratic motions.

Slowly, one by one, his men start to follow until a small
group of soldiers rally behind him. They begin to surround
the church.

HARADA is exposed. Sweat runs down his face in buckets. He
breathes heavily.

HARADA

(whispers to himself)

Daisuke...

POV: Sato stops.

(CONTINUED)

CONTINUED: 73.

He looks at Harada as if trying to recognize him.

HARADA

Daisuke...Sato!

CLOSE: Sato's eyes are blood shut red and the dark veins on his face are overly visible against his PALE FACE.

INT. IN THE STEEPLE - NIGHT

Mario's jaw drops. He fearfully backs off from the balcony.

NAPOLEON

Jesus Christ!

POV: Sato turns around. Discordantly, he raises his hand and summons his minions to spread.

WILLIAM

Somehow, they still have rational actions. That fucker is giving orders.

Sato's men move like spectres in the dark.

INT. CHURCH HALL - NIGHT

Dolores looks around. Guerrillas line up their guns on the windows.

Michiko is WHIMPERING.

DOLORES

We'll see...two meters.

EXT. STEEPLE - NIGHT

Napoleon's hand is on the trigger, right eye on sight.

NAPOLEON

Two meters?

WILLIAM

Yes, two meters. Let's see if these fuckers will kill their own.

74.

EXT. OUTSIDE THE CHURCH - NIGHT

Harada's legs are trembling. From thirty feet away, the transformed Sato looks intimidating and dangerous.

CLOSE: Harada's eyes open wide, eyeballs roll left and right.

A strong gust of wind.

SILENCE, the wind passes.

SATO ATTACKS, he charges at Harada in a fast LIMPING MOTION.

Harada closes his eyes, he flinches.

Sato moves closer, 20 feet...10 feet and coming.

EXT. STEEPLE - NIGHT

WILLIAM

Drop him!

Napoleon instantly squeezes the trigger.

BANG! The sniper's rifle erupts.

EXT. OUTSIDE THE CHURCH - NIGHT

CLOSE: The shot hits Sato in the forehead. The bullet penetrates with a CRACKING sound of the cranium.

His momentum carries him a FEW INCHES away from Harada.

He drops dead.

Harada moves back a bit, maintaining his composure.

MOVING: Scattered shadows move like flashes from side to side; a barrage of single and automatic GUNSHOTS fill the air. Flashes of fire are coming out of gun muzzles from the church windows.

Harada remains still, a hail of bullets whizz by him.

75.

INT. CHURCH HALL - NIGHT

POV: Obscured by the dark, the attackers are very hard to shoot at. Harada is in the middle of it all.

Guerrilla GUNFIRE erupts from the windows. It RESONATES.

Primeval CRIES and GROWLS can be heard from the unseen perpetrators.

DOLORES
(at Father Mauricio)
The door, Padre!

The priest opens the door as HARADA comes running in.

He helps the priest shut the door tight.

INT. CHURCH HALL - NIGHT

William runs down the staircase amidst LOUD GUNSHOTS.

The guerrillas are firing from the windows. GUNFIRE and CLANKING shells on marble floor ECHO.

Harada embraces MICHIKO as she winces while covering her ears.

Father Mauricio cowers at the end of a bench. Beside him Paolo is squatting and almost crying.

Ito sports a different reaction. He sits on a bench with no emotion or discomfort troubling him.

William walks in the middle.

WILLIAM
(shouting)
Cease fire! Cease fire!

The order is lost in the OVERPOWERING NOISE.

DOLORES
(shouting even louder)
CEASE FIRE!

Slowly the GUNSHOTS starts to wane. Except for one...

Rosario keeps on FIRING.

(CONTINUED)

CONTINUED: 76.

WILLIAM

(at Rosario)

Who the fuck are you firing at?

Rosario turns around and gives William a hard stare.

WILLIAM

Everybody, listen up...don't shoot
like fucking maniacs. Who knows how
long we'll be stuck in here?
They're vulnerable...but we won't
get out of here if we run out of
bullets.

Dolores rests her gun. She breathes a sigh of relief and
looks at Harada.

He stares back at her.

HARADA

You happy now? Fucking maniacs!

Dolores avoids Harada's stare and looks around at everyone
instead.

DOLORES

We wait 'til sunrise...then we go
and fight our way out. It's easier
to shoot what you can see. These
Japs don't have any weapons...not a
single gun was fired by them. They
would also kill anyone. (looks at
Harada)

SANTI

We can make a run to the beach...
at Commander Edgar's checkpoint.
It's seven kilometers through the
jungle.

Dolores walks back and forth in the hall before heading
towards Father Mauricio and Paolo. She is troubled.

DOLORES

(at Father Mauricio, in
Spanish)
Are you okay?

FATHER MAURICIO

(in Spanish)
We're fine...don't worry.

William takes a peek at a nearby window.

(CONTINUED)

CONTINUED: 77.

WILLIAM'S POV: No movements except for RATTLING objects
being blown by the wind.

Dolores, quickly turns around and faces the priest.

This dialog in Spanish with subtitles:

DOLORES

You know...Padre...I really don't
believe...

FATHER MAURICIO

That's okay...my child.

DOLORES

This is why...

FATHER MAURICIO

I know you, Commandera. I heard

stories about you. People talk about you. This may sound crazy...but honestly, I support whatever you do. That is just my opinion as a man. But...as a priest it greatly differs.

Dolores pauses to think then, she changes emotions from helpless to aggressive.

DOLORES

What difference does it make, Padre? We may be acting accordingly in our own rights but some other fuckers across the world want to kill us all. It really doesn't matter.

Note: Dialog resumes in English unless noted.

Dolores looks at Father Mauricio. A long pause before she turns and delegates the action.

DOLORES

Block the windows. Those shutters are not enough.

The guerrillas start to close the window shutters.

Henry and Santi block two windows each with church benches.

FATHER MAURICIO

(at Dolores, in Spanish)

I have a hammer and some nails.

(CONTINUED)

CONTINUED: 78.

DOLORES

(in Spanish)

Very well...we need them.

The priest nods and scurries to the back.

Santi takes a statue of Saint Martin de Porres, a solid piece of marble.

SANTI

Let's see what this Saint can do.

With the help of Balas, Santi blocks the shutter with the heavy statue.

Rosario walks past the priest and towards the statue of Saint Francis of Assisi. She stands in front of it.

The STATUE is made of hardwood with a thick concrete base. At the foot, a crudely carved dog looks up at the saint.

ROSARIO

(looks around)

Help me.

Harada and Balas slowly approach her.

She looks at Harada as he slowly moves the statue outwards.

Rosario checks the bottoms where the statue is attached. She inspects it for a while then takes an M1 Garand rifle.

Rosario strikes the bottom of the statue with the heavy butt of the rifle. The sound leaves a THUD that ECHOES throughout the church. Concrete begins to crack. Harada pulls the statue more.

She looks around.

Everyone stares at her. She stares back at them, then...

ROSARIO

What?

...hits the bottom of the statue once more. In successive

blows, she manages to topple it with Harada and Balas holding the body to prevent it from falling.

They carry it to a nearby window and bar the shutters with it.

Father Mauricio appears with a bag of nails, a hammer and a box. He gives the bag and the hammer to Bato.

(CONTINUED)

CONTINUED: 79.

Then, the priest approaches Harada and hands the BOX to him.

Harada puts it on a bench and slowly opens it, revealing:

A SAMURAI SWORD and a Type 14 Nambu pistol. Along with the weapons is a picture of a Japanese woman in a kimono holding an infant.

Harada looks at the picture, then flips it over. Written on the back:

Japanese characters with subtitles:

MIHO AND SEIJI OHAYASHI

HOKKAIDO PERFECTURE

OTARU CITY

28-3 CANAL STREET

WITH LOVE, ICHIRO

Harada flips it back to the image.

HARADA

(at Father Mauricio)

Where did this come from?

The priest looks at Dolores instead.

FATHER MAURICIO

It's from a young Japanese officer who died in the city clinic last month. I promised him that I would turn this over to somebody who can give it back to his wife.

Harada eagerly picks up...

CLOSE:...the samurai sword and slowly unsheaths it.

FATHER MAURICIO

War can be deceiving. In the end, it can make human beings out of us all.

Harada looks at the priest and acknowledges his wisdom.

Suddenly,..

MEDIUM:...a muzzle of a Thompson sub-machine gun appears behind his head. Harada is still.

(CONTINUED)

CONTINUED: 80.

WIDER: Rosario aims her weapon at Harada.

CLOSE: Her eyes shows hatred and determination.

Dolores walks toward Rosario.

DOLORES

Rosa....it's okay.

Rosario breathes heavily, her hatred mounting.

DOLORES

Rosa!

Suddenly,..BOOM...a LOUD INTRUSIVE SOUND of a break-in deflects the tension.

Rosario raises her gun away from Harada and turns around.

A THUNDEROUS BANG can be heard coming from the back door. It is followed by a CRACKING sound of the wooden bar.

INT. BACK OF THE CHURCH - NIGHT

The wooden bar on the back door bends with a crack at every impact from the outside.

GRUNTING, Dolores and William push their backs against the door to quell the assault. Their feet move inches away whenever a blow is delivered.

From the front; Henry, Santi and Father Mauricio appear dragging the HEAVY CRUCIFIX.

The BANGING on the door is RHYTHMIC with a few milliseconds in between hits.

Dolores is timing the gaps. BOOM, BOOM, BOOM! She is intensely concentrating.

DOLORES

Everybody...okay? We're gonna let go.

QUICK CUTS of the men and their reactions as it coincides with the BANGING.

The wooden bar is almost at breaking point.

81.

INT. CHURCH HALL - NIGHT

Harada is looking at a window. The shutter is shaking. The statue of St. Martin de Porres blocking it vibrates as attackers are breaking in.

Suddenly, he is distracted by a LOUD BANG. She turns her attention to...

...THE MAIN DOOR in the front. It shakes with heavy blows from the outside.

Another SHAKING sound catches his attention. He turns the other way to see:

POV: Another window being pry open. The statue of Saint Francis withstands the pressure as the shutters weaken.

INT. BACK OF THE CHURCH - NIGHT

BOOM, BOOM, BOOM!

The men are ready and in between blows...

DOLORES

Now!

...everybody helps in putting the crucifix up with massive efforts.

The wooden bar BREAKS as the group is a few seconds too late. The door opens up a bit while the group fights to regain it's closure.

Everybody pushes the crucifix with all their might.

Henry is in the middle opening with Dolores. Enemy hands from the outside are trying to grab them. They repel and

avoid it in any way they can.

With the Thompson strapped on her shoulder, Dolores releases a barrage of GUNFIRE through the opening. The assault subsides for a few seconds.

This enable the men to gain lost grounds as the door inches forward. They continue to push as the opposition does the same on the other side. Henry looks at Dolores. She nods at him.

DOLORES
Together.

(CONTINUED)
CONTINUED: 82.

They both stick their guns through the opening and fire while the rest push forward. EARSPLITTING!

The door is finally closed. Father Mauricio hammers the sides of the crucifix to the wall with long nails while the others hold it still.

INT. CHURCH HALL - NIGHT

A gust of wind enters from a shaking window.

Harada loads the Nambu pistol and cocks it.

Candles from an iron holder by the altar flicker. Their tiny flames sway with the direction of the wind.

Santi is packing his radio in a hurry.

Rosario slowly walks away from the window. Hands firmly on her gun.

ROSARIO
(signalling)

Everybody in the middle...quick!

Ito, Michiko and Paolo slowly converge in the middle.

Suddenly, Harada looks up.

HARADA

Wait!

Rosario looks at him. In the middle of their gazes, dust falls from above. They both look up to see...

POV:...the roof shaking as if someone is crawling on top of it. Debris and dust falls.

Suddenly, a GUNSHOT RINGS outside followed by the RUMBLING sound of someone rolling on the roof.

INT. IN THE STEEPLE - NIGHT

Patient and steadfast, NAPOLEON aims his rifle accurately.

A FIGURE on the roof is crawling the steep incline.

Napoleon fires. The enemy falls, making a DRAGGING sound on the corrugated roof. A THUD follows.

Not too far away, a SECOND and THIRD FIGURE begin to appear at the edge of the roof.

(CONTINUED)

CONTINUED: 83.

Napoleon cocks his bolt action sniper rifle for a second shot. He fires in the dark without taking the proper posture or time inherent for a sniper.

Bullets volley...DEAFENING!

Mario is covering his ears as he cowers beside Napoleon.

From behind them, Balas emerges. He positions himself and begins firing.

NAPOLEON

(in Ilonggo)

Where the fuck are they climbing?

Balas responds with a few shots from his rifle as more ENEMIES appear.

INT. BACK OF THE CHURCH - NIGHT

THE CRUCIFIX on the door is hit to the point of breaking.

Dolores walks back and forth.

DOLORES

We go out the front door. We'll fight it out...We're sitting ducks here.

The impact from the blows is increasingly uncontrollable.

WILLIAM

It's useless.

The crucifix is slowly giving way and several attackers are slowly squeezing their hands in.

WILLIAM

To the front...move...move!

They move back in a hurry.

INT. IN THE STEEPLE - NIGHT

Napoleon and Balas are firing their guns at the enemies on the roof. Mario is beside them, reloading their clips. Occasionally, bullets slip from his trembling hands.

Note: This dialog in Ilonggo with subtitles:

(CONTINUED)

CONTINUED: 84.

NAPOLEON

(at Mario)

Hurry up!

MARIO

I am, I am!

Finally, Napoleon realizes that the enemies are too many to shoot at.

Balas keeps on firing.

NAPOLEON

Go down!...now!

Balas shoves Mario down the hole and into the staircase, then he looks at Napoleon before quickly climbing down behind Mario.

Napoleon inspects the top of the heavy wood where the ring of the solid iron bell is attached.

He takes a grenade from his haversack and pulls the pin. He looks left where:

NAPOLEON'S POV: Attackers from the the roof are slowly closing in on the steeple.

Napoleon looks down the hole leading to the staircase.

NAPOLEON

4 seconds... fuck it!

Note: Dialog resumes in English unless noted.

Instantly, he lays the GRENADE on top of the wooden bar which is holding the chain of the bell.

Quickly, he jumps into the hole and falls on a wooden plank beside the staircase. He SCREAMS in pain while covering his ears. He cowers, then...

...BOOM! The grenade explodes with a THUNDEROUS SOUND. The bell RINGS from the blast. It ECHOES hard. A CACOPHONY of destruction.

A CRASHING SOUND follows as the bell falls on top of the hole, totally sealing it from the pursuing attackers.

Shards of debris fall on top of Napoleon as he scampers down the staircase.

85.

INT. BACK OF THE CHURCH - NIGHT

The crucifix on the door finally breaks. Christ falls down from the cross as hordes of attackers squeeze their way and overwhelm the place.

INT. CHURCH HALL - NIGHT

From the back of the altar, the enemies come out.

Dolores and William are upfront.

WILLIAM

Move back and stay together.

Civilians in the middle.

They slowly move back as the enemies charge. Mario, Paolo,

Ito, Father Mauricio and Michiko are in the middle.

Michiko is behind Harada.

A BARRAGE OF GUNFIRE!

Mario and Paolo are reloading magazines clips.

Rosario aims her gun at an ATTACKER. She pulls the trigger...CLICK! CLICK! CLICK! The gun jams as the attacker closes in. Immediately...

...from out of nowhere, amidst the NOISE and chaos, a unique pistol SHOT stops the enemy with a bullet in the head.

Rosario looks at Harada. He is firmly firing the Nambu pistol.

She cocks her gun once...still jamming, twice...and it's cleared. She fires at the enemies!

The limping Napoleon gathers his strength. With his rifle strap on his back, he fires his 1911 .45 pistol.

Bodies absorb bullets while head shots result to fatalities.

The group is now trapped as the front door behind them continues to VIBRATE from the pummeling outside.

DOLORES

(Balas in Ilonggo)

On my signal, loosen the door.

Balas is waiting for the signal to lift the door bar.

(CONTINUED)

CONTINUED: 86.

Behind them, Santi, Rosario, Henry and Napoleon are shooting at the attackers who are coming in from behind the altar.

William takes six military flare candles from his backpack.

He lights up two and gives one each to Mario and Paolo. The inside of the church glares with a blinding yellow light. Mario and Paolo hold the flares away from their faces.

Mario stuffs the remaining flares on his backpack and puts it around his shoulder.

WILLIAM

(at Mario and Paolo)

Stay in the middle.

With their back against the front door and enemies in front of them, there is only one thing to do now.

DOLORES

(in Ilonggo)

Santi, Napoleon...grenades...slip them through the door when I say.

Santi turns around and nods back. He takes a grenade and pulls the pins.

Napoleon does the same.

WILLIAM

Everyone stay behind the wall.

They all line up against the wall with Santi and Napoleon upfront...grenade in hands.

William looks at Dolores. She nods back. Gathering his breath, he nods at Balas.

Balas loosens the bar quickly. With the pounding force outside, the door opens up a bit. The bar breaks in half but still holds.

Balas runs for cover.

DOLORES

(at Santi and Napoleon)

Now.

Santi and Napoleon roll two grenades in between the gaps before leaning by the thick concrete wall.

BOOM, BOOM! The door violently swings open. It is followed by a surging mass of acrid smoke.

(CONTINUED)

CONTINUED: 87.

SILENCE as the smoke clouds the area.

FADE OUT/FADE IN

EXT. POBLACION PLAZA - NIGHT

MOVING: The group inch their way to the plaza while maintaining a crude circular defensive ring. The yellow flares illuminates the group's inner circle. Outside of it...DARKNESS!

GRUNTING AND WAILING SOUNDS together with FEET RUNNING from a distance surround the area with an eerie atmosphere.

Suddenly, a COMMOTION!

SWISH...Mario swings his flare on it's direction. The disturbance stops. Nothing but darkness!

SWISH, the COMMOTION moves to the other side. Mario turns around with his flare to see:

MARIO'S POV: A bloody face of a grotesque Japanese soldier running towards him.

Immediately, Rosario fires a hail of bullets from her M2 Carbine. The soldier spins and falls head first, inches away from Mario's feet. Everybody jerks back.

WILLIAM

Stay put...don't panic. Maintain perimeter. Head to the jungle slowly...make every shot count.

Slowly, a RUSHING SOUND on the ground can be heard. It moves closer and closer.

Everyone is fidgety. Then...

...from out of nowhere, a FIGURE grabs the limping Ito in the leg and pulls him into the dark. He SCREAMS as the DRAGGING SOUND of his body slowly fades. Harada fires his pistol while Henry his sub-machine gun into the pitch dark night.

Ito's DISTANT CRY continues for a few seconds, then the SOUND of cracking bones ECHO in the night.

Harada SCREAMS in rage as he empties his gun. He attempts to run after Ito but Father Mauricio and Michiko hold him back.

(CONTINUED)

CONTINUED: 88.

MICHIKO

(in Japanese)

It's too late...let it go.

Momentarily, the RUSHING SOUND starts again. This time from a different direction. It's coming closer once more.

WILLIAM

Get ready!

The group tighten their circle as they prepare for the unknown. Closer and LOUDER, the SOUND approaches.

Suddenly, from the dark, another FIGURE emerges and hits

Paolo on the face. His neck CREAKS as he falls down unconscious.

With quick reflexes, the guerrillas open fire into nothingness. The assailant is too quick for them.

MARIO
(screaming)
Paolo!

Harada drags Paolo's body inside the group's circle.

Mario looks in disbelief at his lifeless friend. He SHUDDERS!

Rosario runs towards Paolo. She sits on the ground and lays him on her arm. She checks his pulse while sobbing.

Rosario shakes her head negatively.

Father Mauricio kneels by the corpse of Paolo and quickly said the last rites in Spanish. The DISTRACTING UNKNOWN SOUNDS in the background rattles him but he continues on.

William grabs Rosario and the priest by the arms and forces them to move.

WILLIAM
Keep on moving. Go, go!

EXT. THE CLEARING - NIGHT

MOVING: Darkness, even the flares of Mario are futile. They are now in the clearing between the village and the jungle. The enemies are felt, not seen. Paranoia grips everyone.

POV: The tall trees are casting shadows in front of the jungle, making it impossible for anyone to see what's ahead.

(CONTINUED)

CONTINUED: 89.

DOLORES

(low voice)

Everybody down.

They all crouch on the ground. Dolores looks at William.

DOLORES

What do you think?

WILLIAM

We know what's it like in the
village. I'll take my chances out
there.

She summons Balas to her side.

DOLORES

You lead us to the river but stay
within sight.

The negrito pygmy nods.

DOLORES

(looking back at everybody)

We're making a run for the jungle.
Stay close and calm...don't break
your positions.

The jungle looks mysterious but it's the only option left.
Balas leads the way while Dolores moves behind him. The rest
follow and into the jungle they disappear.

EXT. THE JUNGLE - MINUTES LATER

The moon's bright beam seeps through trees and tall bamboos
while thick bushes and mud cover the dense and moist jungle.
The SOUND of nocturnal animals engulfs the air with a chilly
ambience.

From out of nowhere, the RUSTLE of feet running disturbs the nightly routine of the untamed jungle.

SILHOUETTES of guerrillas and civilians moving with steadfast speed flash shadows against the dying flares.

Dolores suddenly stops running. The rest follow as the flares of Mario wane.

WILLIAM
(panting)
All here?

(CONTINUED)
CONTINUED: 90.

She looks around. Faces flash before her. She turns her head a few times.

DOLORES
Santi?

Everybody looks around.

WILLIAM
Shit!

DOLORES
Who saw him last?

HARADA
The guy with glasses...he was behind me earlier.

Reactions of empty faces.

DOLORES
We can't leave him behind.

William drags Dolores by the hand and talks to her in private.

WILLIAM

The river...how far away is it?

DOLORES

(looking at Balas)

The negrito knows...I'm not leaving Santi behind.

Cold reaction from William.

From a distance, the trees begin to move.

ROSARIO

(panicking)

They're everywhere...I can feel it.

Henry approaches her.

ROSARIO

They're everywhere! We're all going to die.

Henry holds Rosario by the shoulders and shakes her a bit. Rosario is sobbing.

(CONTINUED)

CONTINUED: 91.

HENRY

Hey...look at me.

Henry holds her by the chin and forces her to look at him.

HENRY

Look at me...listen! Nobody's dying. We're getting out of here.

Note: Dialog resumes in English unless noted.

Dolores walks up to William and gives him a stare.

DOLORES

We're not leaving without Santi.

Dolores signals Balas to head back into the jungle. He walks back and disappears into the thick bushes. Dolores quickly follows...then the rest.

EXT. THE JUNGLE - DAWN

MOVING: Slowly, the FOG is starting to appear. The jungle is getting thicker and thicker as the wary group negotiates it's way through it. Balas head the pack as they use their machetes to create a path. Sharp blades SWISH through tough branches and heavy bushes.

Suddenly, from the hazy ground, Harada steps onto something. It CRACKS.

HARADA

Wait!

DOLORES

What is it?

He picks up Santi's glasses and hands it to Dolores.

Drops of blood are on it.

Harada looks up to see:

HARADA'S POV: A NEW DAWN slowly rising from the pitch dark night.

Low on the ground, Balas looks around and to his right, is Santi's haversack with drops of blood pointing east. He points to that direction.

Cautiously, they follow the trail of blood UNTIL...

Dolores looks up to see:

(CONTINUED)

CONTINUED: 92.

SANTI'S body, hanging from a tree, 10 feet up. A protruding branch pierced on his chest and his RIBCAGE split in the middle. BLOOD SOAKED! His pale body bloats from the bruises inflicted.

DOLORES

My God! Santiago!

Some GASP, others look away.

Mario throws up.

A moment of SILENCE.

WILLIAM

We need to move.

Dolores nods slowly.

EXT. THE JUNGLE, CLOSE TO THE RIVER - DAWN

One by one the group pass by as tension and uncertainty grip their faces. Their legs are obscured by the ghostly fog as they trudge in mud.

Suddenly, Balas raises his hand and SLOWLY WAVES it down as he crouches. The rest follow his signal.

The steady SOUND OF A FLOWING RIVER can be heard from a distance. Dolores slowly moves towards Balas.

DOLORES

(in Ilonggo at Balas)

What now?

BALAS

(in Ilonggo)

Too quiet. No sounds.

He looks around, nothing but fog.

BALAS

(in Ilonggo)

The ghosts are looking for a place
to settle now.

Slowly, they move toward the river.

93.

EXT. CLOSE TO THE RIVER - DAWN

The river is wide and its stony bank is vast. Water runs
its course through a maze of rocks on the edge. In the
middle, where the water flows unhindered at a rushing pace,
is obviously deep.

William discreetly approaches Dolores and Balas.

DOLORES

He thinks it's not right.

WILLIAM

We're better off in the open. We're
gonna get hunted here.

William sticks his head out to survey the area.

PAN: From left to right, the river looks abandoned.

WILLIAM

Okay, let's do a perimeter.

He signals Henry and Rosario to go left.

WILLIAM

Rosario 20 meters, (at Henry) You,
10 meters.

Then, he signals Napoleon and Balas to go right.

WILLIAM

20 meters and 10 meters. The rest
in the middle.

Finally, William taps Dolores on the shoulder.

WILLIAM

We'll take the front...on my
signal.

He slowly waves his hand to the left. Balas and Rosario head
left.

Then, he waves to the right. Napoleon and Henry go right.

William waits until they are in position.

WILLIAM

(at Dolores)
Let's move.

94.

EXT. BY THE RIVER BANK - DAWN

MOVING: William stealthily heads to the river while aiming

his BAR rifle in the vast foggy openness. Dolores follows, she aims her Thompson in the opposite direction.

They reach a huge rock where they stop and crouch to scout the premises.

Henry and Rosario emerge from the left wing while Napoleon and Balas from the left. They advance closer to the river's edge and establish their positions.

Harada, Mario, Michiko and Father Mauricio slowly come out of the bushes and into the open.

William looks at his watch. It reads: 5:25 AM.

WILLIAM

Fucking fog won't clear up 'til sunrise...40 minutes maybe.

Suddenly, the fog begins to rise and encompasses the area like a smokescreen. Dolores and William turn their heads to see...

...NO ONE IN SIGHT. Visibility is zero.

From the jungle, several WAILING and GROWLING sounds ECHO.

WILLIAM

Fuck! It's a trap! They used Santi!

Dolores turns left, right and center. Nothing but fog.

DOLORES

I can't see anybody.

WILLIAM

Shit! We have to get them in here.

MEANWHILE

Harada slowly walks with pistol in hand and the samurai on his back. He breaths heavily and walks aimlessly, trying to

get a clear vision of what's in front of him.

HARADA'S POV: The ground is paved with stones and pebbles as he trudges the area.

Michiko is behind him.

This dialog in Japanese with subtitles:

(CONTINUED)

CONTINUED: 95.

MICHIKO

What madness is this?

HARADA

Calm down...don't make any noise.

Harada slowly forces Michiko to crouch.

HARADA

(at Michiko)

Calm down!

MICHIKO

I can't die here. Not like
this...at the hands of our own.

HARADA

Calm down or you'll get us killed.

MICHIKO

You know something about this...do
you?

HARADA

Shhhh, easy.

MICHIKO

You bastard...you know about
this...yet you dragged me here.

Harada instantly slaps her. She is shocked. A brief silence before Harada slowly rests her head on his chest.

HARADA

It's okay, we're gonna get out of here.

Note: Dialog resumes in English unless noted.

EXT. BY THE TREES, RIGHT FLANK - DAWN

A very HAZY FOG. The bottom of EVERYTHING from the ground to four feet up is obscured.

Ten meters apart, Henry and Rosario are slowly moving to the river bank. Rugged and exhausted, they cautiously move with minimal energy.

SUDDENLY...in the trees behind Henry, a COMMOTION occurs.

Immediately, Henry turns around as...

...a FIGURE emerges from the jungle and heads towards him.

(CONTINUED)

CONTINUED: 96.

The attacker's forehead trickles with blood. It drips all the way down to his body.

Suddenly, without reason, he stops!

TWITCHING, he grabs his head and shakes it violently. He SCREAMS, drops to his knees and writhes like a worm on the ground.

Slowly, the pain wanes as he GRUNTS. Without hesitation, he rushes at Henry, this time in a more savage manner.

Henry watches, bewildered.

HENRY'S POV: The assailant is within a few feet away when Henry FIRES his Sten. ECHOES of gun fire.

It blows the head of the charging marauder as he falls on the ground, lifeless.

Rosario rushes to the scene.

ROSARIO

I can't see.

ROSARIO'S POV: Rapid movements can be felt and seen as the TOP of the TREES SWAY and RUSTLE.

Gradually, it becomes intense as...

MOVING:...Rosario FIRES her Thompson uncontrollably towards the jungle. Emotions overcome reason. Shells eject from her gun at blinding speed.

HENRY

Wait...stop!

Quickly, the Thompson Sub-machine gun runs out of bullets from the reckless firing.

ROSARIO

I see one coming.

ROSARIO'S POV: A BLURRY FIGURE comes charging from the trees.

Rosario throws the empty Thompson and reaches for her .45 pistol.

She begins to fire SINGLE SHOTS while striding towards the position of the attacker. She SCREAMS, a BATTLECRY!

Henry is a few feet behind her and aims his gun at the indistinct target.

(CONTINUED)

CONTINUED: 97.

HENRY'S POV: No clear shot!

Rosario continues her charge.

ROSARIO'S POV: The enemy is close...and, within a few feet away, a convulsing MALFORMED FACE almost collides with the barrel of her gun.

She FIRES and nails a bullet into the enemy's head at close range. He falls, back first from the velocity of the impact.

Henry approaches and puts his hand on her shoulder.

HENRY

C'mon, let's get out of here.

She stares blankly into space.

ROSARIO

It's meaningless now. We're all going to die.

Coldly, Rosario looks at Henry.

She grips her pistol tight and slowly lifts it towards her head.

HENRY

No...whatever you're thinking...don't do it.

TENSION! Before...

...she puts down the pistol, bows her head and WHIMPERS.

ROSARIO

I can't...even if I wanted to.

EXT. LEFT FLANK (NAPOLEON AND BALAS) - DAWN

Michiko can be heard SCREAMING in the background. It echoes with a shrill of terror.

Napoleon is looking around the area. A MUFFLED CRY can be heard in the background.

NAPOLEON'S POV: From the hazy fog, Bato emerges and waves at him. His stone black face, sweaty and anxious.

This dialog in Ilonggo with subtitles:

(CONTINUED)

CONTINUED: 98.

BALAS

(in a low voice)

Come...

Napoleon approaches.

NAPOLEON

Did you hear the cries?

Balas nods.

NAPOLEON

Thought I heard it back
there...but...there was nobody.

With caution, they wander aimlessly.

Suddenly, a RUSHING SOUND of someone running disturbs them. Napoleon turns to his left, Balas to his right.

POV: Nobody is around except the eerie fog.

The RUSHING sound becomes frequent. Tension grips the two.

BALAS

(in a low voice)

Down.

Balas grabs Napoleon's arm and forces him to stay down.

BALAS

(pointing to an area)

There...can you see?

Note: Dialog resumes in English unless noted.

POV: Heavy fog...until a silhouette of a JAPANESE SOLDIER becomes distinct. He looks around for a moment before focusing his attention at the guerrillas. As soon as he notices them, he charges.

Napoleon aims and waits for the attacker to come closer when all of the sudden, from behind him, a second ATTACKER charges at Balas.

Napoleon turns around and fires his gun, hitting the enemy on the head as he falls on the small man.

Balas shoves the lifeless body off.

With little time, Napoleon quickly turns and awkwardly shoots at the first attacker.

(CONTINUED)

CONTINUED: 99.

The burning projectile penetrates the body sending the assailant to back off a bit. He continues charging as Napoleon fires without form. He misses the head.

The assailant grabs Napoleon's head and twists it with brute force. With a CRACKING sound, it turns 360 degrees. His head hangs from his body, held together only by the skin and a

few tissues.

Swiftly and with a SCREAM, Balas swings his machete. It slices midway through the assailant's forehead. He lifts it and swings again, this time on the neck. The head spins away, far from where the body falls.

From out of nowhere, another ATTACKER lunges at Balas. The pygmy falls as the weight of a much larger man overpowers him. Like a primeval beast, the SNARLING attacker punches the negrito in a frenzy with both hands.

EXT. BY THE TREES, CENTER POSITION - DAWN

Harada signals the others to stay down.

Michiko, Mario and Father Mauricio are behind him.

Michiko is SOBBING uncontrollably, her lips trembling.

The more Michiko tries to prevent her emotions from coming out, the more she WHIMPERS LOUDLY.

Suddenly, something comes flying and drops in front of them. To everyone's shock, it is the BLOODY BODY OF BALAS from the torso up. His legs are missing. Reactions of SHEER HORROR.

Michiko SCREAMS

EXT. DOLORES AND WILLIAM'S POSITION - DAWN

Dolores runs to where she thinks the uproar is coming from only to find...nothing.

DOLORES
Nobody here.

WILLIAM
It's coming from the other side
now.

DOLORES

Where we were...earlier. Doesn't
make sense.

100.

William looks at her, perplexed.

EXT. BY THE TREES, CENTER POSITION - DAWN

Michiko is losing her mind. She grabs her head and shakes
it. Her watery eyes show despair as she CRIES and LAUGHS in
intervals.

Harada shakes her shoulders a bit.

This dialog in Japanese with subtitles:

HARADA

You have to snap out of it.

Michiko laughs.

HARADA

Listen to me...calm down or you're
going to get us killed.

MICHIKO

K-k-killed? Death is all
around...soon it will be all
over...all over the place. Even in
mighty Japan...my home. In my
hometown. Take me home to Nagasaki.

She slowly stands up and starts walking waywardly through
the fog. Her dragging feet clears the pebbles and stones.

MICHIKO

(sobbing)

Mother...take me to the bay where I

used to play. Where the mountains
protect me. So, that's how it is
and that's what it should be.

Harada quickly holds the aimless Michiko as she continues
with her soliloquy.

MICHIKO

(smiling)

I belong to you...mother. So much
life and growth in my hometown.

HARADA

Damn it, woman! Keep quiet...stay
down.

Note: Dialog resumes in English unless noted.

Father Mauricio helps Harada in comforting Michiko.

(CONTINUED)

CONTINUED: 101.

Suddenly, Mario points to the trees.

MARIO

T-t-there.

Up ahead, A DARK FIGURE stares as if sizing the group up.

HARADA

Stand back.

Mario slowly walks back.

Father Mauricio drags Michiko as they slowly retreat.

The attacker SNARLS at Harada as he starts to move forward.

Harada aims his pistol and shoots...CLICK, CLICK, CLICK. It
JAMS! He tucked the pistol in his pants and...

...pulss the sword from his back.

He makes his stand. SAMURAI in hand, feet planted solidly on the ground.

Harada's eyes are sharp and his stance firm. He raises his samurai.

HARADA'S POV: A fuzzy silhouette of the attacker charges.

Harada waits. Seconds feel like eternity. The attacker approaches in full stride.

Finally, a COLLISION!

With perfect timing and quick reflexes, Harada SWINGS HIS SWORD as the assailant passes by him. The force of the blow sends the attacker's head flying while the body continues to finish it's cycle of movements before falling down.

EXT. MARIO, FATHER MAURICIO AND MICHIKO - DAWN

CLOSE ON Mario.

DOLORES (O.S.)

(shouting)

By the river bank.

Mario hears Dolores. He looks at Father Mauricio, who is holding the distraught Michiko in his arms.

This dialog in Spanish with subtitles:

(CONTINUED)

CONTINUED: 102.

MARIO

(pointing left)

Padre...Dolores. They're there.

FATHER MAURICIO

Okay let's go...help me.

Mario helps the priest with Michiko.

DOLORES (O.S.)

(echoing)

We're by the bank.

Mario and Father Mauricio are carrying the MUMBLING Michiko.

MARIO

Padre this way...the voices are
coming from...there.

They head to where Dolores is calling.

DOLORES (O.S.)

We're by the bank...hurry.

MOVING: Dolores's VOICE becomes louder and louder as Mario,
Father Mauricio and Michiko approach.

To their dismay, they reach the river bank to find NO ONE.

MARIO

Padre...they're suppose to be here.

Father Mauricio looks at the boy and calls out.

FATHER MAURICIO

Dolores! Dolores!

DOLORES (O.S.)

(echoing from afar)

By the bank...Padre!

FATHER MAURICIO

We are at the bank.

Mario looks at the priest.

MARIO

It sounds like they're back in the
jungle...where we came from.
Padre...I'm scared.

Note: Dialog resumes in English unless noted.

Father Mauricio looks around. An eerie feeling grips him.

103.

EXT. HENRY AND ROSARIO'S POSITION - DAWN

Dawn seeps through the fog and emits an unearthly glare.

Henry is aiding the distraught Rosario. Her arm around his
shoulder and his on her waist.

She drags her heavy feet on the ground.

HENRY

The river bank...it's just up
ahead.

The fog drowns the subtle glare of the early morning sun.

Henry and Rosario stop dead on their tracks.

HENRY

Shit! It's impossible.

ROSARIO

It can't be. We just came here.

POV: In the haze, a row of trees appear before them. In
what's suppose to be the river bank stands the JUNGLE.

SILENT and eerie.

HENRY

(almost whispering)

They're here.

ROSARIO

No...no more running. There's
nowhere left to go.

Rosario grips her pistol firmly. Henry does the same with
his sub-machine gun.

HENRY

(slowly)

Watch my back.

They face each other as their bodies inch closer.

Without warning:

HENRY

Get down!

He shoves Rosario down and lifts his gun over her shoulder.

(CONTINUED)

CONTINUED: 104.

HENRY'S POV: TWO FIGURES are running towards Rosario. His
sights shifts from left to right as he opens fire. The
enemies fall hard.

ROSARIO'S POV: Through the thick fog, an ATTACKER is
charging from behind Henry.

She aims her pistol from the side of Henry's hip. She fires
three shot with the final one right through the head. Then,
CLICK, CLICK, CLICK!

ROSARIO

I'm out!

Henry cocks his gun...empty!

The couple are left with no option. They turn their back against each other in a defensive mode while drawing their jungle knives.

More ENEMIES charge. Rosario runs and engages them first.

SCREAMING, she manages to sink her knife into an attacker's body but struggles to stab him on the head.

An ASSAILANT runs at Henry on the other side. He stabs the incoming enemy with perfect timing on the neck. Blood spurts as the enemy croaks. They fall and roll on the ground.

All of the sudden:

GUNSHOTS...automatic fire from out of nowhere hits the enemy on top of Henry in the head.

Dolores runs towards the scene. Firing her gun with composure.

On the other side, where Rosario is, more GUNSHOTS follow.

Henry turns around to see:

William tending to the fallen Rosario with a dead enemy on her side. He shakes his head as he feels the pulse on Rosario's neck.

A flow of emotions grips Henry.

HENRY
Fuck...fuck!

Dolores approaches Rosario's body.

(CONTINUED)

CONTINUED: 105.

DOLORES
Rosario...my God!

A moment of silence.

WILLIAM
C'mon, let's get the hell out of
here.

Suddenly, from behind Dolores, a FIGURE appears. She spins
around and aims her gun at:

HARADA...who suddenly emerges with sword in hand.

Dolores lifts her gun.

HARADA
They're trying to isolate us...one
by one.

DOLORES
Where are the others?

HARADA
I lost them.

William points his gun at Harada.

WILLIAM
The way you used that sword, you're
no ordinary "hojin." Speak up!

HARADA
Most Japanese know how to use the
samurai...even children.

WILLIAM
You know more about this...and I
can tell.

HARADA

I don't. All I know is that there's
more of them attacking soon.

DOLORES

What about the priest and Mario?

HARADA

I don't know...they're with
Michiko. Now...I can be on my own
or you can take me.

Dolores and William exchange stares. A long pause.

(CONTINUED)

CONTINUED: 106.

DOLORES

(at Harada)

Okay, you take us where you saw
them.

William lowers his gun and picks up the PISTOL of Rosario.
He checks the magazine...empty. He takes out a magazine from
his own holster and inserts it in the gun.

He looks at Harada with an intimidating stare before handing
the PISTOL to him.

WILLIAM

I'll be watching you.

Dolores unbuckles her holster and hands it to Henry.

Henry takes the holster and saddles it on his shoulder. He
reaches for the pistol and cocks it.

Dolores looks up to see...

DOLORES

We have to hurry.

...the FOG slowly dissipating with the rising of the morning sun. It now hovers like a thin filament of silk.

EXT. RIVER BANK - DAY

MOVING: The four hastily run through the fog. Finally, they reach the river's edge. Panting, they continue to run along it's stretch until:

POV: Through the thin haze, obvious silhouettes of Father Mauricio, Mario and Michiko appear.

FATHER MAURICIO

(shouting)

Dolores!

DOLORES

(shouting back in Spanish)

Get in the water!

The civilians make their way into the river. Water RUSHES as their feet SQUELCH in the shallow edge.

WILLIAM

(at the civilians)

Cross to the other side!

(CONTINUED)

CONTINUED: 107.

Catching up, Dolores, Henry, Harada and William position themselves in shallow waters to protect the crossing civilians.

Dolores glances at Mario.

Mario looks back. The only thing he sees are...

...the almost teary eyes of Dolores.

DOLORES

Get out of here...now!

Father Mauricio, Mario and Michiko are farther through in the water as it slowly rises to chest level.

This dialog in Spanish with subtitles:

MARIO

The water's getting deeper. We can't swim with this current.

Father Mauricio instantly stops as he holds the battered Michiko.

FATHER MAURICIO

I can't swim at all...my son. This is as far as I can go.

The current SWISHES through Father Mauricio and Michiko, they sway and move with the flow. The uncontrollable current and the weight of the distraught Michiko is steering the priest into higher waters.

Mario is a few metres behind them but the boy knows how to stay afloat and paddles himself into safer areas.

MARIO

(screaming)

Padre...don't fight it. Padre!

Note: Dialog resumes in English unless noted.

Michiko is completely in a state of shock. Her blank stare and pale face shows signs of resignation.

The priest GRUNTS. He struggles. In a few seconds, the water reaches his neck. He is gasping for air while trying to help the reactionless Michiko stay afloat.

Through currents, Father Mauricio loses balance as the turbulent water slowly sweeps them away.

(CONTINUED)

CONTINUED: 108.

MARIO

Padre!

DOLORES

(low voice)

No!

HARADA

Michiko!

Harada SCREAMS. He runs straight into the middle of the river in a futile attempt driven by blind emotions.

EXT. FLOWING RIVER - DAY

MOVING: Traveling at breakneck speed, the priest's head hits a rock. Blood spurts from it. Michiko's face is down in the water. The two float away and disappear with the current.

EXT. BY THE RIVER - DAY

Harada bows his head as water splashes on his body.

Mario who is beside Harada, looks at him poignantly.

GROWLING, GRUNTING and WAILING SOUNDS echo in the background.

William cocks his rifle and looks at Henry and Dolores.

WILLIAM

You two...go with the boy...I'll

hold them off.

DOLORES

No...I'm staying.

HENRY

Fuck it!

WILLIAM

Awright!

William strides towards the bank, then...

...in a quick flash, THUD, an ATTACKER lunges at him with ferocious strength from a spot hidden by humongous rocks.

The enemy delivers a strong blow from his fist that William's head spins with agitated force. He drops like a log in the stony water.

(CONTINUED)

CONTINUED: 109.

Dolores spins her sub-machine gun while firing a BURST. The attacker falls down with multiple hits on the head.

Henry slowly walks towards William and picks up his rifle.

The light fog sets deeply around them. A deceitful moment of calm, no movement nor sound.

Harada heads back to the river bank.

Slowly, the RUSTLE of feet running can be heard again.

Sensing an unknown danger looming, Harada stops dead in the river. With water on waist level, he turns his head and looks at Mario, pistol and sword firmly in both hands.

The wait is eternal and no one utters a word. They observe and hope.

Henry turns towards where the SOUND is. His jaw drops as the RUSHING SOUND becomes LOUDER.

HENRY'S POV: ENEMIES are moving. Quickly, they advance in scattered positions.

HENRY
(whispering to himself)
Oh my God!

In a chaotic and savage charge, the current wave of ATTACKERS are relentless.

Retreating into the water, Dolores and Henry fire at the them. DISSONANT GUNSHOTS!

Dolores is picking her shots, every bullet matters now. Then...CLICK, CLICK, CLICK, an empty magazine!

Henry continues firing until, he too runs out of ammo.

Dolores takes her last two grenades and hands one to Henry.

DOLORES
Stay with me on this, okay.

He nods at her.

Henry and Dolores have nowhere to go. With their back against each other, they pull the pins of their grenades...hands tight on the safety lever.

(CONTINUED)
CONTINUED: 110.

HENRY
Whenever you're ready.

She nods at him as the ENEMIES rush in increasing numbers.

Dolores and Henry are overwhelmed.

Henry glances at Dolores for the last time.

HENRY'S POV: Her face is determined and focused, her eyes watery and beautiful, her body vulnerable and fragile.

The helpless Dolores looks back at Harada and Mario and with her last breath she shouts:

DOLORES
Get down...

Mario looks on, horrified.

MARIO
(to himself)
No...please.

Tears trickle down Mario's cheeks.

More bodies pile up on them as they slowly release the grenade in their hands.

DOLORES
(shouting louder)
...NOW!

Harada PUSHES Mario underwater.

UNDERWATER: (NOTE: Same as opening scene) Mario struggles, then two successive MUFFLED EXPLOSIONS can be heard in the surface. Instantly, a strong undercurrent sweeps through the water. Mario's body sways violently from the impact as the river runs red with blood.

A few seconds later, he sticks his head out of the water. Spitting water, he coughs hard and catches his breath. Slowly, blood oozes down his ears.

Then, a LOUD BUZZING SOUND engulfs the air.

Amidst flesh and blood in the water, Mario looks around clueless. He shakes his head and clears his ears.

MARIO'S POV: Blurry...then slowly clearing up, he sees Harada with a bloody shrapnel wound in the shoulder.

He is clenching the SWORD with one hand while...

(CONTINUED)

CONTINUED: 111.

...the other is gripping the pistol and covering his right ear. He grunts in pain as blood trickles down his ears.

The LOUD BUZZING SOUND drowns his screams.

Suddenly, up ahead, an ENEMY appears.

In anticipation, the deaf Harada moves closer to Mario.

With only his sight to guide him, Harada looks at Mario as his lips utter:

HARADA

(muted)

Go!

Mario sees Harada silent scream but he only hears the BUZZING SOUND. Quickly, he turns and looks around.

MARIO'S POV: Big rocks line along the river bank as the rushing current slams through. He shifts his attention to the middle of the river where a small OPENING, free of rocks, is the only way he can swim through.

Mario walks with extreme caution towards the middle of the river. One mistake and he can be carried away on a collision course with the dangerous rocks. He stops nervously as the pressure mounts. He looks behind him where...

POV:...the enemy is rushing at Harada. The Japanese officer flinches as the attacker draws near. Quickly, he fires the pistol...CLICK, CLICK...The gun jams.

He throws it away and waits for the charging enemy.

With no choice, he thrusts his sword at the body, then swings it high to decapitate the assailant. All done in one continuous textbook sequence.

More ENEMIES begin to surround him as he staggers in the river. The torrential water slows them down but they continue with fierce determination.

HARADA fights on!

With no other option, the apprehensive Mario jumps prematurely into the OPENING.

FADE TO BLACK

BUZZING SOUND.

FADE IN

112.

EXT. FLOWING RIVER, RAPIDS - DAY

Fighting to stay afloat and avoiding the dangerous rocks, Mario swims with the current.

MARIO'S POV: Up and down the violent water.

Under water: SOUND swathed by muffles, sight BLURRED by murkiness.

Above water: The sky and the rocks...GASPING for air.

The sequence continues in a routine as the current carries

him away in a rolling motion.

FADE OUT/FADE IN

EXT. THE RIVER BANK, CALM WATERS - DAY

WIDE: The sun's rays sparkles in the calm river. The steady flow of water slowly gushes like a garden stream.

The exhausted Mario reaches shallow waters. He stands up and slowly walks to the sandy shore.

Dragging his feet and limping, he gasps for air as if on life support system. Energy drained from him, he bows his head and collapses on the ground.

FADE OUT/FADE IN

EXT. THE RIVER BANK, FARTHER INLAND - DAY

BUZZING SOUND.

MARIO'S POV: Flashes...the SUN is directly on top of him. Slowly, a blurry FIGURE appears and covers the blinding rays. It's silhouette spins in a whirlwind.

A hand grabs Mario's arm and forces him to stand up.

Clearing his eyes, Mario looks up to see:

MARIO'S POV: COMMANDER EDGAR, a staunch, balding guerrilla in his late thirties.

He hands Mario a canteen of water. Mario drinks...bottoms up.

Behind Commander Edgar are a band of guerrillas and a throng of villagers. They converge around Mario.

CONTINUED: 113.

The weary Mario falls into the chest of the guerrilla while spectators CHATTER away.

Commander Edgar embraces the exhausted boy.

PAN UP: The entire BEACHHEAD is revealed. A CROWD gather, anticipating the landing of the U.S. NAVAL SHIPS on the horizon.

EXT. IN A JUNGLE CLEARING - LATE AFTERNOON

The ruthless SUN emits a potent heat. The trees rarely sway from the tranquil windless day. The SOUNDS of animals and wild birds ECHOES in the jungle.

The badly wounded Harada is sitting in a "seiza" position. He faces east where the rising sun, a symbol of the Empire is about to set.

From his shirt pocket, he pulls out the crumpled and fading PHOTOGRAPH that was given by Father Mauricio.

He takes off his shirt and spreads it in front of him. Carefully, he lays the photograph on top of it. Then, he pulls the Nambu pistol from behind his pants and puts it on top of the picture.

Harada looks at the image of...

HARADA'S POV:...Miho and Seiji Ohayashi, a picture almost destroyed yet beautiful to look at.

HARADA
(in Japanese)
Forgive me.

He squeezes a damp bandana and wipes his face, his stomach and his shoulder wound with it. He GRUNTS a bit.

Harada catches his breath and savors the tranquility, the freedom and the honour.

He reaches for the SAMURAI beside him and places the tip of the sword on his left abdomen.

A blinding GLINT OF LIGHT reflects quickly.

BLADE RESTS ON SKIN!

With a smooth thrust, he buries the sharp katana into his body and quickly pulls it right. BLOOD slowly flows.

(CONTINUED)

CONTINUED: 114.

He GRUNTS for a moment, and with all his strength, he takes the bandana and wipes the sword clean. RED on WHITE!

Catching his last breath, he rests the sword along with the picture and the gun and wraps it with his shirt.

Without a sound, the disemboweled Harada bows his head and the "hara-kiri" ritual is complete. He is LIFELESS.

FADE OUT/FADE IN

INT. OUTSIDE TAKAHASHI'S OFFICE - DAY

Harada walks out the door before stopping ABRUPTLY in the hall. He shakes his head lightly and starts to massage it.

SUDDENLY, his left foot loses it's balance.

Dizzy, he holds on to the railing.

Yoshida emerges from behind to help him.

YOSHIDA

I'll take you to your room, Sir. It must be the heat...you need to rest.

The groggy Harada nods as Yoshida drags him away.

From the door of the office, Ito and Takahashi appear.

INT. OUTSIDE TAKAHASHI'S OFFICE - DAY

CLOSE: A NEEDLE being pulled from an arm.

Ito is sitting by the sedated Harada as he puts the injection into his doctor's bag. He sighs.

On the other end of the bed, Takahashi is looking out the window with hands behind his back.

ITO

I hate doing this without their permission, Colonel.

Takahashi turns around.

TAKAHASHI

He is a good soldier...a just and brave one. In all likelihood that this will work, he would be the best candidate for it.

(CONTINUED)

CONTINUED: 115.

ITO

He will feel a hundred percent better when he wakes up.

INT. A SMALL JAPANESE DINING ROOM (DREAM) - NIGHT

The Shamisen MUSIC echoes in the room again.

POV: The OLDER BOY stares, piercing eyes and angry face.

Slowly, from behind him, his YOUNGER BROTHER'S face comes into frame.

The Shamisen slowly FADES.

SILENCE.

OLDER BOY

(gently)

Father!

Suddenly, the Younger Boy SCREAMS. It starts as a GROWL and continues as a SHRILL.....Until.....

EXT. THE RIVER BANK, FARTHER INLAND - DAY

CLOSE:...EYES OPEN WIDE. BLOOD SHUT, it almost explodes!

MEDIUM: Like wayward roots quickly spreading aground, STREAKING RED VEINS encompasses Harada's eyes and spreads into his PALE FACE.

WIDE: He struggles to contain himself but twitches in a CONVULSIVE MOVEMENT.

----- END -----

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