

FADE IN:

EXT. OUTSKIRTS OF COLGAR SUBURB/ SANCTUARY - NIGHT 1

Thunder strikes, rain falls. A great horned owl, rests on a branch of a skeleton-bare aged tree.

Tufts of wet feathers on its head rise and slightly forward. It looks down on an old moist stone built sanctuary.

A large rusty crucifix lies on the mud, few feet from its Entrance.

It slightly squeaks open, emitting an array of dim light.

PETER (17) - tall, athlete built - slides through the gap horrified.

BANGS shut the door. He leans on it with his hands and forehead. Gasping for air.

Lightning flashes, a DARK HUMAN SHADOW slowly passes behind Peter's back. Thunder erupts.

Thick bright red climbing roses emerge from the soil and unnaturally begin to twine. Skinning the sanctuary's walls with such force.

A slight CRACK is heard.

Peter's eyes dart down, a stem is slowly taking hold of his left foot.

He freaks.

He lifts it up vigorously. His left shoe slides off. He staggers a few steps back. Past the Sanctuary's veranda. Into the rain.

A cricket jumps out of the roses and lands in front of him. Furiously, he lifts his right foot.

THUD, mud splashes.

The door swings open, out comes MARGIE (16) - a gorgeous brunette in a brassiere and a football jacket.

MARGIE

What's up with my face?

The owl HOOTS.

Peter trembles. Jumps up to Margie on the veranda, then observes the owl.

Margie hits his left shoulder with her right hand.

He turns and examines her face. Sighs in relief then shifts his gaze to the

Creepy climbing roses behind her as they completely coat the walls.

The owl soars off in fright.

PETER
That's uncanny.

Margie smiles and checks out her bust clueless. Bees emerge from her cleavage.

She jumps. Mesmerized.

MARGIE
Get them off! Get them off!

Peter looks at her. Nods in contrast. He doesn't see the bees.

His jeans drop, he bends to pull it.

A bee BUZZES by. Brushes through the rear of his right ear. Stings it. He flinches his face in pain.

A wolf HOWL echoes deep inside the woods.

Alarmed. He reaches out to Margie and pushes her behind.

PETER
Go back in!

Margie struggles to maintain her balance. She goes through the open door and tumbles on her rear.

Inside the sanctuary.

MARGIE
What's going on?

The human figure appears behind Peter. Blurry and fast. It tears the rear of his neck with something sharp.

It zooms off.

Peter's blood spatters. His blood stains his clothes.

PETER
Ugh! Mother of!

He swallows a huge gap of saliva and applies pressure on the cut.

He stares straight into Margie's eyes. Margie's gaze meets his.

She gets off the floor.

PETER (CONT'D)
Run!

EXT. OUTSKIRTS OF COLGAR SUBURB/ HILLS - DAY 2

The sun rays shine through the horizon as Margie drags her bruised dirty bare feet, a tattered clothe tied around her left kneecap, dried blood on her clothes.

She painfully climbs the rest of the hill and comes to a view of Colgar Police Station. Sighs in relief and begins her descent.

She slides on cramped wet grass, rolls a few times and hits her head on a rock.

Her body comes to a cessation under a tree unconscious.

INT. COLGAR POLICE STATION/INTERROGATION ROOM - DAY 3

Two detectives, SHAR (28) slightly chubby and GIBBS (22) stare at JIMMY (12). He is pompously seated on a chair. His hands on the table.

A spare chair tucked in.

SHAR
You better talk, kid.

Shar walks towards him and leans closer to his left across the table, Jimmy smirks then looks at Shar.

Their eyes meet.

JIMMY
Not without a Lawyer, bro!

Shar smiles at Gibbs, then puts on a stout face back at Jimmy.

SHAR
Don't amuse me.

Jimmy shifts from a light face to a frown. He slowly slides inside his seat with an attitude.

JIMMY
Am entitled to one, right?

Angrily, Shar squints at Detective Gibbs and sighs him to take over.

GIBBS
Okay kid, the only thing your gonna get. Is a cold juvenile bed.

Jimmy puts his right hand's elbow on the table, supports his head with its knuckles then itches his nose and seats up again.

JIMMY
You ain't got nothing --

BOOM.

Gibbs slams the palm of his hands on the table.

GIBBS
We got your bloody figure prints.

He leans closer and examines Jimmy's face. Jimmy gazes deep into his eyes.

GIBBS (CONT'D)
On a fresh crime scene. Three death.

Shar goes around Jimmy and peers through his right shoulder. Smirks at Gibbs. Ganders down at Jimmy.

SHAR
No one seems to have seen you around before.

Jimmy runs his left hand's thumb finger through his nose and pushes Shar backwards with his head.

SHAR (CONT'D)
Watch it!

Shar stands straight behind him. Gibbs removes his palms from the table.

JIMMY
Your breath stinks.

Shar seals his mouth with his right hand and SCOFFS. He picks his teeth and removes a piece of meat.

SHAR
Blame the left over burgers, kid.

Gibbs looks at Shar and beams, then glimpses at Jimmy.

GIBBS
Do you even have family ties here?

Jimmy looks up at Gibbs bitterly.

JIMMY
They are all dead!

Gibbs slants even closer near Jimmy's face.

GIBBS
Dead?

Jimmy leans to Gibbs' face.

JIMMY
Pi was all I had.

Gibbs. Curious.

GIBBS
Who is Pi?

Shar shifts his focus from his breath to Gibbs.

JIMMY
Neck slashed, gut ripped open.

From behind Jimmy, Shar strolls to Gibbs flexing his muscles.

SHAR
Second awesome quarter back after myself! That was Peter?

Gibb's puts on an unimpressed face then stares at Jimmy earnestly.

GIBBS
Shed some light kid, for your sake.

Jimmy pushes his seat back and puts his legs on top of the table then crosses his arms.

JIMMY

Let me just tell you what I recall.

The detectives exhale in relief.

Shar approaches Jimmy and glides his legs off the table.
Pulls the tucked chair and sits.

Gibbs leans against the wall and crosses his arms.

BEGIN FLASHBACK.

INT. SANCTUARY/ HALLWAY - NIGHT

4

Jimmy walks through the Sanctuary hallway, peeps into a room
then proceeds down towards the next door.

JIMMY

Hey Pi. Where are you?

He touches the knob of the next door and rotates it, he
hears a female CHUCKLE and turns his head, facing the -

SERVICE HALL

5

He prowls in, it's dimly lit with candles. He spots Peter,
between two benches, curdling Margie and kissing her
passionately.

He ducks. Behind a bench.

PETER

All the way?

Margie slightly pushes him back defensively.

MARGIE

Here?

Peter comes back closer and holds her waist enticingly.

PETER

Yah!

Margie gazes into Peter's eyes and unbuttons her blouse.

She tosses it aside.

Peter's eyes dangle down. Ogles at her cleavage.

Margie slightly leans towards him and unfastens his belt.

A pale cold arm rests on Peter's left shoulder.

He gapes at it, his head dart to see its owner.

Chaining eyes with a pastel white fading ANGELIC FEMALE FIGURE.

ANGELIC FEMALE FIGURE

It's coming.

Peter freezes as the figure totally fades. Margie bumps his chest with her right hand knuckles.

MARGIE

Hey, focus.

He turns, but instead of seeing Margie, he sees the Angelic Female Figure.

Thick blood dripping down her skull, body mutilated.

ANGELIC FIGURE

It's aware.

He freaks, leaps backward and trips on a bench. Peter points at her face, still seeing the figure.

PETER

Ugh! Your face.

He gets up with his two hands and splints out. Margie picks up Peter's football jacket, puts it on and runs after him.

Boom. Peter bangs the door. Once out.

Jimmy emerges from the dark corner he was hiding and follows them.

Margie stops running, she turns. Anticipating someone dangerous.

Jimmy also stops. Perplexed.

JIMMY

Just me.

Margie gasps and tries to cover her brassiere.

MARGIE

Gosh! Where you watching us? You perv!

Jimmy freezes. Tries to explain. He murmurs.

JIMMY
Don't tell Peter.

He turns and slowly makes his way back towards the hallway.

Margie sighs in disbelief. she runs towards the main entrance and swings it open.

Jimmy takes a few more paces, he hears some commotion.

Turns his head.

He sees Margie on the floor trying to get up.

Peter.

Blood oozing from his neck, staining his clothes.

He splints to help his brother. Peter's eyes on Margie.

PETER
Run!

Peter falls onto the ground as Jimmy goes through the door.

INT/EXT. SANCTUARY - TRACKING

6

His brother lies dead, he kneels besides him.

Margie. Now on her feet. Peers through Jimmy's shoulder, sees Peter's sliced neck.

She SCREAMS. Hysterically.

She holds her stomach, hurries to a nearby bush and pukes. Jimmy glimpses at her direction.

The human figure, male, now visible, in black clothes.

Pale face.

Slowly approaches her with a hook.

JIMMY
Margie, watch out!

The hook rises, it shimmers.

Jimmy holds his breath. Margie turns innocently towards the assailant.

END OF FLASHBACK.

INT. COLGAR POLICE STATION/ INTERROGATION ROOM - DAY 7

Shar pushes his seat back in a temper tantrum and rises.

SHAR
Ridiculous!

He stares at Jimmy then raises his right hand. SNAPPING his fingers. Digesting Jimmy's confession.

Gibbs moves from the wall. He approaches Jimmy, rubbing his hands, ready to slap him.

Shar waits excitedly. Snaps stop.

Startled. Jimmy stares at Gibbs.

JIMMY
Hey!

He stands defensively. Leans backwards with his chair. Gibbs stops mid way. walks away.

Jimmy slips back into his seat.

GIBBS
Seriously!

Jimmy retains his focus. Shrugs mischievously.

JIMMY
It's grotesque, but true.

Shar makes a fist with his right hand and BUMPS it into his left palm. Angrily.

An excited grin flashes through Gibbs' face.

GIBBS
What about the other two?

Shar looks at Jimmy. Who puts on a sarcastic face.

SHAR
Yah!

Gibbs paces a bit. Bites his lips, then SNAPS his fingers at Jimmy. Quickly.

GIBBS
Three bodies. Remember?

Jimmy slumps into the chair. Gibbs stops snapping. Jimmy flexes his knuckles.

JIMMY

He killed them. Some say he isn't even human.

(Smirks)

Guess I should have said. It killed them!

Shar throws up another tantrum. He bangs the table with his fist.

Jimmy's head dart backwards. Quick.

Gibbs picks the chair Shar was using and sits. He embeds his gaze at Jimmy.

GIBBS

It. What do you mean?

Jimmy seats up and leans closer.

JIMMY

The Astaroth. Duke of hell. Part of the evil trinity.

Jimmy notices their weird facial expressions. Shar and Gibbs stare. Like he is crazy.

JIMMY (CONT'D)

Answers only to Lucifer himself. Legions of demons under his command.

Gibbs looks confused. Shar itches his neck.

SHAR

What?

Jimmy stands up. Abruptly. Looks down at Gibbs. Still on his seat.

JIMMY

It's a darkness. Takes the form of anything. Responsible for the deaths of three.

Jimmy leers at Shar, then fixes his gaze mysteriously back at Gibbs.

JIMMY (CONT'D)

Every six hours!

Shar approaches the boy with a dissatisfied grin.

Close.

He squeezes his left elbow. Forcing him back into his seat.

INT. COLGAR POLICE STATION/BEHIND INTERROGATION ROOM MIRROR 8

The sheriff, CLAIRE, 32, peers through the one-way mirror into the room. Beside her stands CARLOS, a local cop with Mexican roots.

CLAIRE

He is taking them for fools.

Carlos tips his head closer to the one-way mirror. Questionably.

CARLOS

Or is he?

Claire shifts his gaze to Carlos, he looks at her. Tense.

CARLOS (CONT'D)

Colgar is best known for its mythical mysterious historical events.

Claire turns and gazes back into the room.

CLAIRE

What are you implying.

Carlos ogles cunningly at Claire's sexy ass, shakes his head, puts on a sober face then stares back through the mirror.

CARLOS

We should not take his ass.
(Freaks. Looks at Claire)
Words lightly.

INT. INTERROGATION ROOM

9

Jimmy brushes Shar's hand from his shoulder. Gibbs BANGS the table.

GIBBS

Don't mistake us for sissies.

The boy smiles then nods his head in agreement. Shar strides in front of Gibbs by the table.

JIMMY

You're if you don't - -

With his palms on the table. Shar leans closer with a threatening expression.

EXT. OUTSKIRTS OF COLGAR SUBURB/ HILLS - NIGHT. 10

A rusty, old, four wheel drive truck. Pulls over a hill and comes to an halt.

SANCHEZ, 32, a Mexican migrant. Masculine with a bad attitude to spare. Jumps out.

He looks down at the track houses, it starts to drizzle. He runs his right hand over his dark hair.

SANCHEZ
Are you sure *amigo*?

ZACK, 28, medium sized American fugitive. Peers out through the driver's side window.

Looks at the sky, flinches his eyes, then spits.

ZACK
It will show.

A DARK GREY CLOUDY SUPERNATURAL FIGURE fast hovers above the truck into Colgar, causing it to move slightly.

ZACK (CONT'D)
Speaking of --

Sanchez gets into the truck and BANGS the door.

INT. CAROLINE'S HOME/YING'S BED ROOM - NIGHT 11

YING, 11, blind. Reaches for her bed lamp. It wanders around for a switch and turns it on.

She sits up on her bed, fishes for her blanket. lies on her back. Then covers herself.

YING
Good night mommy.

INT. HALLWAY 12

CAROLINE, her mom. An American in her early thirties, ambles outside Ying's bedroom. A laundry bucket in her left hand.

She swings her bedroom door open and peeps. She puts the laundry bucket down by the door and prowls into -

INT. YING'S BED ROOM

13

She heads for her bed. Stretches her hands out and tickles her. Ying leaps up.

CHUCKLING.

Caroline withdraws her hands and sits on the edge of her bed.

CAROLINE

You forgot again.

Ying. Shoots up from her bed. Defiantly.

YING

No I didn't.

Caroline chuckles.

Ying SCOFFS. Disappointed.

YING (CONT'D)

Wrong side again?

Caroline pinches her nose slightly then lets it go.

CAROLINE

Dad called.

Ying looks up towards her mom's voice.

YING

Still undercover?

Caroline flinches her face.

CAROLINE

Deep.

Ying frowns and throws herself on her bed.

YING

Hate he works for the FBI.

Caroline SCOFFS. Then smiles.

CAROLINE

He should have been a chef, right?

Ying cover's her face with her blanket.

YING
Funny mom.

INT. SEATING ROOM 14

She sanders in and heads to the table. Picks up the remote and a bowl of popcorn on it.

She dumps herself into her couch, kicks off her sandals. Sinks in. Relaxed.

She turns on a movie channel.

INT. YING'S BED ROOM 15

Lightning strikes. Follows a loud thunder.

Ying jumps in fright and corners herself on the edge of her bed.

YING
Mommy!

INT. SEATING ROOM 16

She perches herself up. Alert. A few pop corns scatter, she looks down at the mess.

CAROLINE
Shit.

She glances towards Ying's room.

CAROLINE
It's just lightning honey.

INT. YING'S BED ROOM 17

Heavy rain pours. It hits the roof vigorously making a rumpus.

Ying's curtains fling open. Something passes quickly outside her window with an irritating HARSH sound.

Engulfing a dark evil shadow over her room.

Horrified. She screams.

INT. SEATING ROOM 18

Caroline looks back over her couch startled.

INT. YING'S BED ROOM 19

The door flings open, Caroline splints in.

Ying rises her right hand and points towards the window.

YING

I heard someone outside.

Caroline walks cautiously towards the window and opens it. She peers out. Turns her head from left to right then closes it. She pulls back the curtains.

CAROLINE

It's just rain.

Ying seats up on her bed.

YING

I swear I heard --

CAROLINE

Just go to sleep honey.

She walks up to her and kisses her forehead lightly. Helps her to lie down.

Ying clutches tightly her blanket. Caroline rises and heads for the door.

The figure passes through the window slowly.

Caroline sees its shadow and turns. Ying's window BURSTS open. Harsh BELLOWING wind gush in.

It throws Caroline backwards. Out the room. The door shuts tight behind. WHAM.

Ying wails.

INT. HALLWAY 20

Caroline rises from the ground. She BANGS into Ying's door.

It doesn't bulge in.

CAROLINE

Honey!

INT. YING'S BED ROOM

21

ASTAROTH - the grey cloudy figure. Sneaks into her room and takes the resemblance of a

Striking vile man.

It walks up to Ying and covers her eyes with a wet grey clothe. It slowly removes it.

ASTAROTH
It's restored.

Ying flinches her eyes as they slowly begin to see. She focuses on the figure standing in front of her.

Hideous. Astaroth grins.

ASTAROTH (CONT'D)
Kai-Ying, the Exceptionally Bright
One.

Ying coils herself. Head between her thighs.

ASTAROTH (CONT'D)
I am a messenger of the fallen. I
have been sent to mark you --

BOOM. Ying's door flies down.

Astaroth and Ying both turn their heads to the intruders.

Sanchez and Zack appear. Machine guns in hand.

They open fire at Astaroth.

RAT-TAT-TAT.

It disfigures back to its grayish cloudy form and gives out an evil loud YELL.

It SMASHES out through the window.

Zack follows it with HEAVY gun fire. Sanchez shifts the nozzle of his machine gun at Ying and stares grisly at her.

SANCHEZ
Have you been marked?

Ying looks shakily at him. Confused.

YING

What?

SANCHEZ

Marked! Do I have to spell
it *Chica*?

Ying stares in terror. She rubs her eyes, then looks at Sanchez as his grim face comes to focus.

Sanchez with rage, puts his hand on the trigger.

Zack appears.

He reaches out and pulls Sanchez's weapon down.

ZACK

Amigo, hold up.

He approaches Ying, lifts her right hand, rotates it side to side.

Ying pulls it back. Defiantly.

SANCHEZ

Marks?

Sanchez. Baffled by Ying's sudden found energy, stares at Zack.

ZACK

None.

Caroline sprints into the room brandishing a shot gun. She fires.

BANG.

Zack and Sanchez duck. The bullet misses. They dive through the window.

She heads straight to it and peers out. Looking for a clear shot.

She looks at her daughter's direction. Ying stares straight into her eyes and flinches.

YING

Mom.

Caroline walks closer. Ying follows her with her eyes. Caroline puts the shot gun down and seats beside her.

Ying's eyes are still fixed on her.

INT. COLGAR POLICE STATION/ FORENSICS LAB - DAY

22

CHRIS, a crime scene investigator. Sits on a stool. He keenly examines a bullet from Ying's room. Gibbs strolls behind him.

CHRIS
This is strange.

GIBBS
What did you find?

Gibbs leans closer through Chris' right shoulder.

CHRIS
Salt fragments.

Carlos peers through the window from the hallway. He heads to the door and opens it.

CARLOS
Did you just say salt fragments?

Gibbs and Chris look towards him as he walks in. He ambles over to Chris and stretches his hand.

Chris seems reluctant to hand him the bullet.

CARLOS (CONT'D)
Please.

He puts it back on a small tray and hands it to Carlos.

Carlos takes it and puts it by his nose. He sniffs it.

CARLOS
They are in town.

Gibbs approaches Carlos.

GIBBS
You know them?

Carlos looks up at him with a smug.

CARLOS
Hunters.

Gibbs and Chris exchange glances.

CARLOS (CONT'D)
They have been on goose chases all over Mexico.

Gibbs stares blankly at the bullet.

GIBBS
Like ghost busters?

CARLOS
These guys are legends. If they are
here. They mean business.

Claire STORMS into the room and scowls at Gibbs.

CLAIRE
Detective.

Gibbs freezes. In thought. Recalls an early assignment. He proceeds to the door and scuttles out.

GIBBS (O.S)
On it sheriff.

EXT. CAROLINE'S NEIGHBOR'S LAWN - DAY 23

Gibbs and Shar walk up to Caroline's neighbor's lawn. They look around and walk up to the transparent glass door.

Shar KNOCKS. Vigorously.

A SHREW HOUSE WIFE (40's) walks towards the door.

SHREW HOUSE WIFE(O.S)
Bring the door down.
(She flings it open)
If you got balls.

She stands arrogantly. Chewing gum. Gibbs and Shar flash their badges.

GIBBS
Did you see the two - -

Arrogantly snaps her hands.

SHREW HOUSE WIFE
Chickens from Ying's house?

She gapes at Gibbs. Flirtatiously.

SHREW HOUSE WIFE (CONT'D)
I was at the porch over there.

She looks at her porch bench. So does the detectives.

SHREW HOUSE WIFE (CONT'D)
I saw two armed numb nuts, jump out
of a rusty four wheel truck.

She spits the gum from her mouth then wets her lips
seductively with her tongue.

She reaches into her cleavage and exposes a cigarette.

Gibbs, like a gentleman. Deeps into his right pocket and
removes his lighter.

The Shrew House Wife. Impressed. Puts the Cigarette up for
him to light it. He does.

Shar stares. Disgusted.

SHREW HOUSE WIFE (CONT'D)
They went through the back door.

She steps out and ambles on her veranda a couple of steps.
She faces Caroline's house.

SHREW HOUSE WIFE (CONT'D)
Few minutes later. Gun shoots
rented the air.
(She takes a puff)
Steering quite a commotion.

Gibbs and Shar follow her. Shar stands behind her while
Gibbs tootle in front of her.

SHREW HOUSE WIFE (CONT'D)
One nitwit jumped out through
Ying's window. Shooting after who
knows what. He later returned and
left with his bitch.
(Takes another puff. In
thought)
Don't think I saw their faces
though.

Gibbs steps down the porch. Sarcastically. He stares at her.

GIBBS
Well. Thanks.

The shrew house wife grabs Gibbs' butt. He stops and stares
at her.

SHREW HOUSE WIFE
Come again honey pot.

EXT. CAROLINE'S HOME/ LAWN - DAY

24

Caroline opens the door, scantily dressed. Gibbs looks at her then at Shar.

GIBBS
Detective Shar. Miss Caroline.

Shar nods his head at Caroline. He peeks at her cleavage.

GIBBS (CONT'D)
Mind if we ask your daughter a few questions?

Shar peeks again. Caroline notices him but shifts her focus back to Gibbs.

CAROLINE
She went to school.

She turns her awareness back to Shar. He freaks.

Looks up at her eyes.

CAROLINE (CONT'D)
I gave her permission to remain but she's really stubborn.

She poses, her eyes fixed at Shar then makes room by the door and turns to Gibbs.

CAROLINE (CONT'D)
Come in. She gets out around this time.

EXT. COLGAR SUBURB/ WALKING PATH - DAY

25

GWEN (12) bumps Ying's shoulder and points at the police car packed outside their lawn.

Ying goes black.

YING
Now what do they want?

Gwen beams and stares at Ying.

GWEN
They may have some news.

She begins to lope towards Ying's place.

YING (O.S)
Like what?

INT. CAROLINE'S HOME - SITTING ROOM

26

GIBBS
Oh! Finally.

Ying closes the door behind her as she walks in.

Gwen. Already in. Sits on the sofa's arm. It's comfortably occupied by the detectives.

She ganders down at Gibbs on the couch.

GWEN
Did you catch them?

Silence.

Gibbs stares at Ying.

GIBBS
Did the storm begin and end
immediately Astaroth left.

Ying, hanging her jacket on a stand by the door. Looks back at Gibbs.

YING
Yes.

She glides towards Gwen. Stares at Gibbs. Harshly.

YING (CONT'D)
If that's all, you may leave.

Gwen brushes her shoulder with Ying's. She smiles.

GWEN
Don't mind her. Why do you ask?

Ying glares at Gwen. Then at Gibbs.

GIBBS
It may just confirm a myth.

Gwen. Alert.

GWEN
What myth?