

EVIL BEAUTY: THE LEGEND OF SIGUA

an original screenplay by

Oscar Jiménez

Story by Oscar Jiménez

Oscar Jiménez

oscar.rjg2@gmail.com

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Fade In:

EXT. BANANA PLANTATION - NIGHT

An impressive early 20th century farm sits atop a large hill overlooking rows and rows of banana trees that go on for miles.

SUPER: "PUERTO BARRIOS, 1909"

JOSE (late 40s)- A barefooted Guatemalan peasant frantically runs across the courtyard and past the gate.

ENTRANCE PATH

He darts past the rows of banana trees lining the path, their shadows falling across his haggard face.

His eyes are glazed over and he is looking at something in the distance.

Reaching the bottom of the hill, Jose pauses looking toward its top.

A female form wearing a plain dress, the SIGUA (29), with her back to Jose stands silhouetted against the moon at the top of the hill bathed in moonlight. From behind, she looks like a normal beautiful young woman.

Jose's eyes widen, a smile stretches across his face.

JOSE

Maria!

Sigua does not respond to his words and she stands still.

JOSE (CONT'D)

I'm coming.

Jose breaks into a run once again.

His feet are bleeding, yet he continues barefoot up the hill.

He trips and falls to his knees now heavily panting.

He raises his sweat soaked head once more, looking towards the mysterious woman who hasn't move. Now making out the red ribbon tied about her hair that is blowing in the wind.

Jose drags himself back up only to stumble forward, falling to his knees again only inches from the Sigua.

His breathing has become even more ragged, his body spasms in pain even as he reaches out with split and bleeding hands.

JOSE (CONT'D)

Maria, you came back.

Sigua turns to face him, her own features obscured by shadows.

The wind picks up, clouds pass across the moon.

Everything turns dark.

Jose's face is bathed in blazing firelight and he gets his first look at the thing he mistook for Maria. His eyes go very wide and his mouth opens in horror. He screams.

An unearthly howl echoes across the banana fields.

CUT TO:

EXT. AFRICAN JUNGLE - DAY

JONATHAN HAWTHORNE (33), caucasian, tall, muscular, athletic and intensely handsome, wearing light safari clothes and a pith helmet is being chased through the thick jungle by several African tribesmen in war clothes with clay painted faces.

SUPER: "SOMEWHERE IN CENTRAL AFRICA - UNCHARTED TERRITORY"

Jonathan keeps running as the area is peppered with arrows, darts and spears. As the jungle ahead of him thins, he leaps from a high outcropping into the river below even as an arrow flies past his head.

EXT. RIVER BELOW THE OUTCROPPING - DAY

Jonathan splashes down into a swiftly moving river eventually making it to the shore. He slumps against the ground, exhausted.

Something casts a shadow over him.

He looks up and sees several of the natives who chased him before. However, a different human figure among them draws Jonathan's attention. WILLIAM RICHARDS (early 40s), tall, caucasian and wearing a hunter outfit stands imposing before Jonathan.

RICHARDS

(with a British accent)

Fancy meeting you here.

Jonathan slowly gets up.

JONATHAN

I knew Hearts would send one of his dogs. I just didn't think he would send the worst.

Richards smiles, clears his throat and spits.

RICHARDS

I am glad you recognize talent when you see it.

JONATHAN

Yeah, you are a talented thief and murderer.

Smiling, Richards pulls out a gun and points it at Jonathan.

RICHARDS

We could spend all day trading compliments but I am afraid time is short and I must ask you to surrender your little treasure.

Jonathan walks forward, kneels and takes off his backpack. He pulls a leather bag out of the backpack and spills the contents out on the ground.

Richards' greedy eyes widen before the objects lying on the ground: several priceless diamonds of incredible beauty.

RICHARDS (CONT'D)

Nice. Now pick them up and hand them over to me.

Jonathan does as he is told.

Richards doesn't take his eyes off Jonathan and places the leather bag in his pocket with his other hand.

JONATHAN

You have what you want. Let me go now.

RICHARDS

Not yet. I'm going to need that map of yours as well. Hand it over to me and I will let you go.

JONATHAN

Map, what map?

RICHARDS

Same map your father gave you.
(MORE)

RICHARDS (CONT'D)

The one that once belonged to
Henry Rider Haggard.

JONATHAN

How do you --

RICHARDS

How I know is not important.
What is, is that I was told the
map pinpoints the location of the
legendary mines of King Solomon.
Seems Haggard knew about the place
and used the knowledge of the
mines as inspiration to write his
famous novel.

JONATHAN

You son of a --

Richards cocks the gun. Jonathan seems to hesitate for a moment.

RICHARDS

You are running out of time, boy.

Jonathan goes through his backpack once again. From his POV
we can see a jar containing some kind of powder. Jonathan takes
the map out and hands it to Richards.

RICHARDS (CONT'D)

Well done, my boy. You will live
to see another day. I was told
to kill you but I really don't
think I should kill the goose
that lays golden eggs. Not yet
at least.

JONATHAN

What? Who told you?

RICHARDS

Nice talking to you Jonathan. I
am sure we'll meet again.

Richard and his men start to leave but they stop when they
hear Jonathan's voice.

JONATHAN (O.S.)

Hey Richards, don't you want to
see the rest of the show?

Richards turns around and sees Jonathan holding with one hand
the jar that was in his backpack. With his other hand, he holds
a metallic instrument. He squeezes the instrument, creates a

spark and ignites the contents of the jar. A powerful burst of bright light is produced which stuns Richards. The tribe men prostrate themselves upon the ground, heads down, thinking Jonathan displayed some kind of supernatural power.

Jonathan lunges at Richards (who is covering his eyes with his right hand) and punches him in the face. He then retrieves the map and the diamonds from Richards and disappears into the jungle.

Richards regains his composure.

RICHARDS
(in Tribe's language)
Get him!

The tribe men get on their feet and start running after Jonathan.

EXT. THE JUNGLE - DAY

Once again Jonathan runs frantically away from the tribesmen. They are hot on his heels but somehow he manages to keep ahead.

EXT. THE JUNGLE - A CLIFF - CONTINUOUS

Jonathan reaches the edge of a cliff. It looks like a dead end.

However Jonathan removes some nearby bushes to reveal a strange vehicle: a flying machine which looks like a cross between the Da Vinci prototype and the Wright Glider.

Jonathan pushes the vehicle and boards it, just in time as a gust of wind lifts it off the cliff. The vehicle initially plummets, but Jonathan manages to pull up.

EXT. JONATHAN'S GLIDER - DAY

Soaring over the jungle.

EXT. THE JUNGLE - THE CLIFF - MOMENTS LATER

Someone watches Jonathan's aerial escape.

RICHARDS
I will find you, Jonathan.

EXT. AMERICAN CITY - AFTERNOON

A sea of humanity floods the streets.

SUPER: "NEW YORK CITY"

EXT. JONATHAN'S HOUSE - MORNING

A beautiful Victorian house on a street filled with equally nice homes.

INT. JONATHAN'S LIBRARY / OFFICE - MORNING

We see an astounding collection of artworks, books, exotic artifacts and antiques from every corner of the world.

Jonathan watches his belongings with pride. He seems a bit distracted and lost in thought when suddenly a familiar voice snaps him out of it.

NIGEL (O.S.)
Your father never had any doubts
about the man you would become.
I am glad he was right.

Startled, Jonathan turns to find NIGEL FAIRCHILD, 70, the family butler. The man is immaculately dressed.

JONATHAN
It's good to see a friendly face
again. Where is everyone? This
house looks like a tomb.

He notices Nigel's somber mood which seems odd to him.

JONATHAN (CONT'D)
Where is my father, Nigel?

NIGEL
I will take you to him.

CUT TO:

EXT. NEW YORK MARBLE CEMETERY - DAY

Jonathan stands at the Gothic headstone, shuffling his feet in the disturbed earth. Nigel stands a respectable distance behind him.

THE INSCRIPTION ON THE GRAVE:

"Here lie ARTHUR HAWTHORNE Taken February 10th, 1909 May God Bear Witness To His Legacy"

BELOW THIS:

"And His Wife MARGARET Taken May 13th, 1888 The Lord Invites His Best To Heaven"

JONATHAN

(to Nigel)

What happened?

NIGEL

A STROKE, Sir. He finally gave up the ghost.

(beat)

I prayed for him for many nights. God bless his soul.

JONATHAN

You should have saved your breath.

NIGEL

Master Jonathan!

The younger man takes a step back and starts to turn.

JONATHAN

There's nothing left for me here. I must leave now.

NIGEL

But sir, I think you should...

JONATHAN

(not paying attention)

I know where the Diamond City is Nigel. Help me pack.

NIGEL

Sir, I am afraid you don't realize...

JONATHAN

(oblivious)

Richards has been hot on my trail. I must head back to Africa right away.

NIGEL

(angry)

Master Jonathan, I am afraid there is more bad news you cannot afford to ignore!

Nigel last words snap Jonathan out of his enthusiasm.

JONATHAN

What are you trying to tell me?

Nigel looks uneasy.

NIGEL

Perhaps it would be better to
discuss such matters INDOORS,
Master Jonathan.

Jonathan nods. He's not surprised. Without answering, he walks away from the grave.

CUT TO:

INT. ARTHUR HAWTHORNE'S OFFICE - LATER

We're in a room of rich mahogany and leather.

Above the opulent expanse of the desk is a painting of ARTHUR HAWTHORNE - older and fatter, but almost a dead ringer for Jonathan.

Jonathan looks up at it from the armchair that sits by the dead fireplace. He swills a SNIFTER OF PORT in his hand.

The port bottle is next to his foot. A lot of it has been drunk.

Again, Nigel stands and waits for his Master's orders.

The silence spins out for a moment.

NIGEL

What do you plan to do, Sir?

JONATHAN

(sighs)

Drink.

NIGEL

Sir, this is not a trifling matter.

JONATHAN

It's no longer a matter of any
kind. There was nothing you could
have done.

Jonathan takes another drink.

NIGEL

Your aunt and uncle were legally next in line to inherit everything in the event of your demise.

JONATHAN

Do I look dead to you?

NIGEL

In the eyes of the law, you were dead, sir. We hadn't heard from you in months. By the time I found out you were still alive, the deeds had already been signed over.

JONATHAN

I was under the ground in the African jungle, Nigel. I could hardly pause to send a telegram.

NIGEL

Clearly.

JONATHAN

So I'm BROKE. Broke and homeless.

NIGEL

What are you going to do?

Jonathan stands up from the chair.

JONATHAN

What I always do. I am going to get back what is rightfully mine.

NIGEL

I will help you pack.

JONATHAN

Send a telegram to the HARBOR MASTER please, Nigel. Find out how many diamonds will buy me ship fare to GUATEMALA.

NIGEL

Yes Sir.

Jonathan heads for the door, glass in hand. He stops at the door and turns back.

JONATHAN
Now that I'm back from the dead,
I think I'll pay a visit to my
dear aunt and uncle.

Jonathan exits the room.

EXT. NEW YORK PORT / BOARDING PLATFORM - MORNING

Nigel and Jonathan stand at the gangway of a passenger ferry.

Nigel's mood does not go unnoticed to Jonathan.

JONATHAN
Please don't do that.

NIGEL
Sir?

JONATHAN
Don't worry about me. I'll be fine.

Nigel looks him in the eye.

NIGEL
As you wish, Sir.

CREWMAN (O.S.)
All aboard!

JONATHAN
Take good care of the house while
I'm gone, and please, try to have
a little faith in me.

After Jonathan's last words, Nigel seems to remember something important.

NIGEL
Before you go, I think you must
have this.

Nigel takes something out of his pocket and shows it to Jonathan. It's a small silver key.

JONATHAN
What is it?

NIGEL
The key to your legacy.

Nigel hands over the key to Jonathan who takes it and quickly pockets it.

JONATHAN

Well, I guess this is good bye.
Take care old friend.

Jonathan respectfully embraces his butler, the very same way he would have embraced his father. He then turns and mounts the gangway, striding to the top. Once there, he looks back down at his manservant.

JONATHAN (CONT'D)

Don't worry. I am my father's
son after all.

With a final wave, Jonathan boards the passenger ferry while Nigel looks on.

NIGEL

That's what I am afraid of.

He follows the direction of the boat as it leaves the docks, his concern growing visibly deeper.

CUT TO:

EXT. JONATHAN'S SHIP - SAILING - DAY

SUPERIMPOSED over a MAP that traces a course from New York City to Puerto Barrios, Guatemala.

DISSOLVE TO:

EXT. PUERTO BARRIOS - EVENING

Jonathan arrives on land carrying a single bag. He surveys the new area.

Groups of DOCK WORKERS are loading PALLETS OF BANANAS onto boats lining the dock. He looks from this to a HORSE SALESMAN standing next to a sign:

"HORSES \$10"

Jonathan pulls the bag from his jacket and looks inside.

He's down to his last two diamonds. Taking one, he approaches the Horse Salesman.

CUT TO:

EXT. HAWTHORNE FARM ENTRANCE PATH - NIGHT

Jonathan's black horse canters along the path. Navigating by moonlight, Jonathan guides it gently, almost lightly.

Suddenly, the horse SCREAMS out of nowhere. It rears up, THROWING Jonathan from its back.

He thumps to the dirt, and immediately reaches for the horse's reins.

JONATHAN
Whoa! Whoa! Easy, horse, eas--!

Jonathan grasps the reins.

The horse PULLS AWAY, RIPPING the reins from Jonathan's hand.

The friction BURNS his palm.

Jonathan cradles his burnt hand, watching as the horse crashes off into the stand of banana trees.

Hissing with pain, Jonathan gets to his feet, looking for what spooked the horse. He spots it instantly.

The ground has been SCORCHED, from white grit to jet black, in the EXACT SHAPE of a MAN.

Jonathan squats down, reaching out to touch it.

He pulls his hand back, wincing at new pain. Looks at the burn-marks running across it. Shakes it absently, then stands and starts walking.

CUT TO:

INT. HAWTHORNE FARM - LIVING ROOM - - NIGHT

GRACE MILLER - 66, rich, - sits primly at a small table next to an open fireplace. Despite the obvious heat, the fire is ROARING.

Opposite her are NATHAN MILLER - 72, somewhat foppish, Jonathan's UNCLE - and THOMAS WYATT - Late 40s. On the table, among drinks and food, is a pile of PAPERS.

Nathan takes one from the top, and hands it to Wyatt.

Wyatt inspects it briefly, eyes flickering over the words.

WYATT

And it's a FINE ONE.

(beat)

MR. KEITH will be more than amenable to it, I promise you.

GRACE

The PROMISES have gone on long enough, Mr. Wyatt.

(beat)

WHEN will we have our MONEY?

WYATT

A woman who speaks her mind! Such a wonderful thing! But a DANGEROUS one in some circles.

NATHAN

Only to the man who doesn't let her speak.

Wyatt smiles at this, but it's a nervous one. He gives the contract back to Nathan who quickly pockets it.

NATHAN (CONT'D)

You will have it in a couple of days. Our lawyer wants to check the contract one last time just to make sure everything is in order.

WYATT

Rest assured. Once I have the contract I will return to the city. The contract will be signed and sent back here to be notarized. It should be no more than a DAY at the--

BOOM-BOOM-BOOM! The pounding of a fist on the main door. All three look in the direction of the sound.

NATHAN

Who's THAT at this hour?

Grace nods impatiently to Nathan.

GRACE

Go find out.

Nathan doesn't want to at first. One look from Grace changes his mind. He gets up and walks to the

FOYER

A SERVANT is already on his way to the door as Nathan approaches. The servant pauses to bow to Nathan.

NATHAN

Never mind that just--!

BOOM-BOOM-BOOM! Another series of knocks.

Nathan flaps his hands at the Servant. The Servant goes to the door. Opens it.

Nathan is shocked by the sight before his eyes: Jonathan Hawthorne stands in the doorway. Jonathan looks at Nathan, sweating and angry.

Nathan looks like he's seen a ghost.

LIVING ROOM

Grace and Wyatt sit, listening to the sounds from the foyer. At first there's only silence. This irks Grace.

GRACE

What the BLAZES is he doing?!

She's about to stand when...

NATHAN (O.S.)

Aaargh!!

A moment later, Jonathan SHOVES Nathan in the door of the living room, depositing him roughly into an armchair.

Grace stands up from her seat, unable to grasp the sight before her. Wyatt stands too, biting his lower lip nervously.

Jonathan looks from Nathan to Grace, not sure which one he wants to go after first. He settles on Grace.

JONATHAN

He wasn't even in the ground before you stole everything from him.

GRACE

W--we thought you were dead. If we'd waited, the state would have taken it from us.

JONATHAN

So you plan to return it to me now I'm no longer a corpse?

NATHAN

It's too late for that. It's far
too late for that.

Both Nathan and Grace glance in the direction of Wyatt.
Jonathan turns fully on him and advances.

WYATT

Check the will, Mr. Hawthorne.
It's perfectly legal.

He backs up, starting to stutter.

WYATT (CONT'D)

Your father named his wife's
brother and SPOUSE as next in
succession. The sell was carried
out legally.

Wyatt hits the mantelpiece of the fireplace and nearly falls
into the flames. Jonathan drags him up by his lapels.

JONATHAN

No one is legally entitled to
steal!

WYATT

M-my client is a very powerful man.
He can--

JONATHAN

Can he mend a broken jaw?

He draws back a fist.

GRACE

Oh for God's sake stop it,
Jonathan!

Jonathan looks at Grace. She's regained her composure, looking
back coldly.

GRACE (CONT'D)

Look at yourself.

(beat)

Trying to bludgeon your way to
what you don't deserve, like the
godless savage you are.

JONATHAN

I don't deserve--?

Grace smiles, calculating.

GRACE

Why do you think your father named
us as successors?

(beat)

He knew you couldn't help but
follow him in his sins and piss
away what fraction of legacy he
hadn't already squandered on
chasing glory and whores.

JONATHAN

How dare you?

GRACE

The man couldn't stop himself.
Your mother died from the sadness,
and still he couldn't stop.

She pauses. With a glance, she points Wyatt in the direction
of the door.

Wyatt slips out, with Jonathan seemingly oblivious.

GRACE (CONT'D)

But he could stop you. He put
your name in that will only because
it was expected of him. It doesn't
matter that you're alive now. A
heathen like you will die soon
enough. Better for all that we
end it this way now.

Jonathan crosses the room and gets into Grace's face. She
doesn't flinch.

GRACE (CONT'D)

Do you require lodgings? One of
the stableboys died some nights
ago. We could use a replacement.

JONATHAN

You haven't heard the last of me.

GRACE

Oh, I think we have.

Jonathan turns to Nathan. Marks him with a look.

JONATHAN

Do you know what makes me sure
that God does not exist?

(beat)

The fact that people like you are
still alive.

Jonathan starts walking towards the door.

NATHAN
Where are you going?

JONATHAN
(to Nathan)
I am leaving for Guatemala City.
Even a man like Minor Cooper Keith
must have a weakness.

Jonathan leaves the room.

NATHAN
(to Grace)
We must be careful, what if he--

GRACE
Relax. We have already won.

CUT TO:

EXT. HAWTHORNE FARM ENTRANCE PATH - MORNING

Jonathan rides his horse heading towards the train station.

He guides the animal at speed until he reaches the place where the Man-Shaped Burn Mark was left on the ground. Suddenly, the horse pulls up and STOPS. Jonathan realizes there is an old woman a few feet from him.

The woman is crouched over the burn mark, knelt in prayer next to the scorched earth. In her hand is a set of rosary beads. There are three small crosses laid out in front of her.

When her prayer is finished, she picks up a cross, kisses it, and lays it on the head of the burn mark.

She repeats this process with the remaining crosses laying each one of them on the heart and right hand of the man-shaped burn mark.

After this strange ritual, the horse immediately calms down. It seems relieved.

The Old Woman turns at the sound.

FEAR washes over her face. She forks the EVIL EYE SIGN at Jonathan and RUNS into the banana trees, her speed belying her age.

JONATHAN
Wait!

She is GONE.

Jonathan looks down at the mark. The white crosses stand out against the black dirt.

He straightens up in the saddle and resumes his gallop out of the mansion.

CUT TO:

EXT. TRAIN STATION - NOON

Jonathan finally arrives at the local train station. He dismounts his horse and walks towards the ticket booth.

After a brief unheard interaction with the train station's employees, he boards the train.

DISSOLVE TO:

EXT. TRAIN - NIGHT

SUPERIMPOSED over a MAP. The train departs from point A (Puerto Barrios) and moves along a dotted line path towards point B (Guatemala City).

INT. TRAIN - HALLWAY - NIGHT

The train shuttles through the night, winking lanterns keeping the hall lit. In the moments of shadow between lamp flickers, a female form (Sigua) seen only from the back strides menacingly down the hallway.

SHE WALKS PAST

JONATHAN'S CABIN

Jonathan is lying on his bed, reading a book.

He stops reading and looks towards the door of his cabin. He senses something. He grabs the golden locket hanging from his neck. Something has sent chills down his spine.

Frowning, he looks back to his book, absently flexing his sick hand.

HALLWAY

Sigua passes more cabins till she finally comes to a stop. The ghostly being then disappears.

INT. FREIGHT CAR - MOMENTS LATER

A whirlpool of smoke appears and then materializes into the shape of a female figure. Sigua (whose face cannot be seen) is surrounded by baggage and a host of goods.

CLOSE ON SIGUA -- as she raises her right hand which makes a bright sphere appear. Inside the sphere we see the image of a man and a woman. THE CAMERA CLOSES IN on the image of the couple until it FILLS THE FRAME. Then we slowly DISSOLVE through to the source of the image --

DISSOLVE TO:

INT. TRAIN SERVANTS CAR - CONTINUOUS

JULIO - 40s, handsome - and CARMEN - 20s, also handsome - are locked in passionate embrace.

They kiss deeply. Julio slides a hand up inside Carmen's skirts. She lets him at first, then changes her mind and pulls away.

JULIO

What is it?

Carmen looks away, reluctant. Julio knows what this means. He strokes her hair, concerned.

JULIO (CONT'D)

She is only for show, Carmen. A wife for God's eyes, and his alone. My eyes are for you. If I could change how things are, you know I would.

CARMEN

Stop it. To say such things when you wear that is a sin.

She touches the crucifix necklace around his neck.

Julio slowly takes the necklace off, placing it on the bedside locker stuck to the wall.

JULIO

There. One less sin.

The moment the necklace is off, something comes over Carmen. She grins a cunning, teasing grin.

She stands up and opens the cabin door. The light of passion in her eyes.

CARMEN

Come.

Julio follows Carmen. The cabin door swings closed.

CUT TO:

INT. FREIGHT CAR - CONTINUOUS

Sigua is watching them, a baleful orange glow emanating from beneath her hair.

INT. JONATHAN'S CABIN

Jonathan is still reading his book.

The noise of running footsteps comes from right outside Jonathan's door. He looks up from the book, curious.

TRAIN CORRIDOR

Julio runs down the corridor, chasing Carmen. She lifts a hand encouraging his approach.

CAR'S DOOR

Carmen stops at the door, holding her arms out to Julio.

INT. FREIGHT CAR - CONTINUOUS

Sigua is holding her arms out the same way as Carmen.

CAR'S DOOR - CONTINUOUS

Julio goes to her arms and kisses her passionately.

He pulls away for a moment. Confusion rippling his face.

JULIO

Here, my love?

For a second, Carmen's face clears and she's herself again.

INT. FREIGHT CAR - CONTINUOUS

The light on Sigua's unseen face grows in intensity.

CAR'S DOOR - CONTINUOUS

Mischief and malice reassert themselves on Carmen's face. She smiles shark-like.

Julio is fully entranced again.

CARMEN
Here, my love.

Carmen approaches the Car's Door.

INT. FREIGHT CAR - CONTINUOUS

Sigua gestures, opening an imaginary door.

CAR'S DOOR - CONTINUOUS

Carmen copies it and opens the car's door.

The wind instantly grabs it and pulls it out into the slipstream, whacking it against the side of the train.

An almost hypnotized Julio walks towards Carmen. He stops right in front of her and looks into her eyes. He doesn't seem to notice the mysterious glow emanating from her eyes.

JONATHAN'S CABIN - MOMENTS LATER

Jonathan keeps reading his book. He is about to finish when suddenly, he hears a blood curdling scream that makes him jump off the bed. Without hesitation, he rushes out.

TRAIN CORRIDOR - CONTINUOUS

Jonathan turns in the direction of the sound. After walking a few steps he makes it to the

CAR'S DOOR - CONTINUOUS

At the car's door is Julio. He's standing on the edge.

Jonathan finds Carmen's body slumped by the door.

Suddenly, Julio faints and falls to the floor unconscious. Jonathan pulls him inside the car and quickly starts checking his vital signs when the man's eyes suddenly snap open. Julio grabs Jonathan by the throat and then begins to shriek like a man who has seen unspeakable things.

Jonathan tries to restrain Julio. Julio kicks like a mule, waving his arms and legs wildly, screaming all the while. Jonathan has no option but to punch him in the face, knocking him out cold.

Jonathan goes to Carmen. He checks her vitals and then shakes her gently.

JONATHAN

Miss?

EXT. TRAIN STATION -GUATEMALA CITY - DAY

As Jonathan watches, medics are removing Julio and Carmen from the train to a nearby horse-drawn ambulance. Julio's wrapped in a straitjacket, carried by two medics. He's been drugged, but he still grunts and screeches.

Carmen is led away by another Medic. She's weeping, but looks otherwise fine. A DOCTOR gives orders to the two medics as they load Julio into the Ambulance.

Jonathan watches them go, then trots to the horse-drawn ambulance.

JONATHAN

(in Spanish)

Excuse me!

The Doctor climbs inside the carriage as the driver - 50s, balding, weather beaten - closes the door behind them. He turns at the sound of Jonathan's voice.

JONATHAN (CONT'D)

(in Spanish)

Where are you taking them?

AMBULANCE DRIVER

(in Spanish)

City Hospital.

JONATHAN

(in Spanish)

Will they be all right?

The Driver sighs.

AMBULANCE DRIVER
(in Spanish)
The asylum is very good. Or at
least very full.

Jonathan looks confused.

JONATHAN
(in Spanish)
Asylum? But the woman...

AMBULANCE DRIVER
(in Spanish)
It is the best for them both.

As he says this, the driver grins a toothy smile.

JONATHAN
(in Spanish)
You can't just cart them both off
to the madhouse. Something happened
to them.
(beat)
We must wait for the police!

The Doctor hammers on the side of the horse-drawn ambulance.

AMBULANCE DRIVER
(in Spanish)
We are all waiting for the police,
Mr. Gringo, but they never show
up. Besides, Policemen don't
give a damn about two drunk
lovebirds. I bet things are
different in your country, but
believe me, this is the way we do
things around here.

The Driver climbs the carriage, grabs the reins, and gets the
horses going before Jonathan can act. The carriage rolls out
of the station.

Jonathan watches them go, full of unanswered questions.

Sighing, he bends to pick up his bag.

The Locket falls LOOSE from his shirt.

A tiny hand shoots out and YANKS IT off of Jonathan's neck.

JONATHAN
Hey!

He stands up to give chase, but the thief - a LITTLE GIRL about 12 years old - has DISAPPEARED into the crowd before he can.

Jonathan looks for another moment, then picks up his bag and walks away.

JONATHAN (CONT'D)
(to Himself)
Life was easier in Africa.

EXT. GUATEMALA CITY - DAY

Jonathan rides a white horse sedately into town, negotiating the traffic with easy skill. He steers his horse into the

MARKET

SERIES OF SCENES - JONATHAN IN THE CITY

A) Jonathan guides his horse past the stalls, watching people conduct their business.

B) There are many crucifixes hung or nailed to the stalls.

One stall selling them is doing a roaring trade.

C) There are a few buildings around the market stalls, but there is only really one shop.

D) It doesn't have a name, only a carving of a snake nailed above the door. Its windows are blacked out.

E) Painted in white in the glass of one window are three inverted crosses, the same pattern as the old woman laid at the Burn Mark before.

F) As Jonathan passes, two young boys run up and pelt the shop front with eggs. They splatter on the sign, the walls and the windows.

YOUNG BOY
Bruja! Bruja!

G) He slings another egg. It smashes on the doorstep.

H) A woman appears in the doorway.

I) The woman's name is VERONICA, (early 40s). She's dressed in black and purple, with dark, heavily painted eyes and a sharp stare. Her hair is black and curly and she looks like a gypsy.

J) The moment the Young Boys see her they run, scared out of their skin.

K) Veronica watches them go quietly, then looks up at the watching Jonathan. They make eye contact for a moment. A loaded stare.

L) Veronica disappears back into the shop and closes the door.

CITY SQUARE

Jonathan walks his horse to a nearby fountain and tethers it, looking around he spots it.

A sign, painted on the side of a low white building:

"POLICÍA"

Jonathan heads straight for it.

EXT. POLICE STATION - CONTINUOUS

Jonathan is in front of the police station. He tries the doors but they are locked.

DAVID (O.S.)

It's no good. They won't be back
until sunrise tomorrow.

Jonathan turns. Sitting in the shade across the street is DAVID FLORES - early 20s at most, in humble ladino clothes. David is average in height, with a slender build and narrow shoulders.

He's tidying up his PAINTING GEAR - easel, canvases, paint and brushes.

Jonathan crosses over to where David sits. They size each other up.

JONATHAN

You don't have crime before dark?

DAVID

(smiling)
Welcome to Guatemala City.

He folds up his Easel and puts it under his arm.

JONATHAN

Where would I find
these...GENTLEMEN if I wanted to
report a crime?

DAVID

Around.

JONATHAN

I see.

He turns to walk away.

DAVID

Wait!

Jonathan turns back.

DAVID (CONT'D)

You look hungry. Buy me something to eat and I'll tell you where you can find them.

David catches up with Jonathan.

JONATHAN

Why would I buy you food if it's me who looks hungry?

DAVID

Buy me something to drink and I'll tell you that too.

He walks off, an air of certainty about his stride. Jonathan smiles, then follows.

INT. TAVERN - AFTERNOON

Jonathan and David are inside the tavern, finishing their beers amid the buzz of the tavern. Jonathan is sweating again, slumped in his chair, flexing his bad hand.

David notices.

DAVID

Are you alright, Senor Jonathan?

Jonathan sits up and clears his throat, trying to throw off his sick look. He just about succeeds.

JONATHAN

Travel takes its toll.

He nods to his right.

JONATHAN (CONT'D)

As does that.

David looks where Jonathan's pointing.

A bachelor party's in full swing. A group of men drink, eat and make the loudest sort of merry as a groom in black laughs and jokes among them.

Jonathan takes a drink and turns to David.

JONATHAN (CONT'D)

Well?

David takes the last of his meal - a piece of meat, some vegetables - and wraps them up. He shoves the wrapped food into his pocket without a word.

He picks up a piece of charcoal and doodles casually on the tabletop with it.

DAVID

The police enjoy the pleasure of Guatemala's leading lights. Dining at the finest houses in the city.

(beat)

All in the name of community service, you understand.

Jonathan smirks.

JONATHAN

Who are these leading lights?

DAVID

Before, it was Don Raphael. But since Mr. Keith arrived, he has become the object of their flirtations.

JONATHAN

Minor Cooper Keith?

DAVID

Yes. You know him?

JONATHAN

Perhaps. I was wondering how a young, starving street-painter knows the movements of the local law enforcement.

David looks away.

DAVID

What about you, Jonathan?

JONATHAN

What about me?

DAVID

You know what I mean. You seem to be a rich and powerful man and yet you look like the sort of man all the money in the world wouldn't satisfy.

Jonathan smiles.

JONATHAN

I am after a crown.

DAVID

A crown?

JONATHAN

A crown that will make me immortal before men.

DAVID

You are talking about fortune and glory, aren't you?

JONATHAN

You are a smart man, David.

DAVID

Very interesting, but, don't you think you're being a little selfish?

JONATHAN

(smiling)

Maybe.

DAVID

There are better things in life than the pursuit of personal glory.

JONATHAN

Better things than glory and immortality?

DAVID

Of course. A man needs a wife and a family. You want to be immortal? Children are the only immortality you'll ever get.

JONATHAN

I have no need for either; they would just slow me down.

DAVID

I see, travel light, therefore
you don't waste time caring for
someone. You are a strange man.

JONATHAN

(smiling)

You think so?

DAVID

I am sorry, I didn't mean to insult
you. But I really think that there
are more important things in life
than looking for personal glory.

JONATHAN

Don't worry, you're not the first
one to disagree with my path in
life.

DAVID

I respect your point of view, but
remember the choices we make,
make us who we are. Be sure to
make the right choice.

JONATHAN

(thoughtful)

I will. Thanks.

Two men come into the tavern and go up to an older woman and
start talking to her.

She gets a shocked look on her face and bursts into tears and
the two men do what they can to comfort her, and then the three
of them leave.

Jonathan and David have been watching the scene.

JONATHAN (CONT'D)

What was that all about?

DAVID

There goes another one.

JONATHAN

What do you mean?

DAVID

Several men have died under strange
circumstances in the last few
weeks.

JONATHAN

How did they die?

DAVID

I only know what I've heard. It seems something viciously attacked and killed them.

JONATHAN

Some sort of wild animal?

Suddenly an old man sitting at a nearby table speaks up.

OLD MAN

No. It was the the SIGUANABA. He was a womanizer or an unfaithful husband and she killed him for it.

JONATHAN

(to David)

What is that?

DAVID

The Siguanaba. A local legend people have been talking about for quite a while. It is also known as the "Evil Beauty" legend.

The old man stands up and walks over to Jonathan and David's table. Once he is right in front of them, he stops and starts talking.

OLD MAN

The Siguanaba was once a beautiful woman, but she was evil. She practiced witchcraft and she worshiped the devil. She used her dark powers to kill so many that the bodies started to pile up.

FLASHBACK -- COUNTRYSIDE -- DAY

A young and very beautiful woman (Sigua) walks in the woods. She has light brown skin, black hair, she is barefoot and she is wearing a sleeveless night gown. It's hard to tell her age but she seems to be in her late teens or early twenties.

OLD MAN (V.O.)

But one day she made a mistake.

(beat)

She fell in love.

Sigua is with a man. The man embraces her, kisses her and puts his arms around her. We can not see the man's face because his back is turned to us.

OLD MAN (V.O.) (CONT'D)

She was happy, but her happiness
would not last long.

Sigua is having a heated argument with her lover and although inaudible it ends with her giving her lover a loud slap on his face.

FLASHBACK -- THE SIGUANABA'S HOUSE -- LATER

She is walking toward her house when suddenly she finds a letter.

She starts reading the letter and once finished, she falls to her knees and begins to cry.

OLD MAN (V.O.)

When she found out that her lover
had left her, she snapped.

FLASHBACK -- COUNTRYSIDE -- NIGHT

Sigua is running in the woods, her dress stained with blood.

Once again she falls to her knees, screams and pulls out a knife to stab herself with.

BACK TO PRESENT DAY

INT. TAVERN - AFTERNOON

Jonathan and David both watch in awe as the old man tells his tale.

OLD MAN

And her tortured soul has been
haunting womanizers and men in
love ever since.

(beat)

So now you know it, boys. Watch
out for her.

The old man begins to laugh and then leaves.

JONATHAN

That's quite a tale. It seems that her beauty turned out to be her curse.

DAVID

Yes. According to the legend she scares men to death by showing them her real face.

JONATHAN

What does she look like?

DAVID

Nobody knows. Everyone who sees her face either dies or is driven completely insane.

JONATHAN

Do you actually believe all this?

DAVID

I don't know, Jonathan. My late uncle used to say: don't believe but don't stop believing either.

JONATHAN

(laughing)

What's that supposed to mean?

DAVID

I guess it means there are things we are not supposed to know for sure.

JONATHAN

Things like what?

DAVID

Things like the truth behind these deaths.

JONATHAN

Why not?

DAVID

Because the truth behind these deaths is something that belongs to the realm of God.

JONATHAN

(laughing)

Oh, please David, there is no such thing as God. He doesn't exist. Look, I have traveled from one side of this world to the other. I have seen a lot of weird stuff, but I have never seen anything to make me believe there is one all mighty being in charge of everything. No mighty being controls my destiny.

DAVID

You don't believe in God?

JONATHAN

That's right. I don't.

DAVID

Even when it's pretty evident that he created man?

JONATHAN

No, David. Man created God.

DAVID

How can you say such a thing?

JONATHAN

Let me show you I am right. Did God create everything that exists?

DAVID

I don't understand. But yes, God created everything.

JONATHAN

If God created everything, then he created evil, and, according to the principle that says our works define who we are, that makes God evil. But if God is evil, then he can't be God, because according to the Bible he's sheer love and goodness. If God existed, he wouldn't allow bad things to happen.

DAVID

Let me ask you a question.

JONATHAN

Sure.

DAVID
Does cold exist?

JONATHAN
What kind of question is that?
Of course it does. Have you never
been cold?

DAVID
But Jonathan, the evidence suggests
that cold does not exist since
cold is the absence of heat.

JONATHAN
Continue.

DAVID
Does darkness exist?

JONATHAN
Yes.

DAVID
According to the principles of
optics, darkness does not exist
since it is the absence of light.
And what about evil, Jonathan?
Does evil exist?

JONATHAN
Of course, the world is filled
with the evil men do. I've seen
it with my own eyes.

DAVID
Because of the absence of God!
Evil is jut the absence of God.
He didn't create evil. Evil is
just the result of what happens
when men don't have God's love in
their hearts. It's like the cold
that comes when there is no heat
or the darkness that comes when
there is no light.

JONATHAN
Beautiful words David, but I base
my beliefs on my own personal
experiences.

DAVID
Just quiet your mind and open
your heart and you'll feel his
presence.

JONATHAN

You can't feel what does not exist,
David.

DAVID

I see.

Jonathan remains silent for a moment and then speaks up.

JONATHAN

Have you ever heard about Paradise
Lost?

DAVID

The poem by John Milton? Yes.

JONATHAN

Good. I've just finished reading
it and I find very interesting
the way it shows the old and
universal concept of heroes and
villains.

DAVID

Heroes and villains?

JONATHAN

There have been heroes and villains
throughout time. In Paradise Lost,
God and The Devil are the best
example of the eternal fight
between heroes and villains. Good
against Evil.

DAVID

Yes, you're right, and your point?

JONATHAN

My point is that the villain is
the main evil character in the
story. The villain is usually the
antagonist opposed to the hero,
but, when you have an all mighty
and indestructible hero, then,
the only thing the villain can do
is to hurt the people the hero
cares about. If God created man,
then that was his biggest mistake
ever, because God knew man would
betray him by sinning against him
seduced by The Devil. God was
brought to his knees when he
created man because he allowed
The Devil to hurt him.

DAVID

Jesus, Jonathan, you could turn an angel into a devil if you wanted to. I must admit that your argument, although flawed, could be quite convincing to some people.

JONATHAN

I'm only saying that, if God is the sculptor and we are his sculpture, then God is a lousy artist. He should have been capable of doing a better job.

DAVID

Look, I respect your point of view, but I think you have to realize that a man who--

A playful shriek pierces the night and interrupts David.

One of the partygoers - JORGE, 40s, leery - PULLS a Barmaid onto his lap. He whispers in her ear. She giggles, then takes his hand and leads him to the back of the tavern.

People see them, but seem to ignore it.

Suddenly, a woman enters the tavern and a dead silence fills the place.

The woman is VERONICA and she watches Jorge and the Barmaid as they head towards the back of the tavern. She scowls darkly at them. She then walks a few steps and sits at a nearby table.

Jonathan sees her.

David looks over his shoulder. Fear fills his face. When he turns back, he looks down at the table.

JONATHAN

Who is that woman?

DAVID

Her name is Veronica. She's something of a neighborhood witch, and she is known for telling fortunes. I don't know why but her presence makes me feel uneasy.

JONATHAN

Are you okay?

DAVID
(standing up)
I am fine. Look, thanks for the food but I really have to go. I am supposed to have delivered several portraits and I'm already behind schedule.

Jonathan stands. As he does he looks down at the tabletop.

David's doodle is a picture perfect copy of the logo on his beer bottle. Jonathan's clearly impressed.

He thinks for a moment, then smiles.

JONATHAN
David?

DAVID
Yes?

JONATHAN
I have a job for you. Are you interested?

DAVID
What kind of job?

JONATHAN
The kind of job where you will make plenty of money.

David's face brightens up.

DAVID
Let's meet at my workshop tomorrow. Just ask around and you'll know where to find me.

They both smile. It's settled.

EXT. REAR OF TAVERN - NIGHT

Jorge stumbles drunkenly out of the alley at the rear of the Tavern.

The Barmaid follows him. She tries to put an arm around him.

BARMAID
(in Spanish)
Stay with me tonight.

JORGE
(in Spanish)
Get away!

Jorge shoves her off causing her to stumble.

BARMAID
(in Spanish)
But you--

Jorge walks away, grunting as he waves a dismissive hand over his head.

ON JORGE

He weaves down the dark street, muttering to himself.

HE PASSES AN

ALLEY

Sigua stands at its end, waiting. She's surrounded by trash and clutter mostly consisting of broken bottles.

She spreads her hands out. The firelight begins to grow once again on her unseen face.

ON JORGE

The VOICE of the Barmaid (spoken by Sigua) comes from inside the alley.

BARMAID (O.S.)
(in Spanish)
Come back my love.

Jorge spins, listening.

BARMAID (CONT'D)
(in Spanish)
It is not safe. Come and lie with me again.

JORGE
(in Spanish)
Slut! I told you to leave me alone.

Scowling angrily, he stalks drunkenly to the mouth of the

ALLEY

Jorge peers into the mouth.

It's glowing a bright, fiery orange. Shards of GLASS, deadly and sharp, float and cycle in the baleful shine.

Jorge's anger is supplanted by horror in an instant.

The Shards of Glass suddenly SHOOT towards Jorge like a thousand arrows shot from a rocket.

Jorge opens his mouth to scream.

EXT. GUATEMALA CITY - MOMENTS LATER

SERIES OF SHOTS

A) Jonathan guides his horse past the tavern. It looks grim and foreboding now that it's been closed for the night, as he passes an alleyway, his horse starts acting skittish.

B) From a nearby rooftop Sigua watches him, the orange flames licking at her jet black hair.

C) Behind her, laid on the rooftop, is Jorge, speared with a thousand shards of glass.

D) The glass is smoking. Melting. It runs like candle wax, carving paths into Jorge's already dead flesh.

E) The melting glass runs and drips into his open mouth, frozen in his final death scream.

F) When it reaches his eyes, they burst and bubble.

G) Sigua's fiery glow brightens. Orange fire runs visibly through her veins.

EXT. DAVID'S HOUSE -- WORKSHOP - MORNING

Jonathan is standing in front of David's house/workshop. He knocks on the door.

Someone opens the door from inside the house and Jonathan is quickly greeted by David who stands in the doorway.

DAVID
Good morning Jonathan. Please come in.

Jonathan enters.

INT. DAVID'S WORKSHOP - CONTINUOUS

As he walks, Jonathan looks over David's workshop, taking mental note of various pieces of art, including several sculptures and paintings.

David leads Jonathan into his home where he works on his art.

DAVID

Sorry for the mess. I wasn't
expecting visitors.

As they move inside, Jonathan notices a red silk shawl hanging on one of the chairs.

JONATHAN

Do you live alone?

DAVID

Wait here.

David disappears winding his way through a mess of paintings.

Jonathan notices a framed photo of a moustached man. The man closely resembles David. He moves closer to the portrait to examine it when something rustles in the other room. His hand goes to the butt of his gun as he crosses the room to the door that is slightly ajar.

Jonathan hugs the wall, trying to see through the crack in the door. Slowly, the light coming through the door is filled by shadow and it opens revealing his friend David.

JONATHAN

I thought I heard--

Jonathan jaw drops and his eyes widen: Lucia, the same little thief from the train station is now standing next to David wearing a white dress and Jonathan's locket around her neck. The little girl stares up at him visibly frightened.

Jonathan sees the Locket. Realizes.

JONATHAN (CONT'D)

Hey! That's mine!

He shoots out a hand to grab it. David pulls Lucia protectively behind him.

DAVID

What the hell are you doing?

JONATHAN

She stole that from me!

David looks surprised and then his face flushes with embarrassment. He looks down at Lucia.

She's clutching the Locket tight. There are tears in her eyes. David seems to understand the look. His face softens.

INT. DAVID'S HOUSE -- WORKSHOP - LATER

David, Jonathan and Lucia sit at the small table to the side of the studio.

Jonathan watches Lucia play with the open locket in the candlelight.

DAVID

I am so sorry, Jonathan. If I had known, I would have given it back. Thanks for letting her keep it.

Jonathan turns to his friend.

JONATHAN

No problem. What would you have done if you hadn't known?

David looks down at the table, ashamed to say.

DAVID

I tried to...to...

(beat)

But she wouldn't give it to me. She said she felt better when she held it and--

JONATHAN

--and that was more important?

David nods. Jonathan smiles. He understands the situation.

DAVID

Perhaps it was providence that you found us.

Jonathan's face darkens.

JONATHAN

Coincidence.

He stands and goes to the photograph of the moustached man.

JONATHAN (CONT'D)

Who is this man?

DAVID

My father. He died when I was twelve and Lucia had recently been born. That's all I can remember about him.

JONATHAN

I am sorry to hear that.

DAVID

Don't worry. I've learned to live with it.

JONATHAN

What about your mother?

DAVID

I was told she died shortly after, probably of a broken heart. She loved him so deeply. I don't remember much about her really.

JONATHAN

Who told you?

DAVID

My uncle. He was the one who raised me and Lucia until he died a few years ago.

Jonathan tries to change the subject.

JONATHAN

This photograph reminds me of why I am here.

DAVID

What do you mean?

JONATHAN

I told you I had a job for you if you are interested.

DAVID

You have my attention.

Jonathan reaches into his inside pocket and pulls out two pieces of paper. Jonathan places both pieces of paper on the table for David to see.

It's a contract of sale between two individuals and a man named Minor C. Keith. Their signatures and the date are signed on the bottom.

The other one is a will with Arthur's signature on it. David looks at them quizzically.

DAVID (CONT'D)

These are very hard documents to get, let alone copy.

David lifts up the contract, studying the markings on it.

DAVID (CONT'D)

As for this...

(points to the contract)

I am going to need an explanation.

Jonathan looks at David for a long time, long enough for Lucia to look up from playing with the Locket.

JONATHAN

Can I trust you?

David nods. Jonathan smiles and sits back in his chair lightly.

JONATHAN (CONT'D)

My family sought to steal my father's estate from me, and thought they would lower me to the level of a stableboy. What they do not understand is that it's people who mistreat others that are truly low.

(beat)

And those they mistreat are more than HAPPY to accept any small chance of revenge.

EXT. HAWTHORNE FARM - NIGHT - FLASHBACK

Stealthily, barely more than a shadow on the ground, Jonathan slips across the yard, sticking close to the main building.

He slides up to the front door.

The instant his foot is on the top step, the sound of a key turning in the latch breaks the silence and the door opens.

CONCHITA - a pretty young maid - holds the handle, standing aside to let him in.

They share a mischievous look as Jonathan slips into the foyer.

INT. HAWTHORNE FARM - CORRIDOR - CONTINUOUS

Jonathan follows Conchita through the corridor, being quiet and careful, until they reach

NATHAN'S STUDY

They enter the opulent but untidy room.

Conchita points to Nathan's DESK, then turns to look at Jonathan.

Something passes between them - passion - and Jonathan leans into her. They kiss deeply.

They pull away from one another. Conchita smiles, satisfied.

Jonathan does likewise, then flicks his eyes back down the corridor.

Conchita obliges, turning and wishing soundlessly down the hall, hands clasped between her chest.

When she reaches the top step, she opens her hands.

Three large diamonds twinkle in the dark.

INT. DAVID'S HOUSE -- WORKSHOP - NOW

David listens to Jonathan's story with awe.

DAVID

Diamonds? Where did they come from?

JONATHAN

Africa.

David looks impressed.

DAVID

You certainly have seen many of God's treasures, my friend.

JONATHAN

Man's treasures are far more valuable to me.

This seems to annoy David, but he lets it slip. He gestures for Jonathan to continue.

INT. NATHAN'S STUDY - FLASHBACK

SERIES OF SHOTS

A) Jonathan makes for the desk, where a pile of important looking papers lies. He doesn't have to look hard to find the contract. It sits on top of the pile, wide open. Whiskey bottles and half-full whiskey glasses are scattered there, too. He also finds his father's will. Jonathan quickly seizes both documents.

B) He pockets the contract and the will, then grabs the letter opener from its holder on the desk.

C) He moves back the chair and squats down beneath the desk, steadying himself by grabbing the desktop.

UNDER THE DESK

D) Jonathan pulls aside the rug covering the floor and runs a hand along the floorboards. The tip of Jonathan's finger slides into a barely-there notch in the floor. A pleased smile crosses his lips.

E) He jams the tip of the Letter Opener into the notch. A piece of floorboard slides away with a mild creak.

F) Jonathan pulls back on it and it slips all the way back.

G) A hidden safe is revealed underneath.

H) Jonathan takes a key from his pocket (it is the same silver key that Nigel gave him before). The design on its shaft matches the design on the safe's key-plate.

I) He slides the key into the safe and opens it.

J) He takes out a letter in an old, weather-worn envelope.

On it is a wax seal. The design matches the key, the safe and the Locket. The Hawthorne Family Seal. He also finds a lot of cash inside the safe which he quickly pockets along with the letter.

K) A loud heavy creaking, like a rusty door opening, stops Jonathan from opening it. Jonathan pulls out a knife and looks toward the source of the sound. Nothing.

L) Instead, he pockets it and slides back out the study door.

INT. DAVID'S HOUSE -- WORKSHOP - NOW

David laughs heartily.

DAVID
That sounds like a fine revenge!

JONATHAN
All in the name of community
service, I assure you.

David smiles. He then turns to Lucia, still enthralled with the Locket.

DAVID
Would we be even?

JONATHAN
I would be indebted to you and
I'll see that you are properly
compensated for your trouble.

David looks to Jonathan. Smiling, he folds the papers up and gets up from the table.

DAVID
You will have the copies tomorrow.

He walks off.

JONATHAN
David!

David turns. Jonathan puts out a hand.

JONATHAN (CONT'D)
Thank you.

They shake.

David leaves the table. Lucia and Jonathan look at one another for a moment. She's sizing him up. Slowly, she gets up from the table and follows David.

Jonathan smirks to himself as he watches them leave.

EXT. CITY STREETS - NIGHT

SERIES OF SHOTS

A) A man walks the city streets when he suddenly spots a woman walking with her back turned to him (from behind). The man follows her.

B) The man reaches her, grabs her by the shoulders and turns her around to face him. A smile appears on the man's face.

- C) The man has clearly seen her face, but we don't see what he sees.
- D) The man pulls her closer to him, wraps his hand around her waist and kisses her with passion.
- E) Suddenly, the man moans in pain and violently pushes her away.
- F) The man is missing a small piece of lip and a thin strand of blood runs down his chin.
- G) Enraged the man pulls out his machete and chops the woman's right hand off.
- H) The woman screams in pain and turns away cradling her bleeding stump, but her screams turn into laughter and her laughter turns into a hellish sound. During all this, we can't see the woman's face because her back is turned to us.
- I) The woman turns again to face the man and shows him her maimed limb, but suddenly, her hand grows back and then, she shows him her real face which shines with an orange glow.
- J) The screams of the man are heard in the distance.

INT. DAVID'S HOUSE -- WORKSHOP - THE NEXT DAY

Jonathan walks around the studio, wearing his best clothes.

He takes a look at himself in the mirror and smiles.

On the table in front of him are two piece of paper. He picks them up.

The first document is a forged contract of sale. It looks exactly the same as the one Grace and Nathan had, but with Arthur Hawthorne's perfectly copied signature on the bottom.

The other signature is blank.

The second document is a forged will which also has Arthur Hawthorne's perfectly copied signature on the bottom.

Jonathan smiles.

David and Lucia emerge from Lucia's room, dressed for the road.

JONATHAN
Are you sure about this?

He rolls both documents up and tucks them inside his jacket.

David nods.

DAVID

Tell him your story, and he will
sign this day, I promise you.

JONATHAN

Sounds good.

David puts a hand on Lucia's shoulder, and together they walk

OUTSIDE

As they go around the side to the grass patch where their horses
are tethered, Jonathan stops and looks down the street.

A crowd gathers around the lifeless body of a man sprawled on
the street. A man from the crowd is holding a crucifix and
praying.

David and Lucia arrive with their horse. Jonathan takes his,
and looks back down the street again.

The Peasants are walking away. The scene is being cleared.

Jonathan looks at the scene one final time and then mounts his
horse. David and Lucia mount their horse as well.

The three of them leave the place.

EXT. GUATEMALA CITY - MORNING

David and Lucia lead the way on their horse which looks like a
nag as Jonathan trots along behind them. Eventually he catches
up to them and Jonathan looks at Lucia.

JONATHAN

Does she ever talk?

David doesn't answer for a moment.

DAVID

Sometimes. Since Father died, we
have struggled. There is little
time for playing with others.

JONATHAN

She has no friends?

DAVID

Once she is old enough to work on
the plantations, she will. She
will make friends there, and money.

Jonathan sees David's sadness at this.

JONATHAN

Why don't you?

DAVID

Excuse me?

JONATHAN

Why don't you work on the
plantations?

(beat)

Surely the money would...

David drops his head.

DAVID

It is a long story. Let's just
say that when parents die, they
leave messes for their children.

After a moment, Jonathan nods. He gets it. They turn a corner
and head out onto a road.

For the first time, we see the huge expanse of a big hill.
This place is CARMEN HILL.

EXT. DON RAPHAEL'S HOUSE - MOMENTS LATER

Among the rest of the city's buildings, Don Raphael's home
stands as a mark of wealth and superiority.

Jonathan and the others approach the gate. David and Lucia
stop, but Jonathan rides on a little before he notices. He
turns to David.

DAVID

This is as far as we can go. We
will meet you at the foot of Carmen
Hill.

David and Lucia ride off without waiting for an answer.
Jonathan rides up to the

GATE

The Gatekeeper sits in the shade of the wall, watching Jonathan approach.

JONATHAN

I am here to see Don Raphael.

GATEKEEPER

Don Raphael sees no one without an appointment.

JONATHAN

He'll want to see me.

Jonathan reaches into his jacket and takes out a folded piece of paper. He hands it to the Gatekeeper.

The Gatekeeper opens it. A look of disbelief crosses his face.

INT. DON RAPHAEL'S HOUSE - ANTEROOM - CONTINUOUS

Jonathan is led into the anteroom by a servant, who promptly leaves and closes the door. Jonathan looks around for a moment.

ISABELLA ARIMANY - late 20s, noble and incredibly beautiful - sits at the end of the room, pretending to sew but really sulking.

She looks up from her work and regards Jonathan with disdain.

JONATHAN

Oh. Hello, my lady. I didn't--

ISABELLA

(in Spanish)

I don't speak English.

JONATHAN

(in Spanish)

If you do not speak English, how did you know it was English I was speaking?

Isabella glances up, showing a glimpse of surprise, then hides it again and returns to her cold demeanor.

Jonathan approaches the armchair across from her.

JONATHAN (CONT'D)

(in Spanish)

May I sit?

ISABELLA
(in Spanish)
Do I look like your mother?

Smiling, Jonathan sits. He watches her work silently, but intently. Drinking it and her in with his eyes.

ISABELLA (CONT'D)
(in Spanish and without looking up)
If the room were not guarded, I would not be sitting here. So do not think that you will win me over by mentioning your dowry.

Jonathan laughs, confused. It has a slightly sick quality to it.

ISABELLA (CONT'D)
(in Spanish)
What has my dear father asked for this time, eh? Land? Ships? Perhaps it will be cattle again?
(in perfect English)
Well go on, then. State your case. Make me love you. Make me fall on my knees and strip naked before you at the sight of your riches.

Jonathan mulls this over for a moment.

JONATHAN
Had I known that was the arrangement, I would have bought some cattle.

The answer catches Isabella unaware. A surprised laugh escapes her. Jonathan smiles, then turns at the sound of the anteroom door opening.

SERVANT
Senor Hawthorne, Don Raphael will see you now.

Jonathan stands.

JONATHAN
Thank you.
(beat)
Perhaps you could escort me to his study? If you're not guarding the door, that is.

SERVANT

It would be a pleasure, Senor.

Jonathan turns to Isabella. Tips her a wink, then walks out. The Servant shuts the door behind him. Isabella can't credit what's just happened.

INT. DON RAPHAEL'S OFFICE

Jonathan enters and is immediately greeted by DON RAPHAEL ARIMANY, (55) noble, hard-faced, who holds a decanter of Cognac.

DON RAPHAEL

It's a pleasure to finally meet you, Mr. Hawthorne. I've heard a lot about you. Please sit down.

JONATHAN

(easing himself into
the seat)

Thank you Don Raphael. I am the kind of man people hear a lot from.

Don Raphael smiles.

DON RAPHAEL

Can I offer you a drink?

JONATHAN

Please.

Don Raphael gives Jonathan an appraising look, then smiles again and fills a glass which he gives to Jonathan. Jonathan takes it and sips.

DON RAPHAEL

The grain for this cognac comes from my mill in London. It is fermented in my distillery in France. And distributed through my shipping company in the South Seas.

He sits, takes his drink in hand.

DON RAPHAEL (CONT'D)

I hear that you, like me, are a man who enjoys the pleasures of travel.

JONATHAN

I wouldn't describe them as pleasures, exactly.

Don Raphael laughs.

DON RAPHAEL

Then you intend to give up your adventures and settle down? If so, my daughter Isabella seeks a suitable husband. The son of the late Arthur Hawthorne would fit that mold, don't you think?

Jonathan's face says "no."

JONATHAN

This is an adventure we can both take part in.

Jonathan pulls out the forged contract from his inside pocket and hands it to Don Raphael. Don Raphael looks it over, swirling his cognac thoughtfully.

DON RAPHAEL

Yes, and an illegal one!

(beat)

What makes you think I will not turn you over to the police for bringing this to me?

JONATHAN

The fact that the police would rather dine in Minor Keith's company, when once they dined in yours. That would surely change if you were to gain a controlling stake in my late father's estate.

DON RAPHAEL

How did you--?

JONATHAN

I will give you what Minor craved for. You will have the legal right to use my father's land, as long as the property is not damaged and you promise not to evict the families working there. And...

DON RAPHAEL

What?

JONATHAN

We'll split the profits from the
sell of crops grown there. That's
a new source of income you didn't
count on.

Don Raphael pauses. A sly smile, more real-looking than his
previous ones, spreads across his face.

He shrugs.

DON RAPHAEL

Well, I can always use more land.

As he speaks, he pulls a quill from an inkwell and signs the
forged contract.

EXT. DON RAPHAEL'S HOUSE - GARDENS

DON RAPHAEL

Now that we are accomplices,
perhaps you would do me the honor
of joining me at a celebration
after the Sabbath?

JONATHAN

If you invite my dear aunt and
uncle, I'd be happy to.

DON RAPHAEL

It is settled then.

(beat)

Now, if you have a moment, I must
show you a most interesting plant
my men discovered in Mexico.
It's--

The sound of someone landing in the bushes at the end of the
garden cuts Don Raphael off.

Leaves rustle as the person inside exits.

It's Isabella. She's dressed in leather pants and boots and a
white riding shirt. Her face is flushed, her hair messy.

Don Raphael turns a shade of red of his own.

DON RAPHAEL (CONT'D)

(in Spanish)

Isabella! Where have you been?!

ISABELLA
(in Spanish)
Out.

DON RAPHAEL
(in Spanish)
I did not permit you to--!

He looks at Jonathan. Regains composure. Glowers at Isabella.

DON RAPHAEL (CONT'D)
Go to your chambers. I will deal
with you shortly.

Isabella curtsies defiantly, pulling on imaginary skirts.
Jonathan can't help but smile.

ISABELLA
As you wish...father.

She spits this last with real venom, then storms off.

Don Raphael scowls after her. Jonathan watches, clearly
impressed with Isabella's reaction.

Don Raphael manufactures another smile. He extends his hand.

DON RAPHAEL
I shall see you after the Sabbath
to conclude our business.

Jonathan shakes Don Raphael's hand. With his other hand, he
drains his drink.

EXT. OUTSKIRTS OF CARMEN HILL - MOMENTS LATER

Jonathan rides up to where David and Lucia sit, dismounts and
goes to greet them. He's smiling. David smiles back.

DAVID
What did I tell you?

JONATHAN
I will be forever indebted to
you. You saved my family's
fortune.

DAVID
I am glad I could help you. You
are a good man and you didn't
deserve what was done to you.

JONATHAN

As a token of my gratitude, we'll have a fancy meal at your house today. And don't worry about money. I have plenty to go around.

DAVID

(hesitant)

Well, I don't think I should...

JONATHAN

Oh come on David. You have earned it.

DAVID

I guess it's fine.

Lucia gives David a look - "Can I?" it says. He moves his head in the direction of Carmen Hill.

DAVID (CONT'D)

Go on.

Silently, Lucia gets to her feet and begins to climb up Carmen Hill.

For the first time, Jonathan notices Carmen Hill. He sees that the sides are covered by trees and vegetation forming a beautiful forest. The hill is crowned by what appears to be an old church.

JONATHAN

What is this place? It's quite nice.

DAVID

Its name is Carmen Hill. It's one of the most important places in the city.

JONATHAN

Really? Why?

DAVID

This is the place where the building of the city began. At the top of this hill there's an old hermitage dating from 1620 that was donated to the city by the Carmelite congregation.

JONATHAN

(impressed)

Amazing!

DAVID

From the top of the hill there is
a fantastic view of the city.

JONATHAN

You have a beautiful country, my
friend.

DAVID

Thanks. Yours is not bad. I
hope to visit it someday.

JONATHAN

You will.

Lucia comes down from Carmen Hill.

DAVID

Well, I guess it's time to go.

JONATHAN

I am right behind you.

The two men and the girl leave the place.

INT. DAVID'S HOUSE -- WORKSHOP - AFTERNOON

Jonathan, David and Lucia are sitting at a table enjoying a
fancy meal just like Jonathan promised. The table is filled
with the most exquisite delicacies. Obviously, David and Lucia
are not used to this.

They eat in silence until finally David speaks up.

DAVID

Jonathan, I am very grateful for
your kindness and generosity to
us.

JONATHAN

You saved my family's fortune and
helped me carry out my late
father's last wish. It is I who
should thank you.

DAVID

You are good man, Jonathan.

JONATHAN

I am not sure about that.

After saying this, Jonathan looks a little sad.

David notices and stands up.

DAVID

I would like to propose a toast.

He looks at Jonathan and then raises his glass to eye level.

Lucia does the same.

DAVID (CONT'D)

Jonathan, I wish you a bright
future full of hope.

JONATHAN

David, I...

DAVID

To Jonathan.

David and Lucia gently strike their glasses.

Jonathan is visibly touched.

JONATHAN

Thank you David. You are a great
and wise friend.

DAVID

Today we consider you part of our
family.

JONATHAN

It's nice to have a family again.

DAVID

Jonathan, tomorrow I would like
to take you to--

The sound of an old striking clock announcing a new hour cuts
David off.

DAVID (CONT'D)

Look at the time! I have to go.

Lucia and Jonathan are surprised by David's sudden reaction.

JONATHAN

Where are you going?

DAVID

Someone hired me to draw a
portrait. I am already late.

JONATHAN
(skeptical)
I can tell.

DAVID
Could you look after Lucia for
me? I would really appreciate it.

JONATHAN
Of course. How long will you be
out?

DAVID
A couple of hours at the most.

JONATHAN
Be careful.

DAVID
Thanks.

David leaves the house. Jonathan and Lucia watch him leave.

DISSOLVE TO:

INT. DAVID'S HOUSE -- LIVING ROOM - HOURS LATER

Jonathan is sitting in a chair reading a book to Lucia. Several
hours have passed since David left.

Lucia gives Jonathan a worried look.

JONATHAN
(to Lucia)
You miss him, don't you?

Lucia nods.

JONATHAN (CONT'D)
Don't worry. I am sure he must be
working so hard that he lost track
of time.

CUT TO:

INT. DON RAPHAEL'S HOUSE / ISABELLA'S ROOM - NIGHT

Isabella enters and closes the door quietly.

She turns and smiles lovingly.

David rises from the chair by her bed and goes to her. They embrace. They kiss. They're thrilled to see each other.

DAVID

My love.

ISABELLA

I missed you. I was beginning to wonder if I was really going to see you.

DAVID

I am sorry I am late. There was something I had to do before coming here and I couldn't shake it off.

ISABELLA

Is everything alright?

DAVID

Everything is fine. Don't worry.

ISABELLA

Okay.

DAVID

Look what I brought you.

David pulls out a Red Shawl from a bag. It is the same one from David's studio. He then places it around Isabella's shoulders.

ISABELLA

Thanks, I love it.

DAVID

Anything for you.

ISABELLA

You are good man David. I hope we can get married soon.

DAVID

Well, that's up to you. Have you told your father?

Isabella shakes her head.

DAVID (CONT'D)

You're gonna have to tell him about us eventually.

ISABELLA

I will, eventually.

DAVID

You will?

ISABELLA

Please, try to understand. You know my father wants me to marry a rich and powerful man.

DAVID

Well, then I have good news.

ISABELLA

Tell me.

DAVID

I found a client who paid well for my services.

ISABELLA

Who is your client?

DAVID

A foreigner. His name is Jonathan Hawthorne. I think your father made business with him.

Isabella's eyes widen.

ISABELLA

I can't believe it.

DAVID

What do you mean?

ISABELLA

I--I talked to him when he came here. I was rude to him because I thought he was another suitor my father had found for me.

DAVID

Well, perhaps he can convince your father that I am a suitable suitor.

ISABELLA

Is he your friend?

DAVID

Yes. He's been very kind to me and my sister.

ISABELLA

It might work. Why don't you talk to him about this.

DAVID

I will. In the meantime let's go back to where we were.

David walks toward Isabella. He puts his arms around her and is about to kiss her when...

The sound of a striking clock announcing a new hour coming from somewhere in the house interrupts them.

David pulls out an old pocket watch from inside his jacket and checks the time.

DAVID (CONT'D)

Look at the time. I have to go. I lose track of time when I am with you.

Isabella sits on the bed, a look of disappointment on her face.

ISABELLA

I thought we were going to make love for the first time tonight.

DAVID

Nothing would please me more than to have your body when I already have your heart, but I really have to go now.

ISABELLA

(disappointed)

Be careful on your way home.

DAVID

(kissing her on the lips)

I will, thanks.

David sneaks out of Isabella's room through the window.

CUT TO:

INT. DAVID'S HOUSE -- WORKSHOP - NIGHT

David enters quietly and goes to the kitchen. He stays there long enough to nab the remaining hunk of a bread. Whistling pleasantly as he chews, he moves into the living room when a voice comes out of the dark--

JONATHAN'S VOICE

You said you'd be out a couple of hours.

David freezes. The light of an oil lamp snaps on revealing an upset Jonathan sitting in a chair. A peeved expression covers his face.

DAVID

I--I am sorry. I must have been working so hard that I lost track of time.

JONATHAN

Yeah. I can tell.

DAVID

Where's Lucia?

JONATHAN

She is sleeping. She was worried about you.

DAVID

I know and I am sorry. I'll make it up to you both somehow. I promise.

JONATHAN

(smiling)

So how is she?

DAVID

I beg your pardon?

JONATHAN

The woman you spent the entire afternoon with. How is she?

DAVID

I don't know what you are talking about.

JONATHAN

For crying out loud, David! I've seen this a lot of times. Men in love always behave the same way and there are always details that give them away.

DAVID

Ok, you have discovered my secret. Please don't tell anyone about this.

JONATHAN

Who is she?

DAVID

I will tell you, but not right now. I love her so much that I wouldn't dare to endanger our love.

JONATHAN

I won't say a word. Just try to be a little more responsible. Your sister needs you.

DAVID

Thanks. I will.

JONATHAN

I have to go and get some rest. I still have some unfinished business here.

DAVID

Thanks a lot for the meal.

JONATHAN

My pleasure. Take care.

Jonathan leaves.

David seems nervous and uneasy. He appears to be meditating in silence as he ponders his current situation.

EXT. CITY STREETS - NIGHT

SERIES OF SHOTS

A) Jonathan rides from David's house towards his hotel. He's frowning, moody, moving absently through the city. The streets look deserted and there is not a soul in sight.

B) He guides his horse towards the market area and Veronica's shop.

C) Before he can make it in that direction, something in the corner of his eye grabs his attention.

D) He stops his horse.

E) Laid on the porch of a small building is a man. His legs and arms are thrust out stiffly. A woman is knelt over him, laying hands on his body, waving them in odd, elliptical motions.

F) Jonathan watches as the woman reaches into the folds of her dress and takes out a string of black beads. She twines these in her hands as she moves them over the man.

G) He jumps down off his horse and approaches, keeping to the side and out of sight. As he closes in, the movement of the woman's hands gets faster.

H) The sound of hushed chanting comes from the woman. Jonathan frowns and cocks his head, trying to make out words. He's almost at the porch, reaching out for the banister--

I) The Woman turns and it's Veronica.

J) She glares at him, almost terrified, then springs to her feet with speed belying her age and runs off the porch before Jonathan can catch her.

K) He tries to chase the woman, but she's already disappeared down an alleyway.

L) He approaches the man on the porch.

M) Jonathan climbs the steps and kneels over the man.

N) His throat has been ripped open.

O) Eight-ball hemorrhages darken the irises of his eyes, which are open in a silent scream.

P) His tongue, pale and white, juts from his mouth at a sharp angle.

Q) His hands are curled into claws, as if grabbing something for dear life before that life was taken.

R) He touches the wooden floor of the porch, which is red with dried blood.

S) A smattering of blood-stained dust touches his fingers and he winces in pain. Pain like the one he felt when he touched the outline of the Burned Man before.

T) He forces his eyes open when the sound of approaching voices comes to him. He descends the porch with jittery speed, mounts his horse and leaves.

U) With a final look over his shoulder as he rides out, Jonathan leaves the scene, the confusion of unanswered questions making its presence felt on his face.

EXT. OUTDOOR CITY MARKET - MORNING

SERIES OF SHOTS

A) A noisy place full of bustle as people buy, sell and bargain, most of them poor-looking farmers.

B) Gliding through this sweaty swathe of people is Isabella - young, beautiful, noble - in the company of one of her maids.

C) She passes through the stalls, chatting with sellers as she picks fresh vegetables and fruit from the stalls and hands them to the Maid.

D) On her face is a serene smile that speaks of how much she's enjoying the sun and the atmosphere.

E) A squawk of pain and grunted curses knock this smile off her lips instantly.

F) Her annoyance is laced with recognition as she turns to see MIGUEL FUENTES - late twenties, burly, swarthy, creepy-looking - shove past a group of farmers on his way to Isabella.

G) Shoving another of the shoppers casually aside, he approaches her and instantly gets too close.

H) He grasps her hand roughly before she can protest and pulls it to him, placing a too-long, too-gentle kiss on the back of it.

I) He leers up at her.

MIGUEL

If your body was a prison and
your arms were the chain, I would
gladly serve my sentence there.

ISABELLA

Charming...

MIGUEL

Thank you.

ISABELLA

...and disgusting coming from you.

MIGUEL

A real gentleman knows how to talk
to a lady.

ISABELLA

You are no gentleman, Miguel.

MIGUEL

What did you say?

ISABELLA

I heard what you did to that poor kid. The one whose only sin was looking at the woman you were hanging out with a few weeks ago.

MIGUEL

I had to teach him a lesson.

ISABELLA

Someone should teach you a lesson. Why don't you mess someone your own size? You are a "very brave" man when it comes to bully and humiliate someone weaker and smaller than you.

MIGUEL

So feisty, that's what I like about you.

ISABELLA

(sarcastic)

It sure was nice to see you.

She turns and walks away with the maid. Incensed, Miguel follows.

MIGUEL

I came to tell you something.

ISABELLA

What is it that is so important you must plough through the market like a mad bull?

Miguel scowls angrily at this. He pushes past another shopper and gets in front of Isabella, blocking her way.

She tries to shove past, but Miguel steps in front each time.

MIGUEL

You won't whip me with your scorn.

ISABELLA

Excuse me?

MIGUEL

You won't go anywhere until you hear what I have to say.

ISABELLA

Who do you think you are talking to? I am not one of your servants! And I'm not an animal you will tame to perform tricks in front of your friends.

Miguel seems to calm down.

MIGUEL

Ok, I am sorry. Would you please listen to what I have to say.

Isabella sighs.

ISABELLA

What do you want?

MIGUEL

I have a gift for you.

ISABELLA

A gift?

MIGUEL

Yes, I am going to give you the honor of being my wife.

ISABELLA

What?

MIGUEL

Well, if you want to reap, you must first sow.

ISABELLA

Then sow somewhere else. I am not interested.

MIGUEL

A woman like you needs a real man by her side.

ISABELLA

I will soon marry a real man, but that man is not you. You are not even a man to me.

Miguel stares at Isabella, his eyes smoldering.

MIGUEL

I tried to be nice, but I realize a feisty mare like you needs to be tamed.

ISABELLA
(starting to walk
away)
Good bye, Miguel.

He violently grabs her arm.

She slaps him in the face.

He reaches for her again. With more ferocity she shoves him off and pushes past him.

Miguel stalks after her and pulls her back.

The buyers and sellers pretend not to see what's happening.

He spins her around roughly, grabbing both her arms tightly.

He is clearly going to force himself on her.

She struggles against him.

MIGUEL
You will enjoy this.

He is about to forcibly kiss her when, unexpectedly, his face takes on a painful expression. He immediately releases Isabella.

JONATHAN HAWTHORNE is behind him, squeezing a pressure point on Miguel's neck, the pain dropping him to his knees.

Jonathan finally releases Miguel, who starts to get to his feet, turning to look at Jonathan and when he does, Jonathan punches him in the face, knocking him to the ground.

JONATHAN
We are all born of a woman and
therefore they deserve respect.
Even a piece of scum like you
came out of a woman. Be sure not
to forget it.

MIGUEL
(getting up to face
Jonathan)
You messed with the wrong guy,
gringo!

Enraged, Miguel gets on his feet and lunges at Jonathan.

Miguel tries to hit Jonathan several times but Jonathan manages to dodge each and every blow, never having to move his feet, just darting his torso around.

After evading Miguel's last blow Jonathan manages to get behind Miguel and then pushes him, throwing him to the ground.

Miguel gets on his feet and again lunges at Jonathan who elbows him in the gut and punches him in the face again and again. Miguel falls to the ground.

Jonathan and Miguel exchange a long exhausted, hating glance.

Miguel spits some blood, then manages to get to his feet.

He stares at Isabella with evil eyes, then silently turns and walks away.

Jonathan turns to Isabella.

JONATHAN

Are you Okay?

Isabella clings to Jonathan and starts crying from sheer emotional release. Jonathan hugs her and caresses her hair with gentle strokes. She seems to calm down.

ISABELLA

Thank God you showed up. I thought he was going to...

She starts crying again.

JONATHAN

It's Okay. Calm down. Did he hurt you?

ISABELLA

(wiping her tears)

I am a little shaken up, but I am fine. Thank you.

He and Isabella share a look. There's something between them clearly.

JONATHAN

Let me walk you home.

ISABELLA

I guess I could use some company right now.

Jonathan and Isabella start walking together. Isabella's maid follows them closely.

EXT. DON RAPHAEL'S HOUSE - GATE - MORNING

Jonathan has accompanied Isabella and her maid on their way home. The gatekeeper comes running towards them.

GATEKEEPER

Senorita, are you alright? You are not suppose to leave the house when Don Raphael is out of town.

ISABELLA

I am Ok Pablo. Please go back to your duties.

GATEKEEPER

As you wish, Senorita.

Not quite convinced, the gatekeeper returns to his sentry box.

ISABELLA

(to Jonathan)

Thanks for helping me out. I...

JONATHAN

Don't worry about it. I am glad I was able to help you when I did.

GATEKEEPER

Why don't you come in for some coffee. It's the least I can do after what you did for me.

JONATHAN

It was nothing. Besides, you are a woman worth fighting for.

Jonathan and Isabella lock eyes again. For a moment, it seems as if there's a spark of attraction between them.

Isabella's maid looks at them in amazement and then she starts walking towards the house.

ISABELLA

I am flattered by your kind words. Come in. I'll make you some coffee. Guatemala's coffee is one of the best coffees in the world.

JONATHAN

Thank you Isabella, but I am afraid I can't. I have to pay a visit to a friend.

ISABELLA

Do I know him?

JONATHAN

I don't think so.

Jonathan kisses Isabella on the cheek and leaves.

INT. DAVID'S WORKSHOP - MOMENTS LATER

David opens his front door. He immediately recognizes the visitor.

DAVID

Jonathan! What brings you here?

JONATHAN

There's something I need to talk to you about. It is important.

DAVID

What is it?

JONATHAN

I think we better get indoors.
I have the feeling that we are being watched.

David looks at Jonathan with an expression of awe and disbelief.

DAVID

Come in.

Jonathan enters the house. He walks around the living room until he notices one of David's works held by an easel.

JONATHAN

You drew this?

Jonathan is in front of a drawing of Michelangelo's Pietà

DAVID

Yes.

JONATHAN

The original sculpture is a beautiful piece of art. You've done a great job capturing its essence. The detail is incredible. You are a great artist, David.

DAVID

Thanks.

Jonathan turns to David.

JONATHAN
I am sorry. I always get carried
away when I talk about art, so we
better get this over with if you
don't mind.

David points to a vacant chair and Jonathan eases himself onto
the seat. David sits down in a chair facing Jonathan.

JONATHAN (CONT'D)
You won't believe what I saw last
night.

DISSOLVE TO:

INT. DAVID'S WORKSHOP / LIVING ROOM - LATER

Jonathan and David are talking. Several hours have gone by
since Jonathan arrived.

David gives Jonathan a worried look.

DAVID
Are you sure about this?

JONATHAN
Of course I'm sure. I saw her
with my own eyes.

DAVID
I guess you are right, but...

JONATHAN
But what? We have to go to the
police and tell them what we know.
If we don't stop this killer now,
more innocent people will end up
dead. Either she's the killer, or
she's hiding them.

DAVID
We can't go to the police. We
don't have any proof! Besides...

JONATHAN
What?

DAVID
I think there's something else
behind these deaths. Something we
(MORE)

DAVID (CONT'D)
are not suppose to be messing
with.

JONATHAN
Oh please David. Don't give me
that God joke again.

DAVID
God's existence is no joke,
Jonathan. You are an intelligent
man, but your intelligence has
blinded you. You are wrong if you
believe God doesn't exist.

JONATHAN
No being could...

DAVID
And you are even more wrong if
you think God is alone.

JONATHAN
What do you mean?

DAVID
No king rules in solitude. He
must have a court, subjects and
enemies. All of these beings he
created have power and magic of
their own.

JONATHAN
Those are beautiful words, David.
Fortunately, I don't believe in
fairy tales.

DAVID
How can you deny such an
overwhelming truth?

JONATHAN
Because I've seen what religion
does to people. Believe me, David,
when I see religious people, all
I see is people wearing hypocrisy
masks.

DAVID
Oh, really? Care to explain?

JONATHAN

When I was in Africa, I helped deliver a new-born girl to a young woman by the side of the Niger. She was weak, thirsty and exhausted from working by the river.

He swallows, choked up.

JONATHAN (CONT'D)

When I bent down to draw out the baby, I saw where the high priests of her religion had CUT--!

He coughs, unable to finish. He clears his throat and tries again.

JONATHAN (CONT'D)

The birth was dangerous, but mother and child survived. A beautiful baby girl.

(beat)

No sooner was the baby in the world, than the villagers took her to the high priest to have done to her what they had done to the mother.

Silence spins out for a moment.

DAVID

That's a sad and heartbreaking story, Jonathan, but I already told you that Evil is the absence of God. Men do evil things because they don't have God's love in their hearts. Besides, you need to know that the concept or religion is different from the concept of...

Jonathan raises his hand. David stops talking.

JONATHAN

Take my word for it: we are on our own.

Jonathan is visibly upset.

DAVID

Are you Okay?

JONATHAN
I am fine. Just please don't talk
to me about how wonderful your
God is.

The two men look at each other silently.

Jonathan stands up abruptly.

JONATHAN (CONT'D)
I am sorry David but I have to
leave. Thanks for your time.

DAVID
Jonathan, I...

JONATHAN
It's Okay. I just don't feel fine
right now.

Jonathan leaves, and from the look on David's face, Jonathan
is not the only one who doesn't feel fine.

CUT TO:

INT. JONATHAN'S HOTEL ROOM - NIGHT

Jonathan lies on the bed of a very luxurious hotel room, unable
to sleep.

There is a knock at the door.

Jonathan gets up to answer the door only to find Isabella
standing there, smiling.

ISABELLA
I hope I'm not interrupting
anything.

JONATHAN
Not at all, please come in.

ISABELLA
I don't want to disturb you.

JONATHAN
You're not disturbing me. I'm glad
to see you.

Isabella enters the room.

They both walk toward a table in the middle of the room and
sit at it.

ISABELLA
(looking around)
Nice place you have here.

JONATHAN
Thanks. I was told this is the
best Hotel in town.

ISABELLA
I think you are right, but I guess
a man like you wouldn't settle
for anything less than the best.

He stares into Isabella's eyes.

JONATHAN
Maybe you are right.

ISABELLA
(blushed)
Anyway, I came here because I
wanted to thank you for what you
did today. Besides, Dad is still
out of town so I thought I could
use some company right now.

JONATHAN
I'm honored. You're always welcome.

ISABELLA
Thanks. Can I ask you something?

JONATHAN
Of course.

ISABELLA
Why did you come to my house the
other day? What did you and my
father talk about?

JONATHAN
It's a long story.

ISABELLA
(jokingly)
Make it short.

Jonathan laughs.

JONATHAN
My father owned several banana
plantations here in your country
and bananas have become something
of a valuable commodity recently.

ISABELLA

I see, you're looking after your family's business here in Guatemala.

JONATHAN

Yes, something like that. You see, my aunt and uncle tried to illegally seize my father's land holdings here so they could sell them to Minor Cooper Keith.

ISABELLA

Minor Cooper Keith? The UFCO guy?

JONATHAN

Yes.

ISABELLA

Something tells me everything worked out well for you.

JONATHAN

That's right.

ISABELLA

I am glad you got back what was rightfully yours. You should thank God for that.

JONATHAN

God had nothing to do with this. I was the one who solved this problem.

ISABELLA

Did I say something I shouldn't?

JONATHAN

No, but I don't know why people keep believing in a being who is supposedly wise, almighty, good and loving but who obviously is never there for us.

ISABELLA

Why do you think He does not exist?

JONATHAN

(getting upset and agitated)

I've seen the evil that people do. My evil relatives are proof

(MORE)

JONATHAN (CONT'D)
of that. Besides, even if God
exists he clearly does not care
about his children. If he's a
father, like people say, he is a
terrible father to his children.
I am glad he doesn't exist, because
if he existed, I would hate him.

Isabella is shocked. She can't believe what she is hearing.

ISABELLA
(calmed and serene)
What happened?

JONATHAN
What do you mean?

ISABELLA
What could have possibly happened
to you that caused you to turn
your back on God?

JONATHAN
Do you really want to know?

Isabella nods.

JONATHAN (CONT'D)
Besides being a wealthy
businessman, my father was obsessed
with traveling around the world
and collecting antique relics and
artifacts. So much that he started
neglecting his family.

Jonathan clears his throat.

JONATHAN (CONT'D)
Eventually, my mother became ill,
and decided to keep it to herself.
(beat)
Each day I could see that my mother
was getting weaker and weaker.
And so each day I prayed that God
would save her.
(beat)
But none of my prayers were ever
answered.
(beat)
That's how I found out there is
no God.

ISABELLA

Life has been hard on you, but
you shouldn't...

JONATHAN

Where was He, Isabella? Where was
God when my mother died?

After being silent for a moment, Isabella speaks up.

ISABELLA

I'm so sorry for you. You are in
a lot of pain.

Jonathan stands up and walks away from the table. He avoids
eye contact with Isabella.

JONATHAN

Don't worry. Pain is a feeling we
can get rid of. We just have to
learn how. Pain also makes us
stronger.

ISABELLA

To feel pain is to be human.

JONATHAN

Emotions and feelings make us
weak, that's why I buried mine
deep inside a long time ago. Or
at least I thought I had until...

ISABELLA

Until what, Jonathan?

JONATHAN

Until I met you.

Isabella stands up and walks towards Jonathan. Once she is
right in front of him she leans forward and kisses him, and at
first he tries to resist, but then, slowly, his passion for
her overwhelms him and he holds her tightly, desperately
clinging to her.

She kisses his neck and chest, and Jonathan picks her up and
carries her to the bed.

DISSOLVE TO:

INT. DAVID'S HOUSE / WORKSHOP - MORNING

David is working on another portrait, and he seems a bit
distracted and deep in thought.

A knock on the door snaps him out of it. He opens the door and is surprised to find Jonathan standing there wearing a suit with an envelope in his hand, a bag on his shoulder.

JONATHAN

May I come in?

David nods, Jonathan enters.

There is an uncomfortable silence for a while until Jonathan speaks up.

JONATHAN (CONT'D)

I just wanted to apologize for my behavior yesterday.

DAVID

Don't worry about it. It was my fault. Respect for the rights and opinions of others means peace.

JONATHAN

(smiling)

Yeah, I've heard that before.

DAVID

Anyway, there's something important I want to tell you.

JONATHAN

(suddenly distracted)

Hey, where did Lucia run off to?

DAVID

She's next door with the neighbors helping with the household chores. They have a sick daughter about her age. The girl is very sick and Lucy wanted to do something to help out.

JONATHAN

Will she get better?

DAVID

Probably not. She was stricken by a mysterious disease doctors know nothing about. I don't think she's going to make it.

JONATHAN

I'm sorry to hear that. Oh, before I forget, I have something for

(MORE)

JONATHAN (CONT'D)
you. Think of it as a little
gift for helping me when I needed
it.

Jonathan hands David the envelope he was holding before. David inspects it and realizes it contains a large amount of money inside. David looks at the money in amazement, keeps silence for a moment and then speaks up.

DAVID
I can't accept this. It's too
much. Besides, you have already
done a lot for me and my sister.
I am the one who should be
grateful.

JONATHAN
You've earned it. You deserve it.
If you think of me as friend,
don't insult me by giving it back
to me.

DAVID
Okay.

JONATHAN
Anyway, what were you about to
say earlier?

DAVID
Do you remember the girl I am
romantically involved with?

JONATHAN
(laughing)
Yes. I caught you red-handed didn't
I?

DAVID
You sure did. Do you want to
know who she is?

JONATHAN
Of course.

DAVID
She is Don Raphael's daughter:
Isabella.

Jonathan reacts with stunned horror.

JONATHAN
What?

DAVID

Yeah, I know it sounds crazy. I almost don't believe it myself.

JONATHAN

(nervous and uneasy)

I... I'm glad to hear that.

DAVID

Are you Okay?

JONATHAN

Yes, you just took me by surprise.

DAVID

Good, because I want to ask you a favor?

JONATHAN

A favor?

DAVID

Yes. I want you to please talk to Don Raphael into letting me marry his daughter.

JONATHAN

Why are you asking me to do this?

DAVID

Because you've become like a brother to me and I could use your help right now.

JONATHAN

Thanks David, but I really don't know what to say.

DAVID

Say you will help me the same way I helped you when you needed it.

JONATHAN

This is a different situation, David. I don't know if I can help you with this.

DAVID

Please Jonathan, I love her. She's the woman I want to spend the rest of my life with.

JONATHAN

Her father told me he wants a suitable suitor for her. Do you really think you are up to the challenge?

DAVID

Do you think that because I am only a starving street painter I don't deserve her? I was able to win over her heart and that's something even you with your money and power could not do.

Jonathan is visible upset and nervous after hearing these words.

JONATHAN

I didn't mean that. You are a good man, but her father is very rich and powerful and I have been around that sort all my life. He will never accept you into his family.

DAVID

Then I will marry her without her father's approval or your help for that matter.

JONATHAN

You are being reckless!

DAVID

Now I understand. Your marrying her was always part of the deal you made with Don Raphael and that's the reason you gave me this money. Somehow you found out about me and her. Well You can't buy me off, Jonathan. It is you who have insulted me.

JONATHAN

David, you have to listen to me.

DAVID

How could you betray me after what I did for you?

JONATHAN

You are wrong, David. I came here to say goodbye.

DAVID

Goodbye?

JONATHAN

Yes. After tonight I will return to my country alone. I came here to rescue my father's dream and I have. My presence here is no longer necessary.

DAVID

You are right. Your presence here is no longer necessary. Leave my house at once please. You are not longer welcome here.

JONATHAN

David please, let me explain.

DAVID

Take your money. I don't want it.

David gives back the envelope with money to Jonathan.

JONATHAN

David I...

DAVID

Just leave, please.

Jonathan does as he is told.

CUT TO:

INT. DON RAPHAEL'S HACIENDA - BALLROOM - NIGHT

Don Raphael's party is in full swing.

Music, dancing, food and drinks flow through the rooms, a wave of fancy dress and high society.

INT. DON RAPHAEL'S STUDY

Grace stands beside her husband, her arms folded and her hands clenched in tight fists while he stands there tight lipped glaring at Don Raphael. Mr. Wyatt leans forward, his hands holding on to the side of the desk.

WYATT

This is impossible! We thought you had invited us for a business proposal.

Don Raphael is on the other side, holding the forged (but valid) Contract.

DON RAPHAEL

I am...sorry I did not bring this to you sooner. Especially after all the trouble Mr. Wyatt and Mr. Keith went through for a sale that was already DOOMED.

GRACE

Shut up. We know our nephew stole the contract!

DON RAPHAEL

A forged contract you wanted to use to cheat him out of his inheritance. You see, I knew Arthur Hawthorne and he told me personally he wanted his son to inherit his land holdings here. And when the son showed the contract to me, it was apparent to me that his father's signature on the document had been forged. I could recognize Arthur's signature with my eyes closed.

(beat)

Then he showed me another contract which had his father's actual signature affixed and whose spirit was much closer to Arthur's last wish.

NATHAN

Raphael, listen -- we'll cut a new deal --

DON RAPHAEL

Save your breath, Mr. Miller. I have also seen Arthur's last will and it's pretty obvious to me he wanted to leave everything to his son.

Nathan, Grace and Mr. Wyatt look distraught and devastated after hearing these words.

Don Raphael reaches into a drawer and removes the now void contract Jonathan stole from his relatives. He holds it out to Nathan.

DON RAPHAEL (CONT'D)

It is yours. For what it's worth.

Nathan slaps it out of Don Raphael's hand. He tries to grab Don Raphael, whose hand drops to his sword. Nathan thinks better of it and resorts to wagging his finger at him.

NATHAN

Now you listen here, Raphael!
You better shred that contract or--

Don raphael says nothing. Nathan hasn't a leg to stand on.

NATHAN (CONT'D)

Or...

Mr. Wyatt steps forward.

WYATT

Tell us where Jonathan is, Don
Raphael. My friends and I would
like to speak with him.

JONATHAN (O.S.)

Did I miss anything?

Jonathan sudden presence in the study takes everyone by surprise. Grace is the only one brave enough to confront him.

GRACE

You've done this, you little
bastard!

JONATHAN

How could I? I'm only a Godless
savage.

Grace looks about to say something, then just looks spent.

Nathan looks bewildered. Mr. Wyatt's ready to explode.

JONATHAN (CONT'D)

But don't worry.

(beat)

I'll see to it that you're looked
after when my inheritance comes
through.

Don Raphael heads for the door, nodding to Jonathan as he does.
He turns to Grace, Nathan and Mr. Wyatt.

DON RAPHAEL

Come.
(beat)
You are missing the celebration.

CUT TO:

INT. BALLROOM - CONTINUOUS

Don Raphael leads the way into the room, a pleasant smile on his face. Grace, Mr. Wyatt and Nathan all go their separate ways. Jonathan is last out. He smiles triumphantly as he enters the ballroom.

The sweet strains of a classical piano music wafts over him.

He pushes through the crowd of spectators and approaches.

Isabella sits at the piano, fingers fluttering over the keys of the gorgeous white Grand, plucking a delicate tune with deft skill and heart.

Jonathan seems to know the song she's playing. He looks up at her face which is flushed in ecstasy.

EXT. DON RAPHAEL'S ESTATE - NIGHT

The gatekeeper emerges from his small sentry box at the sound of approaching footsteps.

A Black silhouetted form engulfs him, muffling his cries for help.

INT. BALLROOM - NIGHT

The song reaches its crescendo. Her playing speeds up.

Jonathan looks practically hypnotized.

EXT. DON RAPHAEL'S ESTATE - NIGHT

The silhouette drags the stabbed body into the front garden then steps back into the gate and is joined by six or seven others.

They spread out across the garden as they approach the entrance of the Hacienda.

The last form to pass through the gates is William Richards.

INT. BALLROOM - NIGHT

Isabella plays the crescendo, lost in the music. The attention of everyone is on her, almost rapturous.

The song ends and the room is deafened as applause fills the room.

Don Raphael goes to the stage to lead his daughter down but Jonathan suddenly strides ahead of him and holds out his hand. Isabella glances from his offered hand to Don Raphael.

Her father looks pleased and nods to her.

She takes Jonathan's hand and lets him lead her off. They walk towards the balcony.

INT. BALLROOM / BALCONY - CONTINUOUS

ISABELLA

I am glad to see you again.

They both stare longingly into each other's eyes.

JONATHAN AND ISABELLA

I need to tell you something.

They laugh. Both seem to be somewhat embarrassed.

ISABELLA

(laughing)

You first.

JONATHAN

It's a little difficult for me to say this.

Jonathan sighs deeply. Isabella takes Jonathan's hands.

ISABELLA

It's Okay. You can tell me.

JONATHAN

Last night you became a powerful arrow that went straight through my heart and soul.

ISABELLA

I'm flattered. Thanks.

JONATHAN

You're welcome. But that's not all. There's something I need to tell you. I think I...

He stops, peering at something in the darkness.

JONATHAN (CONT'D)

I'll be damned!

ISABELLA

What?

Jonathan is looking down over the edge. He sees henchman #2 and #3 run across the garden and into the house.

JONATHAN

(to Isabella)

Get inside!

The painful moans of slain servants drift up from below.

ISABELLA

What's going on?

A scream punctuates the atmosphere of the party. It's quickly joined by more and more.

A gunshot rings out.

RICHARDS (O.S.)

Do come inside, Jonathan.

Jonathan recognizes the voice. He turns and walks slowly back into the ballroom.

INT. BALLROOM - CONTINUOUS

Jonathan realizes the guests are on their knees. Henchmen with pistols stand guard.

RICHARDS

The night is cold. Wouldn't want you to catch your death.

Henchman #4 grabs him roughly by the shoulders.

Isabella screeches as Henchman #5 manhandles her.

Richards notices Jonathan's instinctive move to aid Isabella.

RICHARDS (CONT'D)

I tried to reason with you, Jonathan. I truly did. But since my pleas went unheeded, I felt I had to take...appropriate action to get your full attention.

DON RAPHAEL

What is the meaning of this?!

Henchman #6 pistol-whips Don Raphael. He hits the ground, moaning.

JONATHAN

Whatever you want, I will give it to you Richards. But these people are innocent. You will get nothing by taking their lives. I will have my butler send the map to me here and then I will hand it over to you. I give you my word and my life as guarantee that you will get what you want. So take me.

RICHARDS

Beautiful words, Jonathan. I would believe you if I was easily fooled, but I am not stupid, boy.

JONATHAN

What do you want?

Richards' nods to Henchman #1. He limps towards Mr. Wyatt. The henchman points the gun at his head.

WYATT

(whimpering)

My client is a very powerful--!

The gun fires.

The white floor of the ballroom is splattered with Mr. Wyatt's blood. Screams of anguish fill the air.

Jonathan is shell-shocked at the sight.

RICHARDS

He's just the first.

Richards gloats. Nods again.

One of the other guests gets shot in the face.

JONATHAN

Damn it Richards! I can have my butler send the map to me and I'll hand it over to you.

The unrest grows.

ISABELLA

Aren't you listening? He told you he doesn't have it.

Richards turns, smiling at Isabella. He slaps her.

RICHARDS

A map? Do you take me for a fool?
I don't care about the lost city
of diamonds anymore. I am after a
bigger trophy now. Something no
one could have ever imagined.

JONATHAN

I don't know what you are talking
about.

Richard walks to where Grace and Nathan are sitting.

RICHARDS

In addition to your last movements,
I also know by your own flesh and
blood that your legacy is far
more than some map.

Jonathan looks angry, but not surprised. Grace and Nathan try
to hide their faces in shame.

RICHARDS (CONT'D)

Give me the location, or the
treasure. Either one shall suffice.
Or else...

Henchman #1 moves to Grace. He points the gun at her.

JONATHAN

Damn you Richards. I don't know
what you're talking about.

RICHARDS

Wrong answer, boy! Farewell,
dearest aunt.

Richards nods. The henchman shoot Grace in the head and then
moves on to Nathan.

NATHAN

(to Jonathan)
For the love of God Jonathan,
give him what he wants!

Henchman #1 points the gun at Nathan.

JONATHAN

I don't--

Henchman #1 pulls the trigger. Nathan dies before the firing
has time to echo.

JONATHAN (CONT'D)

No!

RICHARDS

That's not a word you have the
luxury of using in my presence.

(beat)

Perhaps, given their betrayal,
your former aunt and uncle weren't
the best leverage.

Richards grabs Isabella.

JONATHAN

Isabella!

RICHARDS

Ah, that's much more the reaction
I had hoped for!

(beat)

The treasure, Jonathan, or you'll
watch how your glorious action
brings about this girl's death.

Richards looks deep into Isabella's face. His eyes burn with
madness. He yanks her hair, turning her head towards Jonathan.

RICHARDS (CONT'D)

I am only going to ask you this
one last time. Where is the
treasure your father called "YOUR
LEGACY"?

JONATHAN

Damn you Richards. I am warning
you. If you lay a hand on her,
I'll cut your balls off and force
you to eat them.

RICHARDS

Wrong answer, boy. Kiss your
girl goodbye.

JONATHAN

(screaming)

No!

Richard presses his gun against Isabella's right temple.

ISABELLA

(to Richards)

Please, don't.

He is about to pull the trigger when...

A sudden crack of thunder booms through the room. The wind picks up to a demonic howl blowing all the lanterns in the ballroom filling the room with darkness and silence.

All Hell breaks loose. Another uninvited guest has arrived.

RICHARDS

What the Hell?

Lightning streaks the sky and rain begins to pour.

In the lightning flash, Jonathan sees Sigua's shadow flicker and disappear as it moves rapidly through the room.

In panic, all the henchmen open fire. They wildly and desperately shoot in all directions at something they can not see hitting nothing but air. The gunfire causes the guests to scatter.

SIGUANABA

Foolish mortals.

Sigua turns into a small hurricane which blows through the room, toppling furniture and food, shaking the walls, knocking Jonathan down. It blows a discordant, horrid tune through the piano.

Sigua's movement beside Jonathan catches his attention.

She twists the head of a Henchman all the way around, his frozen face and bulging eyes facing a horrified Jonathan. The horrible sound of grinding, snapping bones is heard.

JONATHAN

Good Lord!

Another blur of movement as lightning flashes inside the room.

Sigua, now turned into a bolt of supernatural energy shoots forward and strikes another one of the henchmen. She goes through him in a way that she enters through his back and comes out of his chest.

The blast causes a gaping basketball-sized hole in the henchman's chest.

HENCHMAN # 3

Arrgghh.

As he flops to the floor, the blur of Sigua's movements finishes off the other henchmen, leaving her alone with Jonathan.

Sigua finally materializes in front of Jonathan showing him her true self.

In horror, Jonathan watches a nightmarish image that could only have been dreamed up in Hell. The being floating before him has the body of a beautiful woman, but instead of a human face, he sees a horrendous HORSE HEAD on the top of the body of the hellish creature. The entity has fireballs instead of eyes and long witch-like fingernails.

HENCHMAN # 2
Mother of God.

The remaining henchman shoots at the creature from behind.

The creature angrily turns around, reverts to its ghostly shape again and darts toward him. She turns into smoke and enters the henchman's head through his nostrils. The man starts screaming and bleeding and then his head explodes like a watermelon.

From outside, Isabella can be heard screaming. The sound of her screams comes from the hacienda's garden.

EXT. HACIENDA'S GARDEN - NIGHT

Isabella and Richards are at the bottom of the balcony steps.

Richards has taken advantage of the mayhem to flee the scene with Isabella as his hostage. They are a few steps from the entrance.

RICHARDS
I don't know what the hell was
that thing, but something tells
me you are my ticket out of here.

An armed Richards grabs Isabella's arm and forces her to walk with him towards the Hacienda's entrance.

Isabella elbows Richards and tries to run away from him but he catches up to her. Burning with rage, he grabs her and throws her to the ground. He then straddles her stomach pinning her to the ground.

RICHARDS (CONT'D)
I will once again claim something
that previously belonged to
Jonathan.

Wrapping one hand around her throat, Richards uses his free hand to open his trousers.

After a few seconds, Isabella's face turns purple, Richards pulls a knife from his jacket.

Laughing, he slices the upper part of her dress.

RICHARDS (CONT'D)

Voilà

He tightens his hand on Isabella's throat.

RICHARDS (CONT'D)

Don't worry my dear. My wife
enjoyed this, and so will you.

Isabella's eyeballs flash intensely. Her hands curl into vicious claws, full of renewed life. Her face reddens and with one flick of her wrists, she is free of Richards.

Her left hand goes to his throat, her right to his crotch.

Richards tries to scream, but only manages a choked gurgle.

Sigua's face super-imposes on Isabella's for a split second before Isabella's face starts glowing red.

ISABELLA/SIGUA

(Latin)

<IN VENGEANCE I SEND YOU TO HELL!>

Isabella (now possessed by Sigua) melts Richards' face in blazing firelight. The skin, burning and dripping, revealing his skull.

Isabella throws away Richard's corpse and gets back on her feet.

JONATHAN (O.S.)

Isabella!

Jonathan comes running towards her, unaware of what has happened. He stops a few feet from her breathing a sigh of relief.

JONATHAN (CONT'D)

I was so worried about you. I'm
glad you're not hurt. I thought
you were--

Isabella cuts him off when she grabs him by the neck. With incredible supernatural strength, she lifts him off the ground.

ISABELLA/SIGUA

Silence, pitiful insect.

JONATHAN

Isabella! It's me, Jonathan.

ISABELLA/SIGUA

I am not your beloved. I am your death.

A gleam of fear comes into Jonathan's eyes.

ISABELLA/SIGUA (CONT'D)

You will bring David and Lucia to Carmen Hill tonight or you will never see this one alive again. I will burn her body to a crisp.

JONATHAN

I don't know where they are.

ISABELLA/SIGUA

You lie! I meant what I said. And now to show that my intentions are sincere I shall unleash my wrath on this city tonight, and each moment that you delay from giving me what I want, another innocent soul dies!

JONATHAN

You can't do this.

ISABELLA/SIGUA

If you want your heart's desire, jump into the fire.

The woman chokes Jonathan into unconsciousness and disappears.

DISSOLVE TO:

INT. VERONICA'S HOUSE - NIGHT

The endless darkness begins to give way as a spear-shaped shaft of light breaks it.

Jonathan opens his eyes only to discover he is lying on a makeshift bed.

Outside, the wind howls. Veronica sits by him, soaking a cloth in a basin of warm water before passing it over Jonathan's forehead.

JONATHAN

You! I am sure you are responsible for what happened at Don Rafael's house. I swear I...

After saying this, he starts trying to get up off the bed.

Leather bands hold his chest and legs down. Jonathan grunts and struggles, but to no avail.

Veronica's calm expression doesn't change.

VERONICA

Calm down. You need to rest.

(beat)

You have no idea what you are up against.

Jonathan takes this as a taunt, and tries harder to break free.

Veronica gets up and carries the basin across the room towards a table where a mortar and a pestle rest. As she does, the interior of her shop is finally revealed. Black skulls, bone necklaces, vials of dark liquid, and various animal pelts line the walls and shelves. Voodoo dolls with needles sticking from them are piled in one corner.

She takes the mortar and starts grinding its contents. She then transfers the contents to a semispheric wooden bowl and pours hot water into it.

VERONICA (CONT'D)

There.

She goes back to Jonathan's bed. When she tries to bring the bowl near Jonathan's lips for him to drink, he recoils leaning his head and body far to the right.

Veronica waits, holding the cloth over him.

VERONICA (CONT'D)

Drink!

JONATHAN

You won't kill me like the others you have murdered.

VERONICA

I am not the murderess you are after. If I wanted you dead you'd be dead already.

(beat)

Now drink.

Jonathan hesitates for a moment but finally decides to trust the woman.

He drinks the contents of the bowl.

After he has finished drinking, he starts shaking violently but finally calms down. He slumps against the bed, exhausted and sweating profusely.

JONATHAN

What the hell was that?

VERONICA

Something to give you strength.

JONATHAN

What...what have you done to me?

Veronica doesn't reply. She starts to loosen the straps until they are undone.

Once he is free, Jonathan jumps out of the bed and gets on his feet.

JONATHAN (CONT'D)

How did I get here?

VERONICA

I carried you.

JONATHAN

But...but you are...

VERONICA

I am the Bruja. The Witch.

Jonathan's face says that's just what he meant.

JONATHAN

What was that thing at the party?

VERONICA

You had a close encounter with the Siguanaba.

JONATHAN

That's impossible. The Siguanaba is only a legend.

VERONICA

A legend cannot do what you saw she did tonight.

JONATHAN

Look, I don't know what's going on here. I only know I must find Isabella and once I do that, I'm leaving this Godforsaken country for good.

Jonathan starts walking towards the door.

VERONICA

If you don't listen to me now, it
will be too late to save those
you care about.

Jonathan stops. He turns around and looks at Veronica. Veronica points to a chair near a table in the center of the room.

Jonathan walks toward the chair and eases himself onto it.

Veronica sits down in a chair facing Jonathan across the table.

VERONICA (CONT'D)

You've only heard part of the
story. It's time you hear the
rest of it.

JONATHAN

Tell me.

VERONICA

You are lucky.

JONATHAN

What do you mean?

VERONICA

You saw Sigua's real face and you
are still alive. Not many have
seen her face and lived to tell
what they saw.

(beat)

God must truly smile upon you.

JONATHAN

I don't believe in God. He is
nothing to me.

VERONICA

Not even when you come face to
face with one of his enemies? You
really are a stupid man and a
fool.

Jonathan breathes deeply and calms down.

JONATHAN

I am sorry. Look, if you know
something important, then share
it with me so I can do something.

Veronica looks at Jonathan, a smile on her face.

VERONICA

The creature you saw today, once it was just as human even as you and I.

JONATHAN

What? How can that be possible.

VERONICA

Her name was ANGELA. She was once a beautiful woman, but she was evil. She practiced witchcraft and she worshiped the Devil. My husband told me about her before he died.

FLASHBACK -- COUNTRYSIDE -- DAY

SERIES OF SHOTS - THE TRUE ORIGIN OF THE SIGUANABA

A) Angela is with a man. The man embraces her, kisses her and puts his arms around her. The man is the same moustached man we saw in the picture at David's studio.

B) The man with the moustache sits in a chair and he is drawing his lover's portrait.

C) He loves this woman so much he gives her a beautiful purebred horse as a gift.

D) Angela is amazed by her gift. She gently caresses the animal's hair. The animal likes her and a bond is established between the two.

VERONICA (V.O.)

They were happy, but their happiness wouldn't last. He didn't know that behind her mask of beauty there was really a monster. He soon discovered she practiced witchcraft and black magic.

E) The man sees Angela performing a witchcraft ritual and confronts her.

F) The man is angrily arguing with Angela. We can't make out their words, but we can feel the heat of their argument.

G) The argument ends when Angela gives her lover a loud slap on his face.

VERONICA (V.O.) (CONT'D)

His name was ALFONSO FLORES and I had known him for years. He was handsome and rich and he was also a good man. When he left her, we rekindled our relationship and things were better than I could have ever imagined.

(beat)

But it would not be the last time we would see her.

H) Alfonso marries Veronica.

I) Veronica gives birth to a boy: David Flores.

J) A betrayed Sigua swears revenge on Alfonso.

K) Time goes by and, about ten years later, Veronica gives birth to a baby girl: Lucia. Alfonso and a small David watch happily as Veronica holds Lucia.

VERONICA (V.O.) (CONT'D)

God kept giving us good things, but we would hear from her again.

(beat)

Oh yes, we would feel her wrath.

FLASHBACK-- ANGELA'S HOUSE -- DAY

SERIES OF SHOTS - THE ORIGIN OF THE SIGUANABA PART II

A) Angela's horse looks uneasy as Angela walks up holding a sharp knife startling it so it stands on two legs.

EXT. COUNTRYSIDE - EVENING

B) Angela is running in the woods, her dress is covered in blood and she's carrying the severed head of her horse.

C) She falls on her knees, screams and prepares to drive the knife into her chest.

D) The woman kills herself and as she dies fire slowly envelops her body.

E) The fire turns Angela's and the horse's head into ash.

F) The ashes creep together fusing into larger piles of dust.

G) The larger piles of dust start forming a mass. Something rises from the ashes.

H) The Siguanaba has been born. After a few seconds she turns into smoke.

INT. VERONICA'S HOUSE - NIGHT

An astonished Jonathan sits there listening to her story.

JONATHAN

So, are you telling me that...

VERONICA

Yes. David and Lucia are my children.

JONATHAN

Wait a second. How could you possibly know all this?

VERONICA

Because I was there.

FLASHBACK -- COUNTRYSIDE -- EVENING

Just a few seconds after Angela has turned into Sigua, we take a look around and we notice Veronica standing a few feet away, an unexpected spectator who has witnessed the entire transformation. She is frozen by fear.

INT. VERONICA'S HOUSE - NIGHT

Jonathan is visibly impressed by what he has just heard.

JONATHAN

How did Alfonso die?

Veronica bursts into tears.

VERONICA

The day before Alfonso's death I followed Angela but couldn't bring myself to kill her before she was fully transformed into the Siguanaba. It was my fault.

JONATHAN

Don't be hard on yourself. Calm down and tell me what happened.

VERONICA

Twelve years after David was born,
God gave us Lucia. Alfonso and I
were very happy. We were on our
way home and we went through the
forest. We hadn't heard from her
in a long time so we thought it
was safe.

FLASHBACK -- COUNTRYSIDE -- EVENING

SERIES OF SHOTS - THE SIGUANABA'S REVENGE ON ALFONSO

A) Alfonso and Veronica walk through the forest hand in hand.

B) They share a kiss.

C) The wind starts to whip up.

D) The Siguanaba, complete with horse head and Angela's bloody
dress, suddenly appears before them knocking them both to the
ground.

E) Alfonso tries to stagger away, but the creature turns into
a supernatural tornado and engulfs him. She absorbs his life
and his bodily fluids turning him into a dehydrated corpse.
The man's corpse looks like a prune.

F) Horrified, Veronica opens up her bag and starts rooting
through it.

G) Finished with Alfonso, the creature turns towards Veronica
who holds up a voodoo doll she had made with Angela's hair
earlier.

H) The Siguanaba flees the scene.

INT. VERONICA'S HOUSE - NIGHT

Jonathan looks at her, stunned at the story she has just told.
He covers his eyes with the palm of his hand and then rubs his
temples.

JONATHAN

Why did she crash Don Raphael's
party?

VERONICA

Every soul she devours makes her
more powerful and she took Isabella
because she knows you love her

(MORE)

VERONICA (CONT'D)
and you'll do anything to get her
back, even if it means sacrificing
both David and Lucia. She also
senses you have the power to stop
her somehow.

JONATHAN
How?

VERONICA
I don't know how, but you will
find the way. However, I must
warn you that she exists as an
evil spirit now, but when you
face her again inside her realm,
it will be different. She will be
more powerful, more dangerous,
more real.

Veronica stands up and walks away from Jonathan and towards a
table.

JONATHAN
I am sorry you went through all
this. No mother should.

VERONICA
I cannot tell you how long I have
watched and waited. After Angela
became Sigua and killed Alfonso,
I had to make a heartbreaking
decision.

JONATHAN
What do you mean?

FLASHBACK -- COUNTRYSIDE -- VERONICA'S HOUSE - EVENING

SERIES OF SHOTS - VERONICA'S DECISION

A) Veronica returns to her house right after after witnessing
her husband's death at the hands of Sigua. She is breathing
heavily.

B) She walks towards to where her children are sleeping.

She watches them with tenderness, her eyes filling with tears.

C) She raises a hand and it starts to emit a slight glow. She
places her hand on David's forehead.

VERONICA (V.O.)

I had to do what no mother would dare to do. I had already begun learning witchcraft in order to protect the only family I had left, so I made sure to cast a spell on David so that he would forget who his real mother was.

D) Veronica walks towards a nearby chair and sits on it. By the look on her face we can tell she is trying to come up with a plan. She has made a decision.

INT. VERONICA'S HOUSE - NIGHT

JONATHAN

Don't feel guilty. It was not your fault.

VERONICA

I had no choice but to leave my children in the care of my brother who took care of them and raised them until he died. It was just by the grace of God that David was already a man and could take care of himself and his sister by then.

Veronica is standing next to a table filled with witchcraft stuff. She picks up something from a wooden bowl: two tiny objects like bouillon cubes.

JONATHAN

Tell me what to do.

VERONICA

I told you all I knew and, besides, I can't stand this pain any longer.

Veronica swallows the cubes. The woman starts having a seizure and falls to the floor. Jonathan rushes to her side.

Jonathan kneels next to her and grabs her head and one of her hands. She notices the woman is foaming at the mouth and has a deranged look on her face.

JONATHAN

What did you do?!

VERONICA

I won't allow Sigua to possess me.

JONATHAN

Tell me what to do, please!!

VERONICA

You must reclaim your legacy. You must protect my children.

A dying Veronica raises a hand and touches Jonathan's forehead. Jonathan eyes glow briefly.

JONATHAN

What the hell?

VERONICA

Give this to David, please.

Veronica comes up off the floor in a locked convulsion, her spine a hard quivering arc, her lips pulled down at the corners. All this time she has been squeezing Jonathan's hand.

Then, suddenly, everything relaxes. She Squeezes Jonathan's hand one final time. Then her fingers relax and slip free.

JONATHAN

My God.

Jonathan gently places Veronica's body onto the floor. He stands up and takes one last look at the woman before leaving.

INT. JONATHAN'S HOTEL ROOM - LATER

Jonathan rushes into his hotel room, starts searching through his things and finally he comes upon the letter he found along with the contract when he stole it from his evil relatives. He takes a look at the envelope. He pauses for a second and finally opens the envelope. He extracts the letter inside and starts to read it.

ARTHUR HAWTHORNE (V.O.)

My beloved son: If you are reading this, it means I am long gone. I am proud of you and I never had any doubts about the man you would become. I know I was a bad father since I wasn't there when you needed me. Your mother's death was my fault and I know that you also lost your faith because of me. I hope you can forgive me. However, I want to make it up to you. I will give you something that will come in handy in times

(MORE)

ARTHUR HAWTHORNE (V.O.) (CONT'D)
of darkness. I spent the last
years of my life and a considerable
fortune looking for it. This relic
has a great power which can be
unleashed with a little faith and
humility, and I feel that one day
you are going to need it. It is
my last gift to you, my son. This
is your legacy. Use it wisely. I
love you. You will find this object
at this address...

Jonathan stops reading the letter. His eyes seemed to be filled
with a new light.

Jonathan storms out of his hotel room.

EXT. OLD HOUSE - NIGHT

Jonathan stands before the house his father's letter led him
to.

He walks towards the main door and pushes it, but he finds
some resistance.

Jonathan pushes again and the door opens in. He enters the
house with extreme caution.

INT. OLD HOUSE - CONTINUOUS

The house looks deserted and silent. Jonathan realizes the
house has been ransacked. Someone was after the same thing
Jonathan is looking for.

Jonathan starts searching through the place, looking for the
last piece of the puzzle, but there's no way to tell if what
he's looking for is still there.

JONATHAN
Damn it to hell!

In a combination of rage and frustration, Jonathan flips a
nearby table over, spilling its contents all over the floor.

Standing there with heavily breathing, he notices that the
table he just flipped over has a strange leg that doesn't match
the rest of the legs.

All the legs resemble columns, but the strange leg looks like
a cylinder, a wooden cylinder. Jonathan tears the cylinder
from the table and realizes it is hollow. Jonathan breaks the

top of the cylinder and extracts a mysterious package. The object he holds is light, about twelve inches long and it is wrapped in a material that seems to be leather.

Jonathan starts unwrapping the rest of the package and reveals an antique relic: the tip of an old spear. As he studies it, he sees that several long nails have been embedded in what remains of its wooden shaft. He touches the relic and then he starts having a vision.

JONATHAN'S VISION - JERUSALEM 33 A.D. - DAY

We are witnessing an execution: three men have been crucified.

Roman soldiers approach the crucified men and they realize that two of them are still alive but the one in the middle is already dead. They break the legs of each man on both sides of the dead man but his they don't break. However, a Roman soldier plunges his spear into the side of the man in the middle and at once blood and water pour out.

We take a look at the tip of the SPEAR and we realize it is the same object Jonathan has found.

BACK TO REALITY

INT. OLD HOUSE

Jonathan takes a look at the relic that rests on the palm of his hand realizing its importance.

His father's words reverberate in his mind.

ARTHUR HAWTHORNE (V.O.)

Listen to me Jonathan, what I am giving you today will come in handy in times of darkness. This relic has a great power which can be unleashed with a little faith and humility.

JONATHAN

God, please give me strength.

Jonathan leaves the house.

INT. DAVID'S HOUSE / WORKSHOP - NIGHT

David awakens in his chair to loud and rapid knocking on the door of his home.

He opens the door and finds himself face to face with a near frantic Jonathan who has a long package under his arm.

DAVID

My God, Jonathan. Are you alright?
I heard something terrible happened
at Don Raphael's party.

JONATHAN

You won't believe it. It took
Isabella.

David eyes widen.

DAVID

What? What took her?

JONATHAN

The Siguanaba. Your uncle was
right: don't believe, but don't
stop believing either.

DAVID

It sounds crazy, but somehow I
know you are telling the truth.

JONATHAN

It somehow possessed Isabella.
Now it has threatened to kill her
if I don't do what she says. It
is hard to explain, but, when it
was human, the Siguanaba was
romantically involved with your
father before he was married to
your real mother.

DAVID

My mother? I don't understand.

JONATHAN

Don't worry. You will.

Jonathan grabs David's arm.

DAVID

Hey!

David's eyes glow. It's pretty clear he is seeing something
powerful and important.

Jonathan releases him.

David is stunned for a moment, blinks back into focus and then
speaks up.

DAVID (CONT'D)
Veronica was my mother?

JONATHAN
Yes.

DAVID
Somehow I knew it. I've always
known it. Where is she?

JONATHAN
I am afraid she's gone. She killed
herself.

DAVID
What? Why?

JONATHAN
Your mother became a witch, a
pagan. She practiced the unholy
in hopes of finding a way to
prevent the Siguanaba's wrath
from reaching you both. Finally,
she took her own life because she
couldn't stand the pain any longer.
The way I see it, she sacrificed
herself for you both.

DAVID
Take me to her, please. I want to
see her body.

JONATHAN
We don't have much time. I only
came here to warn the two of you.
I am the only one who can stop
that thing and I can't waste any
more time.

DAVID
I can't let you do this alone. I
love Isabella just as much as you
do and all of this is part of my
family's legacy. If my mother is
gone, I won't lose my best friend
along with the woman I love.

JONATHAN
No. I promised your mother I would
protect you both.

DAVID

You won't do this without me. If you want to do this alone, you will have to kill me.

JONATHAN

Damn it! Fine. Let's go, but we have to take Lucia to a safe place.

DAVID

She is with Mrs. Gonzalez, a neighbor of mine.

JONATHAN

We have to go now. We have to see if she's Okay.

Jonathan and David storm out of the house.

EXT. MRS. GONZALES HOUSE - NIGHT

Jonathan and David are in front of Mrs. Gonzalez's house.

David knocks on the door. The door opens. Mrs. Gonzalez appears. The woman looks sad and dejected, her face pale and damp with tears.

MRS. GONZALEZ

(in tears)

Hello David.

DAVID

Are you Okay?

MRS. GONZALEZ

No. Something terrible happened.

After hearing these words, anguish seems to wash over Jonathan and David.

DAVID

What happened? Tell me!

MRS. GONZALEZ

My poor little daughter died. Her little body couldn't take it any longer.

Jonathan and David breath a sigh of relief.

DAVID

I'm sorry to hear that.

MRS. GONZALEZ
She rests in peace now, David.
Why are you here?

DAVID
Is Lucia here? Is she Okay?

MRS. GONZALEZ
She's okay. She is sleeping right
now. Do you want me to wake her
up?

DAVID
No, let her rest for now. Don't
even tell her I was here when she
wakes up.

David's mood does not go unnoticed by Mrs. Gonzales.

MRS. GONZALEZ
What is going on, David? You are
scaring me.

DAVID
My friend and I... we have
something to do. Please take care
of Lucia while we are gone. It's
very important.

MRS. GONZALEZ
Of course, but promise me you two
will be careful.

After saying this, she grabs David's hands.

DAVID
We will. Don't worry.

The woman nods, looks at both of them and then goes back inside
her house.

DAVID (CONT'D)
Well, I guess that takes care of
it. Let's go.

JONATHAN
Wait!

DAVID
What?

JONATHAN

Sigua told me to bring you and Lucia to Carmen Hill. Obviously we are one person short.

DAVID

What are you saying?

Jonathan looks at David with a worried expression.

EXT. CARMEN HILL / OUTSKIRTS AND ADJACENT WOODY AREAS - NIGHT

Jonathan and David reach the outskirts of Carmen Hill. They are carrying several kerosene lanterns and what looks like a small body wrapped in a bed sheet. Jonathan gives David a sort of utility belt with several small cloth bags attached to it. Jonathan already has his own belt wrapped around his waist. Jonathan's belt has the same cloth bags attached to it like David's but it also has some kind of a holster to carry the Holy Lance.

DAVID

(wrapping the belt
around his waist)

What is this?

JONATHAN

A weapon. Something that might be able to hurt or kill that creature.

DAVID

How?

JONATHAN

Throw the contents of those bags at anything that threatens your life.

DAVID

Okay. What's that thing hanging from your belt?

JONATHAN

The weapon I told you about. The contents of the bags attached to your belt are part of it.

DAVID

What do we do now?

JONATHAN

I don't know. I think we must--

Suddenly, a big blue flame appears in front of them.

JONATHAN (CONT'D)

That's it.

DAVID

What's that?

JONATHAN

(to himself)

"If you want your heart's desire,
jump into the fire."

DAVID

What are you talking about?

JONATHAN

We have to get into that fire.

DAVID

Are you crazy?

JONATHAN

Trust me. It is the only way.

The two men walk towards the flame carrying all their equipment and the small body wrapped in a bed sheet. Once they are close, they exchange looks, nod at each other and jump into the fire. The flame engulfs them and they immediately disappear.

INT. PARALLEL SUPERNATURAL DIMENSION - NIGHT

Jonathan and David are magically transported to a parallel supernatural dimension. The dimension resembles a dark forest, where gnarled old trees sprout from the ground. The place has a stark and lifeless air about it. Unlike the real world, there aren't any birds chirping or really any signs of organic life at all. Just dry, black trees with no leaves and a cracked, brown ground.

The gateway between this place and the real world is a big cave that seems to come out of the forest ground.

Jonathan and David come out of the cave carrying their stuff and the small body. Once they are out, runners of mist curl around their feet and ankles.

They start walking, when suddenly, Jonathan stops.

JONATHAN

Wait!

DAVID

Now what?

JONATHAN
We must make Sigua believe I have
betrayed you.

DAVID
How?

JONATHAN
Turn around.

DAVID
Why?

JONATHAN
Just turn around, please.

David turns around and Jonathan starts tying David's hands
together.

DAVID
Jonathan, I don't like this.

JONATHAN
Don't worry; things cannot get any
worse now.

CUT TO:

EXT. CARMEN HILL / OUTSKIRTS AND ADJACENT WOODY AREAS - NIGHT

The place looks silent and deserted and there is not a soul in
sight. Suddenly, sounds of lightning storm are heard with sonic
booms.

A red sphere appears which emits sounds and lights, like a
volcano about to erupt. The sphere starts throbbing until it
finally erupts and spits several evil spirits (all of them are
horse-headed like Sigua).

The spirits start descending into the City.

EXT. CITY STREETS - NIGHT

A man and a woman are sharing a passionate kiss when suddenly
the man arches his back and throws his head back. The man seems
to be in pain and it looks like he is having some kind of
seizure. He opens his mouth in an almost inhuman way and then
one of the evil spirits comes out of his mouth burning his
eyes and his whole head in the process. The woman starts
screaming but she is soon wrapped up by the evil spirit which
sets her head on fire. Her lifeless body falls to the ground.

The evil spirits have arrived in town.

The spirits start attacking innocent people in gruesome ways. They fly next to people like a gust of wind and set them on fire. Those set on fire, however, manage to run away in fear. The spirits also set houses and buildings on fire.

EXT. CITY STREETS - CONTINUOUS

Miguel Fuentes and a sleazy woman named LOLA watch the spirits wreaking havoc and causing mayhem.

MIGUEL

Cool!

LOLA

I am afraid. Let's get out of here.

MIGUEL

No. I want to watch this.

LOLA

I am not staying here.

The woman starts to walk away but Miguel grabs her by the arm.

MIGUEL

Relax, Baby. It's only fireworks.

The woman seems to calm down.

LOLA

Are you sure?

MIGUEL

Of course. I'm sure we will see something awesome tonight.

LOLA

That's why I like you. You are smart and I always feel safe when you are around.

MIGUEL

That's what I'm here for, baby.

Suddenly, all the spirits start flying towards a specific point in space, forming what seems to be a vortex of fire. The vortex becomes bigger and starts throbbing.

LOLA

Miguel?

MIGUEL

Relax baby. Here comes the best part.

The Vortex makes a thundering sound and starts shooting red spheres of fiery energy toward the remaining people watching the show. Miguel and Lola are hit each with a red sphere. The spheres set them on supernatural fire.

LOLA

(screaming)

What is happening, Miguel?

MIGUEL

(screaming)

I don't know.

Both of them scream until a burst of light consumes them (along with the remaining bystanders) completely, their charred skeletons falling to the ground.

The spirits start spreading across the city.

CUT TO:

EXT. DARK FOREST / SUPERNATURAL DIMENSION - NIGHT

Jonathan and David silently advance through the forest at a moderate speed. After a while, Jonathan starts talking.

JONATHAN

Listen David, about Isabella--

DAVID

No.

JONATHAN

What?

DAVID

Don't do this, please.

JONATHAN

I think you are the right man for her. Once this is over, I'll talk to Don Raphael so you can marry her and then I'll leave your country and you guys can live happily ever after.

DAVID

This is not a fairy tale, Jonathan and besides, I don't think is that easy anymore.

JONATHAN

What are you talking about?

DAVID

I know you love her and I think she loves you too.

JONATHAN

How do you know that?

DAVID

Some time after you left the other day, she came to my house. She said she felt confused and unsure about her feelings. I told her to think things over.

JONATHAN

But David--

DAVID

Look, I just want her to be happy and I would never forgive myself if something happens to her. I will help you save her even if it's the last thing I do.

JONATHAN

Don't worry. We will get out of this alive.

DAVID

Whatever you say, Jonathan. What are we looking for, anyway?

JONATHAN

I don't know. A signal was given to us before. I guess she'll give us another signal. She wants this to end as much as we do.

DAVID

You are right!

JONATHAN

What?

DAVID
(pointing with his
head)

Look!

Jonathan turns around and sees a trail of smoke emanating from a spot in the woods ahead of them, as if a bonfire has been lit.

JONATHAN
That's it. She's there.

Both start running towards the spot.

Jonathan and David run until they reach a spot in the woods where they find a big wall of fire which emits a blinding light. They stay at a safe distance.

The fire slowly wanes until it is completely gone revealing a truly nightmarish vision: Isabella (still possessed by Sigua) is suspended in the air like a grotesque puppet hanging from invisible strings. Jonathan and David also notice three robed and hooded figures.

SIGUANABA
(in Isabella's body)
The moths have flown directly
towards the flame. Don't get any
closer unless you want to get
burned.

Jonathan and David stay where they are. A significant distance separates them from Sigua.

JONATHAN
Release Isabella at once and I
will give you what you want.

DAVID
Jonathan, please don't do this, I
swear I--

Jonathan slaps David and David falls on his knees.

JONATHAN
Shut up!

Sigua watches them with a smile on her face.

JONATHAN (CONT'D)
(to Sigua)
Release Isabella and show yourself
at once!

SIGUANABA

Patience, Jonathan. I promise we
are going to have a lot of fun
tonight.

A possessed Isabella opens her mouth and begins to expel a black liquid from her mouth. Once the black liquid is out of Isabella's body, she faints and loses consciousness but her body remains suspended in the air. The black liquid becomes thick and turns into what appears to be a mud-like mass. The mass begins to change until the true, horse-headed image of Sigua appears, looking menacingly at her prey.

SIGUANABA (CONT'D)

Welcome to your doom!

JONATHAN

Give me Isabella now and you'll
have what you want.

SIGUANABA

No more orders from you, Jonathan.
Give me David and the girl or I
will kill the woman you love.

Sigua raises her right hand. A red fireball appears.

SIGUANABA (CONT'D)

I will kill her, Jonathan. I swear
I will.

JONATHAN

Stop! I'll give you the girl, but
you will have David until Isabella
is safe with me.

SIGUANABA

You are in no position to give
orders, Jonathan.

JONATHAN

If you hate David so much, force
him to watch her sister's death
at your hands. Make the son of
the man who betrayed you suffer.

Sigua's eyes shine with joy.

SIGUANABA

You are a mean son of a bitch and
I like it. I will take the girl
then.

Jonathan places the small body (which he has been carrying all along) on the ground.

Suddenly, David speaks.

DAVID

(crying)

Jonathan, please. My sister is
the only family I have left.

Jonathan hits him again.

JONATHAN

Damn you! I told you to shut the
hell up.

Jonathan address Sigua again.

JONATHAN (CONT'D)

Take her. She is yours.

Sigua smiles.

SIGUANABA

Are you telling me the little
girl is wrapped in that sheet?

JONATHAN

Yes. I didn't tell her what I was
going to do to her, so I drugged
her with honey and wine and carried
her with me so she wouldn't escape.
After I took care of her, I was
able to overpower David and I
told him I would kill her sister
if he didn't cooperate.

SIGUANABA

I will trust you, boy, but if you
double-cross me, I promise you
will curse the day you were born.

JONATHAN

Sounds fair. Take her.

SIGUANABA

(to her minions)

Get her!

One of the robed figures flies toward Jonathan and brings the
body to Sigua, placing it in front of her.

Stealthily, Jonathan unties David's hands. David keeps his
hands behind his back.

Sigua looks at the small body in front of her. She smiles.

SIGUANABA (CONT'D)

When David's father betrayed me I wanted revenge but I also wanted to become something more than human, so I sold my soul to the Devil in exchange for power and eternal life. The Devil granted my wish, but there was a price to be paid: 1000 souls along with the offspring of the man who had betrayed me. I already gave my Master the souls he wanted. Now it's time to give him the rest.

After Sigua utters these words, Jonathan and David exchange looks and nod to each other.

SIGUANABA (CONT'D)

Now, you will witness the fulfillment of my curse. The Siguanaba will walk the earth forever.

The creature raises her right hand and a red fireball appears. Sigua's other hand reaches out and whisks the sheet back.

A hellish roar shatters the silence of the night. The little girl before Sigua isn't Lucia but Mrs. Gonzalez's dead daughter.

SIGUANABA (CONT'D)

Kill them both!

The three robed hooded figures take off their robes. We finally see the horror under the robes: three anthropomorphic demon-like creatures look menacingly at Jonathan and David.

One of them looks like a goat, the second one looks like a pig and the third one has a more human-like appearance (like a gargoyle) but it still looks hideous enough.

The demons spring into action. However, Sigua extends her left arm in front of the Goat demon and human-like demon and stops them. The pig demon starts running on all fours toward Jonathan and David. It is clearly going in for the kill.

DAVID

(scared)

Jonathan?

JONATHAN

Stay behind me!

Once the pig demon is close enough, it lunges at Jonathan and David. Jonathan lets fly LONGINUS' SPEAR and the Holy Lance impales it, driving it backwards and pinning it to a tree. A mysterious fire envelops the demon's body and turns it into ash. The lance magically returns to Jonathan's hand.

DAVID

What is that?

JONATHAN

The Spear of Longinus.

DAVID

Is that the Lance that pierced--

JONATHAN

Yes!

SIGUANABA

(smiling)

You came prepared. I am impressed.

JONATHAN

(to Sigua)

You haven't seen anything yet.
Let Isabella go now or I will
wipe you out for good.

Sigua smiles.

SIGUANABA

Take a look at your woman,
Jonathan.

Jonathan looks at Isabella and suddenly, a bright sphere appears above her head and starts changing until it finally turns into an Hourglass.

JONATHAN

What are you doing?

SIGUANABA

As soon as the hourglass completes
its cycle and the upper bulb
becomes empty, your beloved
Isabella will burst into flames
and she will be charred to death.

JONATHAN

You fucking bitch.

SIGUANABA

So all that stands in your way to
save the woman you love is the
three of us. Come here and wipe
us all out if you dare.

JONATHAN

(eyes burning with
rage)

Damn you!!!

Jonathan starts running towards Sigua and her minions. He is
holding the Spear with his right hand.

DAVID

Jonathan, no!

Jonathan is almost in front of his enemies and it seems as if
they are going to get their comeuppance when, suddenly, the
ground begins to shake, splitting open beneath him and
swallowing him whole.

INT. UNDERGROUND CAVE SYSTEM - CONTINUOUS

Jonathan lands on his back and is briefly stunned. He quickly
gets on his feet. Darkness surrounds him. He lights a kerosene
lamp and then grabs one of the small cloth bags from his belt,
opens it and pours the contents on the palm of his right hand.
The contents is some kind of dust. He looks at the dust.

EXT. DARK FOREST / SUPERNATURAL DIMENSION - CONTINUOUS

David is horrified by what he has just seen.

Sigua watches him with a smile.

SIGUANABA

Your friend is no more and you
are next.

David panics and starts fleeing into the woods.

Sigua seems satisfied.

SIGUANABA (CONT'D)

(to both demons)

You know what you have to do.

Both demons kneel before Sigua.

SIGUANABA (CONT'D)

Go!!

The two creatures turn into black smoke and disappear.

INT. UNDERGROUND CAVE SYSTEM - CONTINUOUS

Jonathan seems to be wiping his nose with his hand. His eyes are closed and he seems a little disoriented. Suddenly, he opens his eyes and regains his composure.

He looks up and realizes there is a way out several feet above him. He kneels down and starts looking for something in his backpack when he suddenly hears a chilling howl.

He stands up, fear fills his eyes. He is not alone.

EXT. ISABELLA'S SPOT /DARK FOREST - CONTINUOUS

The magic hourglass floats above Isabella's head. The sand is trickling from the upper bulb into the lower bulb. The upper bulb looks half empty already. Sigua is nowhere to be seen.

INT. UNDERGROUND CAVE SYSTEM - CONTINUOUS

Jonathan is clearly scared as he walks around. He hears the same bloodcurdling howl he heard before. He pulls out the Holy Spear. Suddenly, a pair of arms sprout from the ground and grab his legs making him fall to the ground. The fall makes him release the Spear and it slides across the ground.

Jonathan quickly tries to get on his feet but an arm appears out of nowhere and grabs him by the neck.

The human-like demon lifts Jonathan off his feet by his throat.

HUMAN-LIKE DEMON

You die tonight, hero! You will
regret interfering with the Lady's
affairs. I will sure enjoy
squeezing the life out of you.

All this time Jonathan has been holding his breath.

HUMAN-LIKE DEMON (CONT'D)

Good bye, hero!

Suddenly, Jonathan breathes out and a white smoke comes out of his nose directly towards the demon face. The smoke burns the demon's face prompting him to release Jonathan.

Once he is free, Jonathan quickly moves towards the Spear and grabs it. The demon is still covering his face with his hand when he sees Jonathan charging at him.

HUMAN-LIKE DEMON (CONT'D)

Please No!!!

JONATHAN

You die tonight, monster!!!

Jonathan pounces on the demon and drives the Spear deep into the creature's right eye. The demon falls to the ground seemingly dead. Jonathan pulls out the Spear from the creature's eye and puts it away. He then walks away from the creature leaving it for dead.

After walking a few steps around the cave maze, he looks up and starts looking for the way out. He finds it. He kneels on the ground and goes through his backpack. He pulls out a grappling hook with a rope.

Jonathan winds up his arm. He swings the hook and sends it soaring into the hole. He does this several times until it catches securely on something and then he starts to climb out.

EXT. ANOTHER PART OF THE DARK FOREST - MOMENTS LATER

David stops running. He is visibly exhausted and about to faint. He catches his breath.

David seems desperate and distressed. However, after a few seconds, he seems to remember something.

He takes a look at his belt, and notices the three cloth bags attached to it. He takes one of the bags and looks at it when, all of a sudden, he remembers Jonathan's words.

JONATHAN (V.O.)

Throw the contents of those bags
at anything that threatens your
life.

He lights a kerosene lamp and then keeps walking slowly.

David walks past a tree and quickly leaves it behind.

A dark silhouette comes off like a piece of coal from the tree David has just left behind. The silhouette starts changing, finally turning into the Goat Demon. The Goat Demon starts following David from behind and then disappears.

David stops. He senses something is wrong. It doesn't take long before a cavernous voice confirms his fear.

GOAT DEMON (O.S.)

I found you, David!!

The disembodied voice startles David and he starts running wildly.

David keeps running when something unseen hits him in the chest.

He falls backwards and lands with a bounce flat on his back on the ground. David writhes in pain.

A black smoke appears in front of David and then materializes into the shape of the Goat Demon.

GOAT DEMON (CONT'D)

Hello, David.

DAVID

Damn you!

GOAT DEMON

Wrong, David. You are the one under the Lady's curse.

DAVID

Go ahead. Take me to her.

GOAT DEMON

I am going to have a little fun with you first.

The demon smiles and then disappears.

David has a look of pure fear on his face.

As he scrambles to get up, David is grabbed and dragged along the ground by something he can't see.

David lets out a blood-curdling scream.

An unseen force lifts him in the air by his legs.

His head hangs a few inches off the ground as the force keeps him suspended in the air.

The Goat Demon becomes visible. He is holding David with its right hand grabbing David's left ankle.

GOAT DEMON (CONT'D)

So you are the son of the bastard that broke the Lady's heart. You have no idea what's in store for you. I wouldn't want to be in your skin right now.

DAVID
I wouldn't want to be in yours
either, freak.

The Goat Demon tosses David away and he slides briefly on the ground. David notices he has stopped near the kerosene lantern. He gets on his feet.

GOAT DEMON
You will pay for saying that. The
worst part for you is that you
will still be alive when she starts
taking care of you.

The demon disappears.

DAVID
You will attack me when I can't
see you? That's really brave of
you. Go ahead. I always knew
you were a coward.

The Goat Demon reappears.

GOAT DEMON
You have sealed your fate, artist.
I will shred you to pieces now.

David moves quickly and grabs the kerosene lantern. He throws it with all his might at the Goat Demon. The kerosene lantern hits the demon and sets it on fire.

DAVID
I will kill you!

GOAT DEMON
(set on fire)
Fool. I am fireproof!

DAVID
Not anymore.

David is holding the cloth bag he took from his belt before.

He throws the contents of it at the Goat Demon.

The expected reaction of adding fuel to fire occurs. The fire becomes stronger and starts spreading all over the creature until it engulfs it completely.

GOAT DEMON
Damn you!

DAVID
Wrong, Freak. You are the one
under my curse.

Fire consumes the creature and reduces it to ashes. A gust of wind then sweeps the ashes away.

DAVID (CONT'D)
I told you I would kill you.

David leaves.

EXT. ISABELLA'S SPOT /DARK FOREST - MOMENTS LATER

The upper bulb of the magic hourglass floating above isabella's head is almost empty. The last amount of sand is about to trickle from the upper bulb into the lower bulb and, just then, it shatters like a fragile object that has been hit with a stone. We see that the object that hit the hourglass is in fact the Holy Spear which flies around and then returns to the thrower's hand: Jonathan's.

Isabella falls to the ground, unconscious. Jonathan run towards her and stops once he is close enough. He kneels down and puts his arms around her.

JONATHAN
(shaking her)
Isabella!

Isabella opens her eyes. Once she realizes who is holding her, she embraces Jonathan.

ISABELLA
I am glad you are Ok. I thought
something terrible had happened
to you.

Jonathan and Isabella stare into each other's eyes and are about to kiss when...

DAVID (O.S.)
Isabella!

David's sudden presence startles Jonathan and Isabella.

ISABELLA
David! What are you doing here?

DAVID
We've come to rescue you.

David stares at Isabella.

ISABELLA

David, I think you should know that--

DAVID

It's Ok. I just want you to be happy.

ISABELLA

Oh, David.

JONATHAN

I hate to interrupt this beautiful moment, but I am afraid we have to go now.

Jonathan helps Isabella to get on her feet and then the three of them leave the spot.

EXT. DARK FOREST / SUPERNATURAL DIMENSION - LATER

Jonathan, David and Isabella run through the forest trying to escape. They move their legs with all their might as if their lives depended on it.

Suddenly, the ground begins to shake and it splits into two land masses and a chasm appears before them, keeping them from going any further.

The trio stops close to the edge and then, the ground shakes again and Isabella is knocked off her feet and falls into the chasm. She opens her mouth and lets out a piercing scream before being swallowed by the chasm.

Jonathan and David watch this in horror. By the look on their faces we can tell they are devastated.

Jonathan falls on his knees and covers his face with his right hand. David stands next to him and puts a hand on Jonathan's right shoulder.

ISABELLA (O.S.)

Jonathan? David? Please help me.

Isabella's voice startles them and they quickly run towards the chasm and look into it. Both of them breathe a deep sigh of relief. Isabella has landed on a more or less flat shelf of rock protruding from one side of the landmass.

JONATHAN

Don't worry Isabella. We'll get you out of there.

Jonathan and David walk away from the edge of the chasm.

DAVID
(to Jonathan)
So what do we do now?

JONATHAN
I have an idea.

INT. DARK FOREST / CHASM - MOMENTS LATER

Jonathan is lowered into the chasm by David who holds Jonathan's legs.

JONATHAN
(descending towards
Isabella)
I am coming Isabella!

ISABELLA
Hurry up! I am afraid.

JONATHAN
Everything is going to be fine.
You just hang in there and I--

Jonathan stops talking. A pair of frightening eyes glow in the darkness of the void of the bottomless pit beneath him.

JONATHAN (CONT'D)
Isabella, you must jump and grab
my hand. We have to get out of
here now!

EXT. DARK FOREST / EDGE OF THE CHASM - CONTINUOUS

Sigua flies out of the chasm with such an incredible force that she manages to expel Jonathan out of it. While being pushed out of the chasm, Jonathan strikes David with a forceful impact that throws both of them to the ground.

Jonathan and David realize that Sigua has grabbed Isabella on her way out. Sigua can fly with the aid of a pair of bat-like wings that sprout out of her back.

SIGUANABA
This is what happens when someone
betrays me!

Sigua thrusts her hand through Isabella's chest with such a force that it comes out of Isabella's back.

JONATHAN
No!

Sigua drops Isabella's body to the ground and flies away.

Jonathan and David run towards the spot where Isabella's body has fallen. Jonathan kneels down and hugs Isabella. David just stands there, watching them. Both of them look dejected and defeated.

DAVID

Oh my God. She is gone.

JONATHAN

Calm down. I think we might be able to--

David cuts him off.

DAVID

(angry)

I will kill that bitch. I will not rest until I have...

Suddenly, David is lifted up by an invisible force, hurled across the air, and slammed into a tree of the Dark Forest. He slumps to the foot of the tree, semi-conscious.

Jonathan gets on his feet in no time. He pulls out the Holy Spear and stands there with his guard up.

A hellish roar is heard. Jonathan looks in all directions but sees nothing.

Sigua suddenly reappears in front of Jonathan, hitting him in his celiac plexus and causing him to collapse onto the ground next to Isabella. Sigua slams her foot into his wrist, making him scream in pain and release the spear. Sigua kicks the spear away from him.

SIGUANABA

I said you would curse the day you were born! I always keep my promises.

Sigua puts her foot on Jonathan's throat. The creature raises her right hand and a red fireball appears.

SIGUANABA (CONT'D)

Looks like the Knight won't save the princess this time.

Sigua is about to kill Jonathan when she suddenly pauses; she screams in pain and the expression on her face becomes

increasingly agonized as we REVEAL that --

DAVID

Behind her, has thrown the contents of one of his cloth bags from his belt at her, rendering her unable to finish Jonathan off. Blisters have appeared on Sigua's face.

DAVID

Die foul creature!

David charges at Sigua but she raises a hand and throws David away with an invisible and supernatural force.

David lands several feet away but he won't surrender. He starts to pick himself up but, as he does, some roots sprout from the ground trapping him like cage bars.

David tests the strength of the roots but quickly realizes there is no way to break out of his cage.

He then notices the last cloth bag attached to his belt. He throws the contents of his last bag at the roots and they start to disintegrate. Once a hole has appeared, he starts bending the roots straight out.

Meanwhile, Sigua grabs Jonathan by the shoulders and lifts him off the ground. She looks at him directly.

SIGUANABA

Your bloodline ends tonight.

Sigua's eyes glow intensely.

DAVID (O.S.)

Wait! Don't do it.

David is out the cage. He is a few feet from the spot where Sigua and Jonathan are.

Sigua releases Jonathan and he falls to the ground. Jonathan notices the Spear several feet away and starts moving towards it, crawling. It seems the physical contact with Sigua has left him weak.

SIGUANABA

Why should I listen to a pitiful insect like you?

DAVID

Because this pitiful insect can give you what you want.

SIGUANABA

What are you saying?

DAVID

I am the one you want. Let Jonathan go and you can take my life.

SIGUANABA

What about your sister?

DAVID

You will find her. I love her but I can't take this anymore. This burden has become unbearable.

JONATHAN

No David! There has to be another way.

SIGUANABA

(to Jonathan)

Silence!

Sigua shoots a stream of red supernatural energy through her fingers which immobilizes Jonathan. We see he is a few inches from the Spear.

Sigua flies towards David and lands in front of him.

SIGUANABA (CONT'D)

I promise I will spare your friend's life. Do we have a deal?

David looks over at Jonathan.

DAVID

Yes!

SIGUANABA

I am going to enjoy this. You do remind me so much of the one I so despised. I bet you regret that your father chose Veronica over me.

David smiles.

DAVID

No, Angela. I am glad my father made the right choice.

Sigua's eyes burn with rage.

SIGUANABA

You will regret that!

DAVID

Do it!

Supernatural light pours out of David's eyes and mouth into the mouth of the Siguanaba even as the frame of his body dwindles until there is nothing left but an emaciated corpse.

David's body drops to the ground.

Sigua turns back to Jonathan and gives him a menacing look.

The effect of Sigua's energy has worn off. Jonathan has reached the spot where the Spear is. He grabs it and gets on his feet with newfound energy.

JONATHAN

You are a masterful liar.

SIGUANABA

I learned it from my father. He is the best.

JONATHAN

You will join him soon.

Now armed with the Spear, Jonathan begins running madly towards the creature but he goes no farther. The remaining human-like demon suddenly appears out of nowhere and snatches the Spear from him and flies away with it.

SIGUANABA

Take it far away from here.

HUMAN-LIKE DEMON

Don't worry my Lady. I will--

While airborne, the human-like demon takes a look at its arms and realizes blisters are appearing all over its skin.

HUMAN-LIKE DEMON (CONT'D)

What is happening to me?

The creature burst into flames and explodes into shiny little particles. The Holy Spears lands on the branch of a nearby tree.

JONATHAN

He bit more than he could chew.
Now you will bite it too.

Jonathan tries to retrieve the Holy Spear but a wall of fire appears and surrounds the tree.

Jonathan turns back to Sigua and stares at her, his eyes smoldering.

SIGUANABA

Don't you know it, Jonathan? You can't fight fear.

JONATHAN

God damn your black soul!!

SIGUANABA

God has forsaken you, Jonathan. He has never been there for you.

JONATHAN

Shut up.

SIGUANABA

Your friend, your girlfriend, your mother, your father. They're all gone because God wanted to.

JONATHAN

Shut the hell up!!

Jonathan starts running towards Sigua and she flies towards him. Both are heading towards each other on a collision course and it appears as if Sigua has the upper hand.

At the very last minute, Jonathan veers out of Sigua's path and manages to get behind her. He then throws the contents of his last cloth bag at her. The dust hits Sigua's wings and partially dissolves them. Sigua falls to the ground.

Sigua gets on her feet.

SIGUANABA

I am impressed. Come and get me.

Jonathan runs toward the creature in order to confront it one last time.

Once he is very close to Sigua, he throws a wicked right. Sigua catches Jonathan's fist and squeezes it until blood wells up between his fingers. She then slings Jonathan against a tree with bone cracking force. Jonathan falls to the ground, barely able to raise his head to breathe.

The Siguanaba slowly approaches.

JONATHAN

I will stop you!

SIGUANABA

Stop me? I've already won. Once
I've killed you, I'll wear what
is left of David's flesh and find
his sister and then I will spill
my darkness on this country and
beyond.

Sigua grabs Jonathan by the neck and brutally beats him, but not strong enough to kill him. She hits him with the back of her hand while grabbing him by the neck at the same time.

SIGUANABA (CONT'D)

Do you feel it. Do you feel your
life slipping away?

Finally, the creature throws him away like a rag doll.

Sigua then turns back into Angela.

ANGELA

You die here hero, and your legend
dies with you.

We see that the Holy Spear is slowly moving by itself, as if it had a mind of its own.

Angela reverts back to Sigua and takes off straight at Jonathan.

Sigua keeps moving, covering the last few yards to Jonathan quickly. She launches herself into the air, her arms wide open.

She suddenly stops in mid-air. Jonathan watches in frozen amazement.

The Holy Spear has sunk into Sigua's back, grotesquely impaling her like a horrible butterfly in a madman's collection. The tip of the Spear's blade is clearly visible since it comes out of her chest.

Fire chains appear and secure the creature's ankles and wrists.

SIGUANABA

Damn you, Jonathan Hawthorne.
Even as I feel the pull of Hell,
my last breath shall I use to
curse you and your offspring. I
swear on my own soul that I will
destroy you and those you love!

JONATHAN

Say hello to your father for me,
bitch!

Flames spread over Sigua's body, the creature utters A HELLISH SOUND, and then it EXPLODES, in a whooshing ball of flame that incinerates her instantly, leaving nothing behind but the REVERBERATING SCREAM of an evil soul finally going to hell. A rain of shiny particles falls upon Jonathan.

EXT. CITY STREETS - NIGHT

The evil spirits continue to wreak havoc and cause mayhem when all of a sudden they explode into black smoke and dissipate across the city. The heartbreaking sound of people sobbing and screaming can be heard.

EXT. DARK FOREST / SUPERNATURAL DIMENSION

Jonathan retrieves the Holy Spear, goes to Isabella, picks her up and heads for the gateway. He realizes the chasm in front of him is an insurmountable obstacle. He also realizes that the dark forest starts being engulfed in a wave of fire.

JONATHAN

Please help me, God.

Suddenly the chasm closes and the two land masses join together. Jonathan breathes a sigh of relief and leaves the place.

EXT. DARK FOREST / GATEWAY CAVE - LATER

Jonathan reaches the spot where the gateway cave is. He pushes Isabella's body into the cave and manages to send her back to the real world. He then takes a last look at the fire engulfing the dark forest.

EXT. CARMEN HILL - NIGHT

We see a blue flame burning, and next to the flame, Isabella's body is lying on the ground.

Jonathan emerges from the flame. Once he is out of the flame, the flame disappears, leaving no trace that it was ever there.

He goes over to Isabella's body.

He puts down the spear and cradles her body in his arms.

JONATHAN

I was truly dead, and your love
brought me back to life.

Jonathan's eyes fill with tears. He holds on to her body and pulls her hair away from her face.

JONATHAN (CONT'D)

I am sorry God. I've always heard
you, but I didn't want to listen.

A brilliant light emanates from the tip of the spear. A light sphere emerges from the tip and floats over Isabella.

The light sphere grows bigger and its light spreads all over Isabella's body. All the damage she received is slowly undone up by the radiant, miraculous light.

Her skin returns to a normal life color and she finally opens her eyes.

ISABELLA

Jonathan?

Jonathan is overcome with joy. They passionately kiss.

EXT. GUATEMALA CITY - DAY

A grim landscape. Streets are littered with dozens of bodies, all covered with sheets. Plumes of smoke can be seen coming out from various buildings.

Two men carry a sheet heavy with the remains of a charred body. They carry their load to an available space on the street and drop it. Once the corpse is on the ground they cover it with the sheet.

A large medical tent has been set up nearby for the injured.

INT. MEDICAL TENT -- MOMENTS LATER

Jonathan and Isabella are doing what they can to help the injured, while they also search for friends and family.

Jonathan is bandaging up a young boy's arm.

JONATHAN

There, good as new.

The boy thanks Jonathan by bowing his head.

Isabella comes over to Jonathan. The both of them look a bit tired.

ISABELLA

You are pretty good at this, you know? I think that you would have made a great doctor.

JONATHAN

Thanks. Just doing what I can.

ISABELLA

Oh my God! What about Lucia?

JONATHAN

Relax. She is fine.

ISABELLA

How do you know?

JONATHAN

Somehow, I know.

ISABELLA

Sounds like faith to me.

Jonathan takes her hand and pulls her close to him.

JONATHAN

I have seen his presence, I have seen his light and...

ISABELLA

Yes?

JONATHAN

(looking at Isabella)

I have seen his power and I thank Him for that.

Isabella gets closer to Jonathan and hugs him.

ISABELLA

I know.

JONATHAN

And you know what else?

ISABELLA

What?

JONATHAN

I love you!

The two of them kiss. Isabella fondly touches Jonathan's cheek.

ISABELLA

I love you too, Jonathan Hawthorne.

MRS. GONZALEZ (O.S.)

Jonathan!

Both of them see Lucia and Mrs. Gonzalez on the other side of the tent.

Lucia runs up to the two of them.

JONATHAN AND ISABELLA

Lucia!

Jonathan goes to meet Lucia and picks her up. He then puts her down gently.

JONATHAN

Are you okay?

Lucia nods.

She stares at Jonathan and then she speaks up.

LUCIA

David?

With a somber look, Jonathan shakes his head.

Lucia's eyes well up with tears and she hugs Jonathan.

JONATHAN

Don't worry. I'll look after you.

Isabella gets closer to them and then takes Lucia away to comfort her. Jonathan approaches Mrs. Gonzalez.

JONATHAN (CONT'D)

Thank you, Mrs. Gonzales.

Jonathan hugs the older woman.

MRS. GONZALEZ

We do what needs to be done. My daughter would have wanted to help.

JONATHAN

Still, I am sorry I had to ask.

MRS. GONZALEZ

Which is why you are a good man.

JONATHAN

Thank you.

Jonathan says good bye to the woman and then walks towards Isabella and Lucia. Once he is close, Isabella and Lucia look at him.

ISABELLA

What are we going to do now,
Jonathan?

JONATHAN

I guess I'll just have to take
care of my new family.

Isabella and Lucia smile.

EXT. NEW YORK CITY /JONATHAN'S HOME - DAY

SUPER: "NEW YORK CITY: SEVERAL MONTHS LATER"

A MAJESTIC ROLLS-ROYCE SILVER GHOST approaches the main entrance of the Hawthorne residence, and eagerly awaiting is Jonathan's loyal butler, Nigel Fairchild.

Lucia, in a beautiful blue dress and matching hat, is the first to step out of the vehicle and Nigel seems a bit confused at the arrival of this young girl he has never seen before.

NIGEL

And who might you be?

Lucia curtsies joyfully, pulling on her skirts and bowing her head.

LUCIA

I am Lucia. You must be Nigel,
I've heard so much about you.

NIGEL

Have you now?

Nigel smiles at the little girl.

Jonathan gets out of the car, a warm smile on his face. He immediately goes to Nigel and embraces him.

Nigel is a bit stunned in Jonathan's change of demeanor.

NIGEL (CONT'D)

I see that your trip to Guatemala
certainly agreed with you.

JONATHAN
(smiling)
Yes. It certainly did.

NIGEL
I am glad to hear that.

JONATHAN
Come. There's someone I want you
to meet.

Nigel does as he is told and Jonathan walks towards the vehicle and he carefully helps a beautiful woman out of it.

It is Isabella and from her swollen belly, it is pretty obvious that she is past the first trimester.

Jonathan grabs Isabella's hand on one side, and Lucia's on the other and stands before Nigel.

JONATHAN (CONT'D)
Nigel my friend, I would like you
to meet my beautiful family.

FADE OUT.

THE END