

(Name of Project)

by  
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(Based on, If Any)

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in Order of Work Performed)

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On the Screen it Says "Other sins only speak, murder shrieks out". John Webster 1580-1625 English Dramatist

1990 Rancho Laredo, Texas a small town on the Texas- Mexico border.

EXT. STREET-NIGHT

A raven is perched on a tree overlooking the town.

Maya an 8 year old girl is looking at a spiderweb with a spider in it.

She starts walking home, kicking a can.

She gets to a telephone pole.

On the telephone pole there are three flyers for three missing women.

Each one is more faded than the previous one. From the top down.

The winds flapping the third one around.

Maya puts her hand on it and reads it.

She then continues walking.

She passes three girls playing hopscotch.

One of the girls is trying to pick up her marker and touches the ground. She's out.

GIRL 1

You're out, you're out. Donkey  
Man's gonna tear your heart out.

Girl 2 runs off scared. Maya sees this and keeps walking.

INT. HOUSE NIGHT

Maya looks around and puts her books down.

A hand touches her shoulder.

She turns around. It's her grandma smiling at her.

She kisses Maya on the forehead.

MAYA

Grandma what's Donkey Man?

GRANDMA  
Es malo, muy malo.

INT. BEDROOM-DAY

Maya picks up a big book.

It's a Spanish-English dictionary.

She flips the pages to M. She scrolls down the page with her finger, and stops at Malo.

Then running her finger underneath the word, it reads Malo - Bad, Wicked, Immoral, Evil, the Devil's Work.

The other words fade away.

Malo gets bigger, and bigger.

EXT. STREET-NIGHT

Two women are sitting on a bench.

WOMAN 1  
I have one more thing to do tonight, but I have a major headache. If I didn't need the money. Jenny has a school field trip coming up.

WOMAN 2  
You know what I owe you one. Go home, take some aspirin and rest. I'll take care of it.

WOMAN 1  
I can't let you do that.

WOMAN 2  
To bed and that's an order. Kiss Jenny for me.

INT. MOTEL-NIGHT

Woman 2 is sitting on a bed.

Her high heel is nervously. tapping in the floor.

An old clock flips from 1:13 to 1:14.

She looks around the room. She grabs her purse, gets up to walk out, and stops.

Someone is walking in the door. (Other Person's POV)

She walks backwards and sits back down.

The person sits down next to her.

A black gloved hand puts down three 100.00 Dollar bills next to her leg and fans them out.

WOMAN 2  
What do you want?

The gloved hand gently grabs her hair, and pulls it back.

The person in her ear and caresses her leg with a cat o' nine tails.

WOMAN 2  
No.

The gloved hand puts down a bag of heroin on top of the money.

She rubs the crucifix around her neck.

The old clock flips from 2:17 to 2:18.

EXT. ALLEY-NIGHT

She is behind a dumpster.

Shaking and putting the money in her purse.

She drops one of the bills, goes to pick it up and vomits.

She takes out a handkerchief and wiped her mouth. She turns on a faucet and brings some water to her mouth.

She spits it out. Hands shaking she can barely light a cigarette.

She starts walking, stops and turns around. She starts walking faster.

She stops and sniffs the air and throws her cigarette down.

She then pulls out a stiletto knife, flicks it open and turns around.

Her eyes get wide and her mouth drops. She's too scared to scream.

Her knife falls to the ground.

EXT. BACKYARD-DAY

A donkey pinata gets busted open.

Candy flies everywhere. Kids are scrambling around for it.

It's Eight year old Andrew's birthday.

Several couples are eating and watching the kids. T

here is a guy standing alone.

He turns around and hits his cigarette and takes a sip of whiskey.

It's Jesse Luna the town sheriff.

Eddie, Andrew's dad walks over.

EDDIE

What's happenin' there Lone Ranger?

Jesse holds up his hands. He has band aids on some of his fingers.

EDDIE

Rough night?

JESSE

It was a little too rough to remember.

EDDIE

Yeah, I remember those nights, that was before...

Constance, Eddie's wife is standing right there.

CONSTANCE

Jesse you know we love you to death, but not in front of the kids okay.

She holds out a plastic cup. Jesse takes one more hit, and drops it in the cup.

CONSTANCE

Thank you, Would you like a piece of gum?

Jesse shakes his head. She walks away.

EDDIE

So when are we gonna be at your  
place for little Jesse, or  
Jessica's birthday?

Jesse pats Eddie's stomach.

JESSE

About the same time you get rid of  
this.

EDDIE

So probably not any time soon huh?  
Seriously man why not. You're gonna  
be like fifty years old. Alone in  
your house with a glass of whiskey  
and a cigarette.

JESSE

It could be worse.

We see Constance is picking up trash.

Andrew runs over with a football.

ANDREW

Thank's for the football uncle  
Jesse.

JESSE

Just make sure when you're playing  
for the Cowboys there's a ticket  
waiting for me.

ANDREW

You got it.

Other kids run over.

ANDREW

Dad tell us about the Donkey Man.

EDDIE

If you had a time for every time  
that you heard that story.

ANDREW

I'd have a dollar. Besides they  
haven't heard it.

EDDIE

Your mom hates that story.

ANDREW

She went to the store. She said for you not to drag yourself away from the beer.

JESSE

Don't you think they're a little young for that?

EDDIE

It's a great story, besides I make it a PG version.

There's a knock on the gate. It's Gina Torres, Jesse's deputy.

JESSE

Be right back.

Eddie smiles, waves. Gina smiles.

Jesse and Gina talk for a second. Gina walks away.

Eddie's standing right there. Jesse almost bumps into him

JESSE

I gotta go.

EDDIE

All right man. We still on for pool on Friday night?

Jesse nods and starts to walk out the gate.

ANDREW

Bye uncle Jesse.

JESSE

Take it easy. Don't let this guy drink too much.

Jesse walks away. Shot of him from behind.

Eddie is surrounded by the kids. Waiting to hear the story.

EDDIE

All right about twenty years ago there was this woman. Lets just say she was a dancer.

LITTLE GIRL

Like a ballerina?

EDDIE

Kind of, and there was this creepy  
old house in the woods. That nobody  
dared to enter.

Jesse stops and hears the beginning of the story.

EXT. STREET-DAY

It's a crime scene.

Jesse and Gina are looking at a tarp covered body.

A forensics person and a photographer are there.

JESSE

She have a name?

GINA

How do you know it's a she?

JESSE

Just a guess.

GINA

Her purse is over there. Yolanda  
Reynosa, twenty one. She had three  
one hundred dollar bills on her and  
a small bag of heroin.

JESSE

I guess a good night can go bad  
pretty quick. She wasn't dragged  
either. She was killed right here.

GINA

How do you know that?

JESSE

In those heels. She either would've  
taken them off. Or had at least one  
broken ankle.

Jesse kneels down, and pulls up tarp.

(We don't see what's  
underneath. )

Gina covers her mouth and turns away.

(We see the knife still  
clutched in her hand.)

JESSE

Jesus Christ not one drop of blood.  
She never got a chance to use it.

GINA

What on earth could've been so  
terrifying that she didn't even try  
to run or use the knife? She just  
stood there and got slaughtered

JESSE

When someone's life is in danger  
they can become super strong and  
fight for all they're worth. Or  
maybe she knew the guy

GINA

How do you know it's a he.

JESSE

Same reason I knew that one was a  
she.

GINA

Well if this has to do with the  
missing girls. HE'S getting a lot  
bolder.

EXT. CHURCH GROUND-DAY

Theresa, a nun 26 years old is pruning a rose garden.

THERESA

(Singing softly.)

Two cigarettes in an ashtray. My  
love and I in small cafe. Then a  
stranger came along and everything  
went wrong. Now there's three  
cigarettes in the ash tray.

She stops singing, and rubs her arms like it's getting cold.  
She turns around.

We see a pair of black, cowboy boots and the camera raises up  
to Father Delacruz standing there looking over her.

FATHER DELACRUZ

Theresa I'm telling you those  
belong in one of those garden  
magazines.

THERESA

Come on Father.

FATHER DELACRUZ

I'm serious. I don't know why we're known for yellow roses. When those beautiful red ones are right there. (He touches a thorn. )  
Theresa a woman was murdered last night.

THERESA

Where?

FATHER DELACRUZ

By the motel.

THERESA

Father what's happening here?  
Missing girls, now this. What kind of person?

FATHER DELACRUZ

It could be anyone. Anyone in this town.

THERESA

But this is a small town.

FATHER DELACRUZ

Sin and evil aren't partial to the size of the town. Have you talked to your brother?

THERESA

Not in a couple of days.

FATHER DELACRUZ

He'll do his job. All we can do is pray.

Father Delacruz walks away. Theresa opens a locket.

It's a picture of a woman in her early 20's, a little girl, and boy.

INT. CLASSROOM-DAY

An 11th grade Social Studies class is discussing serial killers.

Panning to pictures of Ted Bundy, Richard Ramirez, John Wayne Gacy.

We see a poster board, the camera slowly follows the words down.

It says "my features are assuming a pronounced, Satanical, cast. My head, and face are gradually assuming an elongated shape. I fully believe that I am growing to resemble the devil. That the similitude is almost complete. In fact so impressed am I with this belief that I am convinced that I no longer have anything human in me" H.H. Holmes, Americas first serial killer.

MS.PENA

So the serial killer. Are they monsters, or victims? Insane, just evil, or all of the above?

OLIVIA

Neitzche said "that which is done out of love. Always takes place beyond good, and evil.

MS.PENA

They kill out of love?

OLIVIA

Love is very close to hate. I think some people can kill what they love.

MS.PENA

Interesting, some believe they're instructed by voices to murder. Some are lust killers who kill for sexual gratification and are generally sadists. Others consider themselves missionaries, to rid society of unwanted elements.

MAX

They're all crazy.

MS.PENA

Most serial killers are not insane. They know the difference between right and wrong. They know what they're doing, but choose to do it because it makes them feel good.

FEMALE STUDENT

In any case they're all men .

MS.PENA

Actually about ninety percent are men. Which leaves ten percent that... aren't.

ROSE

Elizabeth Bathory was a Romanian Countess in the fifteenth century. She committed over two hundred murders. She...

Ms. Pena interrupts.

MS.PENA

That's right Rosemary. She killed mostly servant girls. She believed that by drinking their blood. She would stay eternally youthful. I think...

Shot of Rose.

The bell rings. All the kids are walking out of class.

MS.PENA

Well then until tomorrow, Rosemary could I see you for a second? Do you think that you could do another favor for me?

ROSE

Same as before?

Ms.Pena nods.

ROSE

Yeah

Ms.Pena hands her three hundred dollar bills.

EXT. PARKING LOT-DAY

Kids are walking to cars. Rose catches up with Olivia and Max.

MAX

Rosemary?

ROSE

Hey only Ms.Pena Can call me that.

MAX

What does that mean?

ROSE

It means what it means.

MAX

Well I think I know what I'm gonna be after I graduate. Serial killa.

ROSE

I hear the pays not that great, and the benefits suck. Yet think of all that free time you'll have to work on your music. After you get caught.

OLIVIA

It's bad enough some women just vanish into thin air, but getting killed right in the street.

ROSE

From what I heard killed would be a very kind description.

MAX

You know who's behind all of it.

ROSE

Don't start with that stupid story.

MAX

The Donkey Man.

ROSE

Please say you're just being an ass, and don't really believe that rubbish.

MAX

Why not?

ROSE

It's a stupid urban legend. Like Chupacabra, and La Llorona. That parents tell kids so we'll do our homework, and eat our vegetables, but Donkey Man only kills bad girls. So we better behave Olivia.

OLIVIA

It's pretty disgusting too.

ROSE  
Besides the facts that it goes  
against all laws of science, and is  
genetically impossible.

MAX  
You're such a drag sometimes.

ROSE  
It would have split her in half.  
Have you ever seen one of those  
things?

MAX  
Every time I take a piss.

ROSE  
Yeah.

MAX  
There's Vincent, I'm gonna see if  
we can get a ride.

OLIVIA  
When did you start talking to him?

ROSE  
I didn't even know that he could  
talk. My God even the teachers  
stopped calling on him in like  
sixth grade. Which is probably the  
last time he combed his hair.

MAX  
Friday I was messing around on my  
guitar, and we started bull  
shitting. Then he shows me these  
insane lyrics. We might do  
something together.

INT. CAR-DAY

Vincent is in the drivers seat.

His head on the steering wheel. wheel.

Hair in his face, appearing asleep.

Max bangs on the window.

MAX  
Vincent, Vince.

Vince's head slowly rises, and he turns down the stereo.

MAX  
Dude I thought you were dead.

VINCENT  
Didn't sleep last night.

MAX  
You heading home?

VINCENT  
Eventually.

MAX  
Can I get a lift?

VINCENT  
Get in.

MAX  
I got two friends with me. Is it cool?

Vincent nods his head.

EXT. PARKING LOT-DAY

ROSE  
I don't know about you, but I'll be  
God damned if I'm getting in the  
groovy ghoulie mobile.

INT. CAR-DAY

Rose is in the back seat of the car.

MAX  
Throw me your keys. I'm gonna put  
my guitar in the trunk.

VINCENT  
It's cool, I'll do it.

Vincent gets out and walks around to the trunk.

Max looks at him for a few seconds and hands him his guitar.

Max still standing there.

VINCENT  
I got it.

Max walks into the front seat.

Vincent pops the trunk, and stares into it for a few seconds. He puts the guitar in, and slams the trunk. Olivia, and Rose jump.

Vince gets in, and drives off.

MAX

Hey, Rose is a writer too. You should see her poems. She's like a darker Emily Dickinson if that's possible.

ROSE

You like my stuff.

MAX

I love your stuff, but it's weird.

ROSE

Weird's good.

Olivia looks around.

We see every place a car mirror should be, but there aren't any.

OLIVIA

Vincent if you don't mind my asking. Why doesn't your car have any mirrors?

ROSE

Shit, I didn't even notice that. No offense there Vince, but this is really not where I want to die.

VINCENT

I have eyes.

ROSE

Of course you do.

MAX

You can pick some up at the junk yard.

VINCENT

I know, I built this. They're purposely not there.

MAX

You built this? Dude I got 65 mustang almost ready to go, but I don't have a lift to get the engine in.

VINCENT

I can get one.

MAX

No shit?

ROSE

I'm truly sorry for interrupting this fascinating conversation, but can we get back to why the mirrors are purposely not there?

VINCENT

Remember a kid named Johnny Estrada?

OLIVIA

No.

MAX

I don't think so.

VINCENT

He was my best friend. When we were eleven we were riding our bikes in the woods by that old house.

MAX

Yeah Don..

VINCENT

Don't say it, anyway  
(Flashback of what he's describing)  
I dared him to go in, and say it in front of the mirror like Bloody Mary. He never came out. I called him, and called him. He never came out, then I saw something in the window that's burned into my soul. I just froze, and the breath went out of me. Every time I looked into a mirror there it was staring at me. That's why I don't.

INT. SCHOOL HALLWAY-DAY

Ms.Pena's Walking down THE hall.

She sees Mrs.Lozano a 45 year old female teacher.

MRS.LOZANO

Hey Lucy, long time no see. I just  
got back from Arizona.

Ms.Pena stares at her for a few seconds. Then hurries away.

Mrs.Lozano shakes her head, and continues walking.

INT. BATHROOM-DAY

Ms.Pena's Looking at herself in mirror.

Touching her face. Looking for wrinkles, and fine lines.

INT. CHURCH-DAY

Theresa opens the church door.

It's very dark, she pauses and lights a match.

She walks in cautiously.

The match is going down.

She hurriedly lights another one. She gets to the candles and  
lights a couple of them.

There's enough light now to see.

Out of breath she kneels down and makes sign of the cross,  
and starts to pray.

THERESA

Oh divine eternal Father in union  
with your divine son, and the Holy  
Spirit. Through the immaculate  
heart of Mary. I beg you to destroy  
the power of your greatest enemy  
the evil spirits.

A pair of black cowboy boots are slowly walking towards her.  
Very quiet.

THERESA

Cast them into the deepest recesses  
of Hell. Chain them there forever.  
Take possession of your kingdom  
which you created, which is  
rightfully yours.

The boots are getting closer.

THERESA

Heavenly Father give us the reign  
of the sacred heart of Jesus, and  
the immaculate heart of Mary.

The boots standing right behind her.

THERESA

I repeat this out of pure love for  
you. With every beat of my heart,  
with every breath I take. Amen

A pair of hands are around her neck.

She turns around and starts pounding on the person's chest.

They're wearing a Day of the Dead mask.

It falls to floor.

It's Jesse, the sheriff.

THERESA

Jesse what in the... what's wrong  
with you? With all of this going  
on. You thought this was a good  
idea?

JESSE

Take it easy. We used to do this  
all the time when we were kids.

THERESA

We're not kids anymore. At least  
I'm not. I swear sometimes you're  
such a ...

Jesse puts his finger on her mouth, and points to Jesus on  
the cross.

JESSE

What are you doing anyway?

THERESA

Square dancing.

JESSE

Where's Father Delacruz?

THERESA

I don't know, by the way in between acting ten years old and whatever else that you do. Can you fix the back gate?

JESSE

One of these days.

THERESA

That really is on your calendar isn't it? Monday, Tuesday, one of these days.

JESSE

Theresa in case you haven't noticed. I have a job.

THERESA

If you have time to scare the heck out of me. You have time. We owe this place a lot Jesse.

JESSE

Remember when we used sneak out that back gate, and go get ice cream?

THERESA

I think that's the last time that you went to confession. Now they would have to charge you rent. Have you heard anything about the woman that was killed?

JESSE

Her name was Renee something or other.

THERESA

You don't even know her name?

JESSE

I don't know Theresa. She was a hooker

THERESA

So she deserved it?

JESSE

I didn't say that.

THERESA

My God Jesse, that could've been me.

JESSE

I'll go out on a limb, and say that you're not trolling the streets at three in the morning.

THERESA

First missing girls, now a murder. I've been thinking about mom

JESSE

Come on Theresa the same guy that killed her twenty years ago.

THERESA

There's been a lot of missing girls in this town for a long time. I'm not saying that it was the same person, but if that's what happened.

JESSE

All of them were hookers. I'm not saying they deserved it. What I am saying is that if you deal with unsavory characters. Bad things can happen. Look, what happened to her was simple. This is a small town. Twenty years ago it was a lot smaller. She saw a chance for a better life without two little kids, and took it. She didn't care about us then, she wouldn't care about us now.

THERESA

I just think that there's things that we don't know. She wouldn't have just left us.

JESSE

You were three years old. What could possibly remember about her?

THERESA

I remember the way that she smelled, and her smile.

JESSE

Well I remember her not being around a whole lot.

(MORE)

JESSE (CONT'D)

Especially at night. We had this little record player. I'd put you to bed, and put on a forty five. It was a Patsy Cline song that she used to listen to it all the time. I'd be thinking when it's over she'd be home. I would play it again, and again. Until I finally fell asleep. Then if we were lucky she'd be there to make breakfast.

EXT. STREET-DAY

Theresa's walking, and Maya runs up to her.

MAYA

Sister Theresa, Sister Theresa.  
Wait up.

THERESA

Maya, it's getting close to dark.  
Shouldn't you be home?

MAYA

I'm going to my baby sitters house.

THERESA

I know you're a big girl, but I'm  
going to walk with you.

MAYA

I heard some people talking about a  
lady getting killed. Did That  
really happen?

THERESA

There are some very terrible people  
in the world, and sometimes  
terrible things happen.

MAYA

Someone said she was bad. If I'm  
bad will someone kill me?

Theresa kneels in front of her.

THERESA

Listen to me no one's going to hurt  
you okay, but you do have to be  
careful.

MAYA

I know, don't talk to strangers.

THERESA

Just be careful. How was school today?

MAYA

We had a bake sale. I had some chocolate chip cookies, but they weren't as good as yours. Thhen this boy Raymond, I think he likes me. He said he would do anything for me. So I told him to eat some dirt, and he did. Isn't that dumb?

THERESA

Maya I've had a very long day. I sure could use some ice cream.

Maya wipes her forehead.

MAYA

Me too.

INT. STORE-DAY

Theresa and Maya are getting an ice cream.

The owner George is ringing them up.

GEORGE

Is that it Sister?

THERESA

Yep.

George pats Maya on the head.

GEORGE

No charge.

THERESA

Come on George, the church does pay us something.

GEORGE

I didn't donate last week. It's on the house.

THERESA

If you say so, come on Maya.

GEORGE  
Good bye Maya.

Maya stares at him for a few seconds, and doesn't say anything.

She turns around and walks out.

A woman walks in as they walk out. She has a black eye, and swollen lip.

GEORGE  
Well, back again, I told you your problem wouldn't go away on it's own. You need help that only I can provide.

WOMAN  
How much again?

GEORGE  
Fifty.

She pulls out the money from her purse and puts it on the counter.

GEORGE  
Be here at ten and go to the back.

The woman walks out.

EXT. STREET-DAY

Theresa and Maya walk into a Day of the Dead parade.

She loses Maya in the crowd.

People are walking around in skull masks, costumes etc.

Theresa sees a couple of other little girls turn but not Maya.

THERESA  
Maya!

Theresa finally sees her standing in front of a real tall man on stilts in a skeleton outfit.

From behind his back he hands Maya a skull, noise maker.

MAYA  
Look what the big tall skeleton gave me.

THERESA

That's terrific, but please don't ever do that again. Now lets get you to your baby sitter's. I have something important to do okay.

INT. MAYORS-OFFICE-DAY

Theresa is talking to Mayor Ortega.

THERESA

How many missing girls in the past few years. Now one slaughtered in the street like an animal and nobody seems to care.

Shots of everything in the Mayor's office.

Things on his desk, etc.

It's what he's looking at. While Theresa is talking.

He completely doesn't care about what she's saying.

MAYOR ORTEGA

I'm sure Jesse's doing all that he can. I don't know what more we can do Theresa.

THERESA

We could have a town meeting. Talk about things women can do, precautions to take.

MAYOR ORTEGA

You mean gather all of the town prostitutes together.

THERESA

Here we go with that again.

MAYOR ORTEGA

Theresa, they are what they are. What they do is illegal. They're out late with God knows who. Doing God knows, well we know what.

THERESA

Are you married?

MAYOR ORTEGA

Yes.

THERESA  
Daughters?

MAYOR ORTEGA  
Two.

THERESA  
Did you know that sometimes these  
killers start off with prostitutes.  
Then move on to "normal" women.

MAYOR ORTEGA  
First of all in regards to the ones  
that are missing. Some people are  
missing because they don't want to  
be found. Second of all..

THERESA  
Second of all I pray that no one in  
your family ends up missing because  
they don't want to be found. Thanks  
for nothing.

Shot of a picture of the Mayor's wife and daughters.

Theresa walks out and slams the door.

INT. HOUSE-NIGHT

George from the store is in a room with the woman that walked  
into the store.

He give's her a glass.

GEORGE  
Here, drink this. It's very  
powerful and will give you the  
strength to leave your husband. For  
good.

She drinks it.

He walks into the bathroom and stares into the mirror for a  
few seconds. Then walks back into room.

The woman's passed out on a bed.

He takes off her dress, cuts off some of her hair and her  
thumb nail.

He puts them into a bowl.

GEORGE

This is now bones of my bones,  
flesh of my flesh. Through the  
power of Lucifer let the earth and  
it's lust filled pleasures enter  
his being.

Shot of the woman still passed out.

GEORGE

Allow his vital salts to flow,  
that he may savor the carnal  
nectars of his dark sexual desires.  
Give him power, provide a lust  
filled sexual experience with a  
woman in his image. This we command  
in the name of Lucifer, and by the  
enlightenment that he offers. Whose  
mercies flourish, and whose  
sustenance will prevail.

He climbs on top of her and starts to kiss and caress her.

She's still unconscious.

INT. BEDROOM-NIGHT

Olivia and Maya are looking at Maya's painting.

OLIVIA

Maya I can't believe that you did  
this. It's awesome.

MAYA

It's not as good as yours.

OLIVIA

When I was your age I couldn't have  
dreamed of doing something like  
this.

MAYA

Really?

OLIVIA

Really, really.

Maya's looking at Olivia's Day of the Dead altar to her  
mother.

MAYA

We learned about Day of the Dead in  
school.

(MORE)

MAYA (CONT'D)

The purple paper, and candles are for pain. White's for hope and pink's for celebration. How come you're supposed to celebrate death.

OLIVIA

We celebrate that we had people in our lives. Even if it was for too short of a time.

MAYA

Your mom was so pretty.

OLIVIA

She's beautiful, she always will be.

MAYA

Are you still sad?

OLIVIA

Maya I miss her so much. I miss the way the whole house smelled when she was cooking. My dad can't cook to save his life, but she's not suffering anymore. I know that she's watching over me.

MAYA

Like a guardian angel?

OLIVIA

Yeah, so what do you want to do?

Maya wipes a tear from Olivia's eye.

MAYA

I want to watch you paint.

OLIVIA

But you have to help, okay kiddo.

MAYA

Deal, can I feed the fish first? What are their names again?

OLIVIA

That's Richie, Buddy, and the Big Bopper.

MAYA

I think the Big Bopper needs to go on a diet.

OLIVIA  
I think you're right.

CUT TO:

INT. POLICE-STATION-NIGHT

The woman who was raped by witch doctor is talking to Gina crying

No sound.

INT. BAR-NIGHT

Father Delacruz walks into the bar.

Shots of various people in the bar. Guys playing pool, a couple guys with prostitutes.

He sits down next to Jesse.

Jesse holds up two fingers.

The bartender pours two shots.

FATHER DELACRUZ  
How ya' doing Jess?

JESSE  
Not as good as I'd like, but  
probably better than I should.

FATHER DELACRUZ  
Anything new?

JESSE  
We got George in custody.

FATHER DELACRUZ  
George from the store?

JESSE  
Some woman came in today and  
claimed he raped her. Turns out  
he's been moonlighting as a witch  
doctor, healer, whatever.  
Apparently mostly woman come to  
him. Marital problems, domestic  
abuse. Then as part of his cure he  
rapes them.

(MORE)

JESSE (CONT'D)

So then he starts confessing to the missing girls, the murder, rambling on about some bullshit. Nothing can happen more beautiful than death. I don't know.

FATHER DELACRUZ

Walt Whitman.

JESSE

Great, anyway the guys a real piece of... Well, he's a serial rapist, but he didn't kill anybody. At least not this time.

FATHER DELACRUZ

He's owned that store for what, ten years I think. Married, two kids, goes to church. Well I guess it's always the normal ones.

JESSE

There's nothing normal about him.

Father Delacruz points at Jesse's cigarettes.

Jesse slides them over with his lighter.

The bartender brings over a shot glass.

Father lights a cigarette.

FATHER DELACRUZ

Do we share the opinion that what your sister doesn't know wont hurt her?

JESSE

I'll take it to the grave.

Father lifts his glass.

FATHER DELACRUZ

May you be in heaven an hour before the devil knows you're dead.

They cheers and drink.

FATHER DELACRUZ

Well if it's not George then you still have some work to do. I'll let you get to it, see ya Jess.

JESSE

You need a lift?

FATHER DELACRUZ

It's a nice night for a walk.  
Supposed to be a full moon.

EXT. ALLEY-NIGHT

Rose is standing in an alley behind the bar.

Someone's walking up behind her. She turns around quickly and they stare at each other for a few seconds.

He pulls out a small bag of heroin, and hands it to her.

She gives him a one hundred dollar bill.

PIMP

Pricey little habit huh? You play your cards right you can get it for free next time. So you wanna party?

ROSE

A, this isn't for me and I don't party. B, if I did want to piss my life away with this shit. I sure as hell wouldn't do it with a piece of garbage like you.

PIMP

Some of you are a little stubborn at first, but eventually most of you come around.

ROSE

This conversation's over, scum.

Rose walks away.

INT. BAR-DAY

Theresa walks into the bar. Where two prostitutes sitting down.

THERESA

Can I sit down?

They don't say anything. She sits down.

THERESA

Look I'm not here to bring you to the church or to save your souls, but some women are missing. One's dead, did any of you know them?

They don't say anything.

A pair of hands touch Theresa's shoulders rubbing them.

She turns around, and it's the man who Rose bought the heroin from.

THERESA

Don't you ever touch me again. I know who you are.

PIMP

So does your brother.

THERESA

If you want to ruin your own life that's up to you, but why do you have to drag these girls down with you.

PIMP

I don't drag anybody anywhere. Some people go to God. When he can't give them what they want they go elsewhere. Hey people sin, they prey, they sin again, they prey again. The wheel keeps going around.

THERESA

Well, when you get murdered like an animal I guess the wheel will stop. At least for you, then God have mercy.

Theresa gets up and walks away.

INT. GARAGE-NIGHT

Max's band Ghost Town is practicing.

His Little sister Jackie is there watching.

MAX

That's good for tonight. My mom should be home in a few.

JACKIE

You guy's are really good.

BAND MEMBER

We're coming along, but we have to be a little better for Austin. Maybe we could use you on guitar.

JACKIE

I can almost play Come on Lets Go. Max showed me. I almost forgot, Vickie called. I told her that you would call her back.

MAX

I think I'll do that right now.

The band's putting the gear in the van.

JACKIE

I wish I could go to Austin to see you play.

MAX

If I brought you mom would kick my butt. We might be playing a birthday party in a few weeks, and your personally invited. Anyone gives you any hassle just tell them your a groupie.

JACKIE

Jerk.

She punches him in arm.

Max rubs her head

MAX

Just kidding.

BAND MEMBER

Jackie, come here. I'll show a couple of chords.

BAND MEMBER

Same time tomorrow?

MAX

Same bat time, same bat channel.

BAND MEMBER

Hey Max where's Rose?

MAX  
(A little aggravated)  
I don't know.

Max walks inside.

EXT. STREET-NIGHT

Rose is walking home.

Some one's following her, she gets to door puts the key in.

Someone grabs her, she back kicks him in the balls and elbows him in the face.

He goes down and she turns around to do more damage.

ROSE  
What in the fuck is wrong with you?

JOEY  
I was just trying to be  
spontaneous.

Rose gives him a cold stare.

JOEY  
All right, I'm going. Just one  
thing, can we please keep the fact  
that you just kicked my ass between  
the two of us?

Rose walks inside an old used thrift shop. She also lives upstairs.

She pours a glass of wine and presses a couple of keys on her type writer.

She picks up a music box and turns it on.

She stares out the window, then picks up a couple European travel brochures and looks at them.

She puts them down, picks up a for sale sign, and puts it in window.

INT. STRIP CLUB-NIGHT

Jesse already drunk from the bar is getting wasted at the strip club.

One girl is dancing on the stage, another stripper comes up from behind him and puts her hands over his eyes.

Jesse inhales the air, and recognizes her smell.

She runs her nails down his face.

INT. BEDROOM-NIGHT

The strippers nails running down Jesses face as he and the stripper are on the bed. He's so drunk he sees three of her for a second. He grabs a scarf of the dresser and ties it around her neck. Then pulls out his handcuffs.

INT. RESTARAUNT-NIGHT

Theresa's drinking a cup of coffee.

Mr.Esparza the owner walks over.

MR.ESPARZA

Refill Theresa?

THERESA

Please, I actually wanted to talk to you. You've lived here most of your life right?

MR.ESPARZA

We were here when we had just cactus for neighbors.

THERESA

Do you remember my mom, Esmerelda Luna? You would have been about the same age. She disappeared twenty years ago.

MR.ESPARZA

My memories not so good these days. Ever since my wife, well the last year has been rough.

THERESA

I'm so sorry about Miriam. She was such a beautiful person. We miss her at church so much. How are you, and Olivia doing?

MR.ESPARZA

If time heals. We're going to need a lot more.

(MORE)

MR.ESPARZA (CONT'D)

I have the restaraunt, she has school, and helps out here. I don't think we'll ever move on, but I guess we have to move forward.

THERESA

If you, and Olivia ever need anything. Or just want to talk, I'm here.

MR.ESPARZA

Thank you, so were saying about your mother.

Theresa pulls out a locket, and shows him the picture.

THERESA

She was twenty one here. That's my brother Jesse and I.

MR.ESPARZA

What did you say her name was?

THERESA

Esmerelda, Esmerelda Luna.

A woman drops a coffee cup. It shatters on floor.

She looks as if she had seen a ghost.

WOMAN

I'm so sorry, I'll pick it up.

MR.ESPARZA

It's no big deal, don't cut yourself.

She stares at Theresa, and hurries out

MR.ESPARZA

I'm sorry Theresa, I don't remember the name or the face. Most of the people that were here twenty years ago left for bigger cities. I can give you a friend of mine's address. She might remember her.

He writes it down on a piece of paper.

THERESA

I know exactly where that is. Thank you so much

EXT. PORCH-NIGHT.

Theresa's talking to a woman. Showing her mom's picture. The woman shakes her head, Theresa walks away.

INT. BAR-NIGHT

Some guys are drinking, playing pool.

One guy is completely wasted and pays another guy some money.

He wrinkles up the rest of his money puts it in his pocket.

He tumbles outside, three guys look at each other and follow him out.

The drunks taking a leak as guys are standing behind him.

EXT-PORCH-NIGHT

Jesse, and the stripper are looking at each other in the doorway.

He lights two cigarettes in his mouth and gives her one.

Theresa is a few houses down walking home.

First she sees two shadows then sees that it's Jesse.

She hides behind a telephone pole.

Jesse walks off one way Theresa walks off the other way.

INT. BEDROOM-NIGHT

Olivia's reading Maya a bedtime story,

OLIVIA

Fairy doll went back in her place  
on the top of the Christmas tree.  
After Christmas she was laid away  
in the cedar chest till next year.  
She has done her work said mother.  
Godfrey had his engine. Josie had  
a kitchen set with pots and pans.  
Elizabeth had a baby doll with eyes  
that opened and shut.

(MORE)

## OLIVIA (CONT'D)

She loves the baby doll, but every time she goes up and down the stairs she stops on the landing and puts her hand on the cedar chest. Every time she does it. She hears a faint glass "ting" that is like a Christmas bell. The end.

Olivia looks down and Maya's asleep.

Olivia puts a blanket on her and kisses her forehead.

## EXT. PORCH-NIGHT

Theresa's fiddling with her keys trying to unlock the door.

While shining the very, bright flash light on it.

She finally unlocks it, and walks in the house. S

he sits down in a chair, exhausted.

The clock says 10:30.

## INT. BATHROOM-NIGHT

The stripper Jesse was with is in the bathtub.

"Angel Baby"s playing. Candles are lit.

Someone is walking up stairs, into the bathroom.

They come up behind her.

She has her eyes closed, smiling.

Her hair is being brought slowly around her neck then pulled tight, strangling her.

## EXT. STREET-NIGHT

Theresa walks past a merry go round with nobody on it.

She sees Father Delacruz in the distance and starts calling his name.

He won't turn around, she blinks and he has the head of Baphomet.

She wakes up gets up to close the blinds and there is a man standing in the window.

INT. BATHROOM-NIGHT

A lifeless foot lays over the tub. The stripper's underwater with her eyes still wide open.

INT. HOUSE-NIGHT

Jesse's on his couch drunk. He passes out and the screen goes completely black.

INT. HOUSE-NIGHT

Theresa, Father Delacruz, and the man at the window are drinking coffee. At the kitchen table.

MAN

I usually have Irish coffee. From now on a little less Irish and little more coffee, again sister I'm sorry I scared you.

THERESA

I'm getting kind of used to it.

FATHER DELACRUZ

See you in the morning.

THERESA

Good night Father.

The man and Father Delacruz walk out the door.

MAN

Interesting walking stick.

FATHER DELACRUZ

Speaking of Irish, this is an Irish shillelagh. A while back I was in Dallas. I had this real shoddy cane, this priest comes up to me and says not a very good cane. I said not a real bad limp. Plenty of fellas got it worse than me.

MAN

In the war?

FATHER DELACRUZ

So anyway he says I don't know about you but I sure could use a stiff one right about now.

(MORE)

FATHER DELACRUZ (CONT'D)

I just happened to have a half pint in my truck. We polished it off, a couple of months later and this is waiting for me at the office. Hand made from Ireland, no two are the same you know. They're all unique.

MAN

Nice guy.

FATHER DELACRUZ

I think he was just really thirsty.

Theresa's pouring a cup of tea.

FADE TO:

Jesse pouring a glass of whiskey.

INT. HOUSE-DAY

Jesse's sitting at his kitchen table and pours some whiskey.

He pops a couple of aspirin. There's only one left, he takes that one too.

He takes a sip of whiskey and goes into bathroom.

He starts to shave with a straight razor, but his hands are shaking so bad from the booze.

He slices himself good on his cheek.

JESSE

God damn it.

Blood dripping through shaving cream down his face.

Jesse stares into the mirror for a few seconds.

INT. HOUSE-DAY

Olivia's leaving for school.

Her dad is reading the paper having coffee.

Olivia kisses him on the cheek.

OLIVIA

Bye dad.

MR.ESPARZA  
Have a good day sweetie.

OLIVIA  
You too, I'll see you at the  
restaraunt after school.

EXT. RESTARAUNT-DAY

Father Delacruz and Mayor Ortega are having breakfast.

Shooting from outside the window, no sound.

Shot of a weather vein.

INT. KITCHEN-DAY

Jesse's frying an egg, eating it out of pan, and drinking a beer. He pops a piece of burnt toast out of the toaster and looks at it. He throws it on the counter.

EXT. STREET-DAY.

Theresa's sitting in her pickup when Gina knocks on window.

GINA  
Theresa, hi is Jesse home?

THERESA  
I don't know I just got here.

GINA  
Hey do you think that he's been  
acting different lately?

THERESA  
No, why?

GINA  
There's been another murder.

THERESA  
Another prostitute

INT. KITCHEN-DAY

GINA  
Veronica Rubio, twenty six,  
strangled with her own hair.

THERESA  
Oh my God.

GINA  
And drowned in her bathtub.

JESSE  
What did you say her name was?

GINA  
Veronica Rubio.

THERESA  
Jesse what happened to your face?  
Blood's dripping from band aid. He wipes it with his hand.

JESSE  
I cut myself shaving. I'll go to  
her place and check it out.

GINA  
Don't you want the address?  
Gina hands him the address.

JESSE  
Address book, anything?

GINA  
I'm going through that stuff now.

JESSE  
All right we'll meet up later

GINA  
Nice seeing you again Theresa.  
Jesse throws the address in trash. He never looked at it

JESSE  
I gotta go.

THERESA  
What's wrong?

JESSE  
I have a job to do.

THERESA  
Jesse I can smell the booze on your  
breath from here. Is that from last  
night or this morning?

JESSE  
Both, all right. Now can we leave  
it alone?

THERESA  
Exactly, leave it alone.

JESSE  
What the hell's your problem?

THERESA  
Where were you last night?

JESSE  
Out.

THERESA  
Getting drunk again

JESSE  
What is this a fuckin'  
investigation?

THERESA  
What time did you get home?

JESSE  
I don't know .

THERESA  
You blacked out again.

JESSE  
There's usually not anything worth  
remembering anyway.

THERESA  
What if you did something bad, and  
you don't remember?

JESSE  
I don't do anything drunk. That I  
wouldn't do sober.

THERESA  
Jesse you have a problem.

JESSE  
I got lots of problems. Right now  
you're one of them.

THERESA  
Jesse, I saw you with that girl  
last night.

JESSE  
What girl?

THERESA  
The one that was killed.

Theresa grabs the address out of trash.

THERESA  
This girl.

Jesse walks out, and slams the door.

Theresa looks at the whiskey bottle, and pours a shot.

She drinks it, gagging like her throat is on fire.

She makes sign of the cross.

EXT. WOODS-DAY

Olivia's walking to school.

She stops in front of a big old tree.

She hears something and turns around. She starts walking again and hears the noise again.

She turns around, way back in the distance.

There's a wolf looking at her.

She stands there for a few seconds then takes off running.

The wolf chases her. S

he has a big head start but the wolf is gaining.

She runs down the hill, through a tunnel and blocks the tunnel opening with a big piece of plywood. So the wolf can't get through.

She keeps running, he reappears still chasing her.

She runs up to an old house and tries to open the front door, it's locked.

The wolf is right there.

She runs around to another door, and pulls it open.

Just as she slams it shut he jumps on door.

She leans on it from the inside, completely out of breath, and exhausted.

The wolf's clawing the door.

Then all of a sudden it's quiet.

EXT. OFFICE-DAY

Father Delacruz is sitting at his desk looking at a machete.  
There's a knock on the door.

MAN  
Father it's me.

FATHER DELACRUZ  
Come on in.

MAN  
Father could I please use your  
phone to get a hold of my brother?

FATHER DELACRUZ  
I wanted to talk to you about that.  
How would feel about staying here  
for a little while? We could use  
some help around here. Maybe it  
would help you stay away from  
situations that would set you back  
with your problem, and a few bucks  
to get you on your feet.

MAN  
Sure, I guess. Can I still use the  
phone though?

FATHER DELACRUZ  
Ever use one of these? There are  
some weeds out back. If you don't  
mind.

EXT. WOODS-DAY

The wolf is dead behind house.

INT. APARTMENT-DAY

Jesse's in the dead stripper's apartment.

Looking around at everything that he touched last night.  
Glasses, bottles, ashtray, etc.

He walks into the bathroom and stares at the tub.

Gina comes up behind him.

GINA  
Find anything?

JESSE  
No.

GINA  
Forensics should be here soon. She  
wasn't drinking alone last night.

JESSE  
I have to tell you something.  
I'll, I'll tell you later.

Jesse walks out the door.

GINA  
Jesse?

INT. OFFICE-DAY

Father Delacruz is sitting at his desk.

There's another knock on the door.

FATHER DELACRUZ  
Come in.

Theresa walks in. Father Delacruz grabs an old key on the  
desk and puts it in drawer.

THERESA  
Am I interrupting you?

FATHER DELACRUZ  
No why what's on your mind?

THERESA  
Father are you sure that there  
isn't anything you might have  
forgotten. About when Jesse and I  
were brought here?

FATHER DELACRUZ  
Theresa I never knew her. I guess  
she wasn't the church going type.  
As I've told you before both of you  
were very young. No relatives,  
nowhere to go.  
(MORE)

FATHER DELACRUZ (CONT'D)

Rather than send you to some orphanage, we took you in. That's it.

THERESA

I'm so grateful for that. I know Jesse is too. We might have been split up. I don't even want to think about it. I just have to know what happened to her.

FATHER DELACRUZ

Have you talked to anyone else?

THERESA

Yes, no luck though. Father if someone confessed a murder to you...

FATHER DELACRUZ

I couldn't say anything.

THERESA

I know you're not supposed to say anything, but shouldn't you?

FATHER DELACRUZ

Theresa my vows to the church come first, second, and last.

THERESA

I know, I'm sorry.

FATHER DELACRUZ

It's good that you care, but if you turn over enough rocks. You might find out something that you don't want to know. I almost forgot, we're having our rummage sale in two weeks. If you have anything we sure could use it.

THERESA

I think I can find some things.

Jesse's driving down a desolate highway.

He has a suitcase in the back seat.

Drinking from a flask, and smoking a cigarette.

He sees a big white cross on top of a hill in the middle of nowhere.

He gets out of the car and stands in the middle of the road.

He stares at the cross for a few seconds, then gets back in the car and turns the car around.

INT. CLASSROOM-DAY.

Olivia walks into class. Everyone turns around.

She's shaken and disheveled.

EXT. DRIVEWAY-DAY

Jesse pulls into a driveway.

The old sheriff Ray Loya is working on his truck.

Jesse walks up and they hug.

RAY

Jesus Christ Jess, it's been awhile. Sit down, have a beer. What brings you out here?

JESSE

It's good to see you Ray.

RAY

Lot going on huh?

JESSE

Sometimes I think I should've stayed in the army.

RAY

I always wondered why you took the job. Not that I didn't think you'd be good at it. Just didn't seem to fit you.

JESSE

When I was a kid I used to read those old detective magazines. I thought, I don't know.

RAY

Yeah but there are bigger cities. San Antonio, Houston one day you'll wake up and be my age. Still in the middle of nowhere, and no place. Jess why don't you just get the hell out of here? Go someplace where you can get some really good Chinese food.

(MORE)

RAY (CONT'D)

I don't remember the last time I got to use chopsticks. I guess in the service.

Shot of Jesse.

RAY

You know when I had the job every once in a while a lady of the evening would go missing. We're so close to the border. But not everyone's comfortable going to the other side. So they come here, get drunk, get laid. Girls and drugs go back and forth across like lizards. There are whispers and screams. I chose to ignore the whispers. We did have that strip club out there. And there were some crazy rumors.

JESSE

Like what?

RAY

Witches, devil worshipers. Shit like that. Anyway the ladies around here could make more in one night than in a week at some bullshit job.

JESSE

Do you remember Father Delacruz?

Ray thinks for a few seconds.

RAY

I think he showed up about 20 years ago. The old priest had a stroke, a nervous breakdown or something.

JESSE

He died?

RAY

I think he got shipped out to a hospital in El Paso. Shit that was a lot of drinks ago. That Delacruz though. Never trusted him. It's in the eyes

Ray's looking at the chessboard.

RAY

A Korean guy, can't remember his name, beat me during the war. That was the last time I lost, until you.

JESSE

That's the last time I played.

RAY

You're a natural. Sir Arthur Conan Doyle said excellence at chess is one mark of a scheming mind.

JESSE

What was that priest's name?

EXT. PARKING LOT-DAY

Olivia, Rose, and Max are walking. School just ended

ROSE

My God Olivia, are you okay?

Olivia nods.

MAX

Is that house as creepy on the inside?

OLIVIA

You have no idea.

ROSE

Maybe we should get an idea.

OLIVIA

Not this kid.

MAX

Any trace of the Donkey Man?

ROSE

Christ not that again.

MAX

What about Vince's story?

ROSE

Story that's exactly what it is. Look it's real bitchin' that you found a new friend and all, but until two days ago you thought that he was crazy too. I'm all for checking out that house, but not to search for some urban legend that doesn't exist.

OLIVIA

Hey, I had no choice. That wolf or whatever it was wanted me pretty bad. If we go in there for no reason it's trespassing.

MAX

It's been abandoned for fuckin' ever.

OLIVIA

Somebody must still own it. Or it would have been knocked down a long time ago. I honestly don't know why you guys want to go in there. You really can't see anything. Just enough to be scared

ROSE

This time we'll have some flashlights, and you won't be alone.

OLIVIA

I don't think I was alone this morning.

INT. HOUSE-NIGHT

Theresa's looking through a box of old stuff.

She finds a teddy bear, a tea set, and a doll with a broken arm.

She stares at the doll for a few seconds.

FADE TO:

EXT. SCHOOLYARD-DAY

A little boy about eight years old is holding the same doll.

He's laughing and breaks the doll's arm.

Four year old Theresa's crying.

Six year old Jesse calmly walks up and punches the kid in the nose. He goes down, his nose is bleeding.

He looks up at Jesse.

Jesse grabs the doll and hands it to Theresa.

He then pulls a piece of candy out of his pocket, and gives her that too.

She stops crying, and smiles.

He takes her hand, and they walk away.

FADE TO:

INT. HOUSE-DAY

Theresa is clutching the doll. With tears in her eyes.

EXT. STREET-DAY.

A sign says Welcome To El Paso.

INT. HOSPITAL-DAY

Jesse's standing next to a nurse, standing over an old man in bed. Awake but comatose.

NURSE

He can't speak, or understand you.

JESSE

Any family?

NURSE

I haven't seen anyone in the two years that I've been here. You can ask the doctor though.

JESSE

Can I show him a picture?

NURSE

Sure.

Jesse shows the man a picture of a younger Father Delacruz.

The man starts going into convulsions.

The nurse frantically attends to him.

EXT. PAYPHONE-NIGHT.

MS.PENA

I need to see you, I'm really sick.  
Can you please meet me at the same  
place?

She hangs up the phone.

INT. MOTEL-NIGHT.

Ms.Pena's got a spoon and a lighter cooking her heroin.

She puts it in a syringe and hands it to Gina. Who's sitting  
on the bed.

Gina shoots Ms. Pena up in her neck.

As the heroin goes through her vein she lays down on the bed  
in ecstasy.

Gina lays down next to her.

INT. BEDROOM-NIGHT

Olivia's getting ready all of a sudden she freezes.

She feels something behind her.

She slowly turns around.

It's her little dog standing in doorway.

OLIVIA

Henry, I swear I need to get you a  
bell.

She throws him a toy, he just stands there.

OLIVIA

Maybe later.

Her dad walks up to the door.

MR.ESPARZA

Bonnie and Clyde are here.

OLIVIA

Ha ha.

MR.ESPARZA

Max tells me his band's pretty good.

OLIVIA

Yeah, but it's not your style.

MR.ESPARZA

Did you forget that I was in a garage band. It was tough we wrote our lyrics on the walls of our caves.

OLIVIA

It wasn't that long ago. Just before running water, and electricity.

MR.ESPARZA

Oh yeah, we were actually pretty good, but I quit.

OLIVIA

To work, right.

MR.ESPARZA

No because I sucked. Honey why do you always dress in black? You're so pretty.

Olivia picks up an old picture of her mom and dad.

He's in black leather jacket, and jeans.

OLIVIA

I know someone that used to wear a lot of black. He turned out okay.

MR.ESPARZA

Those are the days I was talking about. I needed a comb back then. Olivia you know your mother's so proud of you right now. I am too. Now get out of here, and have some fun.

Olivia hugs him.

INT. LIVING ROOM-NIGHT

Rose and Max are sitting at the coffee table.

ROSE  
See ya later, Mr. E.

MAX  
Later.

MR.ESPARZA  
Later.

OLIVIA  
Bye dad.

MR.ESPARZA  
I love you.

Olivia looks at him for a few seconds.

OLIVIA  
I love you too, see you in a couple  
of hours.

Mr.Esparza looks out the window watching them leave.

INT-CHURCH CONFESSIONAL-NIGHT

Ms.Pena's in confession with Father Delacruz. Ms.Pena makes  
the sign of the cross.

MS.PENA  
Forgive me my sins father.

FATHER DELACRUZ  
Confess your sins my child.

MS.PENA  
  
Father, I've done some horrible  
things. I don't know where to  
begin. I...

INT. LIVING ROOM-NIGHT

Mr.Esparza pours a glass of brandy.

He puts on an record.

He takes out an old photo album. Then sits down.

INT-CHURCH-NIGHT

Ms.Pena walks out of the confessional. Jesse's sitting at the back of church. Father Delacruz comes up behind him.

FATHER DELACRUZ

Jess.

No response from Jesse.

FATHER DELACRUZ

Jess, you all right? Don't get me wrong it's good to see you here. It's just been awhile.

JESSE

I don't know why I'm here.

FATHER DELACRUZ

I still have time for one more confession.

JESSE

You don't have time for mine.

FATHER DELACRUZ

Well if you ever feel like it. Anytime, anywhere. It doesn't have to be here.

JESSE

Father I might have ..

FATHER DELACRUZ

Might have what?

INT. HOUSE-NIGHT.

Theresa's laying in bed. All of a sudden the phone rings, loud. She wakes up and grabs the phone.

THERESA

Hello.

MAYOR ORTEGA

Theresa, hi, I'm glad you're home. Look I've been thinking about our conversation.

THERESA

(Interrupting. )

So have I, I was out of line, and shouldn't have said those things.

MAYOR ORTEGA

No, I needed to hear that. You were right, so there's a town meeting at the high school this Monday night at 6 PM for everyone. I'm trying to get hold of Jesse, but I'd really like you to speak as well. As passionate as you are about this, people will have to listen.

THERESA

Monday, I can't.

MAYOR ORTEGA

Well when's good for you.

THERESA

I just can't, I'm sorry. I have to go.

She hangs up the phone.

INT. CHURCH-NIGHT

Father Delacruz is delivering his sermon.

FATHER DELACRUZ

The wrath of God is being revealed from Heaven against all the godlessness, and wickedness. Since what may be known about God is plain to them because God has made it so. For since the creation of the world, God's invisible qualities, his eternal power, and divine nature have been clearly seen. Being understood from what has been made, so that men are without excuse.

Shot of the crowd.

FATHER DELACRUZ

Because of this God gave them over to shameful lusts. Even their women exchanged natural relations for unnatural ones.

Shot of Ms.Pena.

FATHER DELACRUZ

Furthermore since they did not think it worthwhile to retain the knowledge of God. He gave them over to a depraved mind.

Shot of Jesse.

FATHER DELACRUZ

To do what ought to be done. They became filled with every kind of wickedness and evil. They not only continue to do these things, but also approve of those who practice them. Although they know God's righteous decree. That those who do such things deserve death.

Shot of Ms.Pena.

FATHER DELACRUZ

Peace be with you.

INT. CAR-NIGHT

Olivia, Rose, and Max are in the car.

OLIVIA

This is so stupid.

MAX

Everyone's entitled to be stupid every once in awhile, even you.

ROSE

Once in awhile.

OLIVIA

I guess. Anyway, next year Rose, and I will be at UT. I can't wait, can you.

Rose just smiles while taking a cigarette out of a case, and lighting it.

OLIVIA

You're still moving in with your  
uncle in Austin right?

MAX

That's the plan. He's got the  
garage all set up. Living space,  
and rehearsal space all in one.  
He's the coolest dude. You guys  
have to meet him. We're here.

Car headlights shine on a creepy, run down, house.

Max turns off the lights.

INT. HOUSE-NIGHT

Jesse's looking at police reports of missing women.

He puts their pictures on the wall.

He goes for the whiskey bottle, and opens it. He pauses, and  
throws it into the wall. S

hattering it, under the pictures of the dead women.

INT. OLD HOUSE-NIGHT

Olivia, Rose, and Max are carefully walking into house with  
flashlights and lanterns.

A rocking chair's slowly rocking, in the back ground. They  
don't see it.

MAX

Holy shit Hollywood couldn't build  
something look this.

ROSE

It's the real deal, creep house.

OLIVIA

It looked better when I couldn't  
see anything.

Rose puts down her purse and breaks something.

OLIVIA

Rose!

ROSE

I'm sure the maid will clean it up.

Max comes towards Rose with a pair of deer antlers.

MAX  
(In Freddy Kruger's voice)  
I'm your boyfriend now Nancy.

ROSE  
Idiot.

OLIVIA  
Oh my God, there are teeth in that jar.

MAX  
Are they human?

ROSE  
Does it really matter?

Olivia picks up three sort of tarot cards. One of them says danger.

Then A big rat runs by.

OLIVIA  
Did you see that?

ROSE  
It's just a rat. There are probably families of them in here.

Rose takes another cigarette from the cigarette case, and lights it.

MAX  
Oh shit something is wrong.

Shot of Olivia and Rose.

MAX  
I forgot the beer.

ROSE  
That sounds like a really good idea Max. Then we can all crack open a cold one and say it doesn't get any better than this.

MAX  
I'll be right back. My buddy's working tonight, he'll sell it to me.

ROSE  
It's not what you know but who.

MAX

Don't do any Nancy Drew stuff till  
I get back.

ROSE

Even a creep house has to have a  
little girls room and I have to  
find it. Right now.

OLIVIA

Lets wait until he comes back. I  
feel like I did this morning like  
there's someone else here.

ROSE

Olivia if their were anyone else  
here they would have run out like  
gang busters. As soon as he said  
beer.

All of a sudden the door swings open. No one's there. Olivia  
and Rose are looking at the open door. Then Max walks in.

ROSE

Please tell me, why you do things  
like that.

MAX

You got a few bucks I can borrow?

ROSE

What am I the beer wench over here?

Rose goes in her purse and gets a five dollar bill and hands  
it to Max.

MAX

Cool, thanks. I'll pay you back.

Rose quickly walks up the stairs.

Olivia dusts a chair off and sits down for a few seconds.

She gets up for a few seconds, and sits back down.

She puts on headphones and presses play on walk man.

EXT. STREET-NIGHT.

Car headlights shine on a prostitute standing against a wall.

Jesse pulls over to the curb, and the prostitute gets in the car.

PROSTITUTE  
Looking for some company Jesse?

JESSE  
I just want to ask you something.  
My memories kind of foggy. How many  
times have we seen each other?

PROSTITUTE  
A few, why?

JESSE  
Well I'm usually pretty drunk.

PROSTITUTE  
You're always drunk.

She touches his cheek.

JESSE  
Yeah, well have I ever done  
anything, bad to you?

PROSTITUTE  
Bad as in bad, or bad as in good?

JESSE  
Violent.

PROSTITUTE  
Sometimes it gets a little rough,  
but I like it. Jesse you've never  
hurt me.

JESSE  
Have you been with guys who have?

PROSTITUTE

That's part of the job. You know off the subject a little,  
but that priest is kind of weird.

Shot of Jesse.

## PROSTITUTE

He give's me the creeps. One time I got a weird feeling. The hair on the back of my neck was standing up. I turned around and he was standing there. Just staring at me. I've actually had things happen to me. That didn't scare me as much as him just looking at me.

## EXT. ALLEY-NIGHT

The pimp is selling heroin to a high school girl. The girl walks away.

He turns around and the puts money in his pocket.

A gunshot goes off and he falls forward.

The person in the hat from the strip club is standing there holding a handgun.

The person takes off hat and dark glasses. It's Ms.Pena.

She makes the sign of the cross then puts the gun in her mouth and pulls the trigger.

## INT. OLD HOUSE-NIGHT

Rose walks into the bathroom and looks into the dirty mirror for a few seconds.

She drops flashlight in the muck filled toilet.

ROSE

Jesus Christ.

OLD WOMAN'S VOICE

There is no Jesus Christ in this house.

ROSE

Olivia?

Olivia's still sitting in chair tapping her foot nervously.

Rose is looking at the flashlight in the toilet. She still has the lantern.

Olivia's still listening to music on the chair.

Rose starts to walk out of the bathroom.

The light from her lantern disappears.

The screen goes black and glass shatters loudly.

Olivia stands up and looks at the stairs.

Rose is laying on bathroom floor.

Her legs curled, blood dripping down her forehead.

Broken glass from the mirror everywhere.

The lantern is laying on the floor.

Olivia sits back down.

CU of Rose's face. Her eyes are wide open. Blood's trickling down her face and through her eyes.

Olivia looks at her watch. Then pulls off the headphones and puts the walk man in her purse.

Olivia looks at her watch. Then pulls off the headphones and puts the walk man in her purse.

#### OLIVIA

Rose, Rose, damn it Rosemary answer me.

Olivia starts upstairs slowly with a flashlight.

Olivia walks around upstairs, and sees Rose.

Olivia's in shock.

She gets ready to run down the stairs.

She sees something that freezes her. She's too scared to scream. She's completely terrified.

She walks backwards into a bedroom.

(Killers POV)

The killer's walking towards her.

She backs into the bedroom up against the wall.

With nowhere else to go.

She turns around and looks out the window to the ground two stories down.

It's coming closer, she tries to open window but can't.

It's still coming, she's trying frantically to open it.

The window finally opens and she looks back.

The killer's almost there. S

he climbs out the window, hanging on to ledge for her life.

The killer's right there in the window.

Her fingers slowly slipping away, she lets go and falls two stories to the ground.

She isn't moving.

INT. HOUSE-NIGHT

Jesse takes an old army ammo box down from closet.

He blows the dust off it and opens it.

He starts pulling out some of his old things.

He puts his old rosary on.

At the bottom of everything is the same picture that was in Theresa's locket. Of Jesse, Theresa, and their mother.

Jesse hears Eddie's voice in his head.

EDDIE

It all started about twenty years ago. In that old house in the woods. There was this woman. Lets just say that she was a dancer.

INT. HOUSE-NIGHT

Theresa picks up the phone and dials. There's no answer.

EXT. STREET-NIGHT

Jesse peels out in his car.

INT. HOUSE-NIGHT

Theresa's pacing around the kitchen.

The doorbell rings, she opens the door.

It's the woman from the restaraunt.

WOMAN

I'm sorry, I know it's late, but I have to talk to you. Last night when you were asking about your mother I got nervous, and left. Well I knew her, my name's Martha Olivo. Back then it was Gomez, we were really good friends, another lifetime ago. Anyway, your father left and things got really tough for your mom.

Flashback to twenty years ago.

Esmerelda's looking at a pay rent or vacate notice.

Esmerelda starts to cry and little Jesse and Theresa run down the hall.

JESSE

Mom why are you crying.

ESMERELDA

I'm just so happy to see you two that's all.

THERESA

I love you mommy.

ESMERELDA

I love you to baby. I love both of you so much.

INT. HOUSE-DAY

Esmerelda's on the phone looking at the classified adds.

A lot of them are already scratched out.

ESMERELDA

I don't have any actual secretarial experience, but I'm a fast learner. I know that I can do it.

She hangs up and crosses the last one off.

INT. CAR-DAY

Esmerelda's driving with Jesse and Theresa. Listening to the Patsy Cline song Three Cigarettes in the Ash Tray.

She sees a night club with a sign saying dancer wanted.

INT. OFFICE-NIGHT

CLUB OWNER

Rita hasn't been in all week. I  
need someone for the donkey show.

ESMERELDA

Absolutely not.

The owner takes out a bottle of pills from a drawer and  
pushes them to Esmerelda.

He then pulls out a revolver from another drawer, and puts it  
on the desk.

INT. STRIP CLUB-NIGHT

Patrons are chanting donkey, donkey, donkey.

Esmerelda walks slowly to the stage in a zombie like state.

Back to real time. Theresa's almost in shock with tears in  
her eyes.

MARTHA

A few months later your mother  
noticed that she was pregnant. She  
couldn't have afford another child.  
At that time abortion was still  
illegal in the US, but there was  
this old lady out in the woods.  
Some people believed she was a  
witch, but she would perform the  
abortion.

THERESA

(Crying)  
Oh my God.

MARTHA

But something went horribly wrong.

Flashback.

Esmerelda's laying on the floor under a blanket.

A bowl of hot water's on the floor. An old woman's pulling  
out the baby from Esmerelda.

A male nurse is assisting. He has black scrubs, white and  
black death metal makeup, black fingernails, flame tattoos  
from shoulders to fingertips.

Martha's holding Esmerelda's hand. They're both scared.

The old woman pulls out the baby. We can't see the baby.

The old woman's smiling.

Esmerelda sees the baby, her eyes get wide, and her mouth drops.

Martha has the same look. Esmerelda faints, her hand goes limp in Martha's hand.

Martha puts her hands over her mouth and stares at the baby for a few seconds.

Martha gets up and runs out the door.

The old woman's holding the baby up in a blanket laughing.

The old woman looks over and we see Father Delacruz standing in the background.

Back to real time.

#### MARTHA

I swear to God. I don't know what came out of her, but it wasn't human. Theresa I was so scared, I thought that I was going to die in that house. I ran out of there so fast. I never looked back, I never told the police, never spoke about it. Sometimes I wake up screaming in the middle of the night. My husband just thinks that I'm having nightmares. I'm so sorry Theresa, I never saw Esmerelda after that night.

#### THERESA

(Tears in her eyes)  
I have to go.

Theresa runs out the door.

CU of a flashlight on Theresa's end table.

Theresa's hauling ass. On her way to the old house. Max is also driving back to the house.

Theresa swerves around him.

#### MAX

What the fuck?

Olivia tries to flag theresa down, but Theresa just flies by. She doesn't even see Olivia.

Max passes Olivia. He slams on the brakes and turns around.

EXT. FRONT YARD-NIGHT

Theresa's in the front yard of the old house.

She sees an upside down cross in the yard.

Theresa realizes she doesn't have her flashlight.

She starts to walk back to the truck, and stops.

She walks slowly up to house and opens the door.

It's dark inside.

She takes a few deep breaths, goes inside and starts looking around.

With the light from the moon. She sees a Day of the Dead altar with a devil figure, one of a donkey, one of a woman and the same picture that she has of her mom, her and Jesse. Jesse and Theresa are blacked out.

Theresa just stares in shock.

She hears something. She turns around.

Something knocks her to the ground.

Theresa's laying there in complete fear.

The camera pushes in.

Someone or something is climbing on top of her.

Her POV

She can't move or scream.

INT. POLICE STATION-NIGHT

Gina's talking to Olivia, and Max.

Max is just sitting there in shock. Olivia's crying.

INT. CHURCH-NIGHT

Jesse is in Father Delacruz's office talking to him.

JESSE  
Remember the priest that was here  
before you?

FATHER DELACRUZ  
  
Not really. Didn't he have some  
health problems that put him in a  
coma?

JESSE  
Yeah, I went to see him in El Paso.  
I thought he might have some  
information about my mom.

FATHER DELACRUZ  
Can he talk?

JESSE  
  
A little, he remembered you.

Father Delacruz stands up.

FATHER DELACRUZ  
Want a drink?

Jesse shakes his head.

FATHER DELACRUZ  
Mind if I have one?

Jesse shakes his head.

Father Delacruz walks behind Jesse, and goes to a drawer.

He pulls out a whiskey bottle, pours a shot and drinks it.

We see the statue of the Virgin Mary for a few seconds.

We hear a loud gunshot.

Father Delacruz is standing in back of Jesse holding a  
pistol. Jesse's face is down on the desk.

The drunk from earlier runs in. Father Delacruz grabs Jesse's  
gun and shoots the man in the chest three times.

Father Delacruz puts on a pair of gloves and wipes both guns  
clean.

He puts Jesse's gun in Jesse's hand and his own gun in the  
man's hand.

INT. OLD HOUSE-NIGHT

Gina goes into the house old house. Gun in one hand, flashlight in the other.

She walks into the room and sees Theresa on the floor.

INT. HOSPITAL-DAY

Father Delacruz is talking to a doctor, and a nurse.

Theresa's comatose in bed.

FATHER DELACRUZ  
Was she sexually assaulted?

DOCTOR  
  
No, the deputy might have gotten there just in time.

FATHER DELACRUZ  
So when do you think she might come out of this?

DOCTOR  
  
There's really no way to tell. We need to do a CAT Scan but we don't have the equipment. Someone's coming in from San Antonio, but she's in a complete catatonic state. It's possible that she's reliving the horror of what happened over and over.

FATHER DELACRUZ  
Can she hear us, or blink responses?

DOCTOR  
No.

Theresa is just staring at them lifeless.

FATHER DELACRUZ  
Then why the restraints?

DOCTOR  
  
If she comes out of it. There's no telling what she might do. I don't know Father, I've seen my share of victims, but I've never seen fear like this. Look at her eyes.

CU of Theresa's eyes. Just wide open.

DOCTOR

It looks like she's trying so hard  
to scream but can't.

INT. BASEMENT-NIGHT

Father Delacruz is walking down a staircase. Holding a candle  
for about 10 seconds.

Then we hear heavy chains rattling loudly, and thing's  
banging around.

INT. BEDROOM-NIGHT

Maya's laying on her bed holding a figure of a human body  
with a donkeys head. Just staring at it.

We hear the loudest blood curdling scream.

FIN





















