

AMY SMART

Seventh Moon

柒月



SEVENTH MOON

V. 3.1

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Screenplay

by

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1 EXT. HORIZON - NIGHT

1

CREDITS BEGIN

A dark horizon seen through a SUPER ZOOMED-IN lens.

A bright sliver of moon breaks above the horizon and begins to rise into the frame. The massive full moon slowly fills the frame.

CUT TO:

2 EXT. TOWN FESTIVAL - DAY

2

CREDITS CONTINUE

We are right in the middle of the YUE LAAN (HUNGRY GHOST) FESTIVAL in a small Chinese town. This is like Halloween, China-style.

The streets are packed with all kinds of TOWNSPEOPLE wearing costumes, putting on elaborate shows, banging on drums, selling food, playing music and praying in front of huge offerings to the dead.

The town is getting this party started quickly.

EXT. TOWN FESTIVAL

A YOUNG COUPLE stand out like the Americans they are, walking hand in hand, drinking Tsing Tao, Chinese beer. They are having a good time - these aren't the first beers they've had today.

MELISSA is stylish and cute, late 20's. YUL is Chinese American with emphasis on the American - same age as Melissa. He's handsome, but a computer nerd for sure.

We follow Yul and Melissa as they walk around checking out the offerings to the ghosts that litter the area on corners and tables in front of doors. Anything that the dead may need in the afterlife is on display.

EXT. SMALL VILLAGE STORE - DAY

The couple shops for clothes. Yul picks out a cheap-ass t-shirt with a big flaming dragon on it.

- 3 INT. DINER - DAY 3
- Yul and Melissa buy some food from a diner. They order food and drinks.
- 4 INT. SITTING AREA - DAY 4
- Yul and Melissa sit facing the street. They drink Tsing Tao and enjoy themselves.
- EXT. TOWN STREET
- Yul and Melissa look at more offerings.
- They make some offerings of their own.
- EXT. TOWN STREET
- Yul and Melissa get their fortunes read by a street FORTUNE TELLER with a bird.
- EXT. MEAT MARKET
- Yul and Melissa walk through a traditional Chinese meat market. Melissa is grossed out the various meats.
- 5 EXT. TOWN STREET - DAY 5
- Yul and Melissa stop in front of a huge colorful demon made out of paper. Melissa asks a YOUNG KID walking by to take their picture in front of it. They have good fun trying to get the Kid to take a good photo of them.
- EXT. TOWN FESTIVAL
- Melissa and Yul walk around, buying various items and burning some offerings of their own.
- 7 EXT. TOWN FESTIVAL - DUSK 7
- As darkness settles in, the huge paper offering is set ablaze. Yul takes his tiny video camera out and shoots the action.
- 9 The area starts to get even more crowded as the real 9
celebration begins.

The biggest fire yet towers thirty feet into the air,
surrounded by a MOB OF PEOPLE.

Yul and Melissa can't believe the dangerous spectacle taking
place in front of them. Yul brings out the video camera.
Melissa snaps pictures.

The Mob circles the fire.

We close in on the seemingly out-of-control fire.

CREDITS END

CUT TO:

10

EXT. ROAD OUTSIDE TOWN - DUSK

10

Yul and Melissa walk down toward the edge of town toward
their rental car. They are giggling and all over each other,
a good beer-buzz in full-effect, carrying a few bags of
touristy junk.

PING, their fifty-something driver, steps out of the car as
they approach. He's been reading a map.

YUL

Ping! You little son of a bitch,
come over here!

Yul lumbers over and hugs Ping. Ping awkwardly hugs back.

PING

You guys had a good time, I see.

Melissa smiles as Yul gets off of Ping.

MELISSA

Sorry, Ping. Too much Tsing Tao.

YUL

We had the best time, Ping. Thanks
for insisting on stopping. It was
unbelievable, man.

(pumps fists in the air)

Hungry Ghost festival rocks! You
should've gone in there with us.

Ping quickly goes around the car and opens the door for
Melissa.

MELISSA

Thanks, Ping.

PING

I went for a little while, got some food. Always a good time in Fengdu during the Hungry Ghost festival. Very old Chinese tradition. Very popular with young people from America.

Ping goes to open the other door but Yul is already in the back seat, rummaging through the bags.

YUL

Got you something, Ping. Something that I think you're really going to like, man.

Yul pulls out a shirt with two Chinese symbols on it.

YUL (CONT'D)

This one's for you, and this one's for me.

He holds up another identical shirt.

YUL (CONT'D)

We both have the same shirt. Isn't that great? That's like the symbol for all of this, the...

PING

Gui Yue, yes, I know. The symbol of the month of ghosts. It's very good. Thank you very much, Mr. Yul. This is really a great shirt.

YUL

Is that your size, man? I figured you were a large.

PING

Oh, yes, large, perfect size, Mr. Yul. Thank you so much.
(leans down to look at
Melissa)
Thank you, Ms. Melissa.

Melissa sits inside the car, giggling to herself.

MELISSA

You're very welcome, Ping. Glad you like your shirt.

YUL
We can be brothers, man. Wearing
the same shirt and shit.

11 EXT. ROAD LEADING AWAY FROM FENGDU - DUSK 11

The rental leaves the town of Fengdu behind it.

12 INT. RENTAL CAR - DUSK 12

Ping drives. Melissa and Yul are in the back. Melissa is giddy but Yul is definitely intoxicated.

YUL
Whenever I wear it I'll always
think of you, too, Ping. It's like
a spiritual connection that we'll
always have, two souls on opposite
sides of the earth, wearing the
same shirt. Maybe we can set a day
of the month that we both wear it,
like the 15th or something. I'll
have to wear it a day early because
of the time difference, though, but
we'll figure that out.

Melissa leans forward, hands a bottle of wine to Ping. Yul looks on, a bit flustered.

MELISSA
Ping.

PING
What is this?

MELISSA
A little something from me. Not
quite as spiritual as a Hungry
Ghost t-shirt but I think you'll
enjoy it.

PING
Oh, Ms. Melissa, I can't accept
this. This is expensive wine.

MELISSA
Don't even worry about it, Ping.
You've been a great guide and I
wanted to give you something
special.

PING

It's too much money for...

MELISSA

It's fine, Ping. Just take it and enjoy it with Mrs. Ping when you get back home.

PING

Well, thank you, Ms. Melissa. Thank you both very much. You have been delightful clients. Thank you again.

MELISSA

You're welcome, Ping. You're welcome.

They drive in silence for a beat. Yul can't help himself.

YUL

You like the shirt though, right, Ping? That shirt is kicking, man.

PING

Oh, yes. The shirt is very nice, Mr. Yul. I like both gifts very much. Very much. Thanks to both of you.

YUL

Cool.

Melissa smiles. A beat of silence.

Yul slides over to Melissa's side of the back seat, starts getting all over her.

YUL (CONT'D)

You trying to steal my thunder, little girl?

MELISSA

Yeah, that's exactly what I was trying to do.

YUL

Cause I thought that bottle was for us, young one. For tonight.

MELISSA

For tonight? No. No more booze for you, Mr. Yul.

(MORE)

MELISSA (CONT'D)
Especially not at your
grandmother's house. I'm nervous
enough as it is.

YUL
Nai Nai's going to love you.

MELISSA
And the rest of the family?

YUL
Well, I don't know about the rest
of the family. I've got some Aunts
that are going to hate your whitey
ass for sure.

They laugh, Yul tickles her.

MELISSA
Come on, Yul. Don't mess with me
like that.

YUL
Serious. They're going to talk
shit about you as soon as they see
you.

MELISSA
Get off me.

Melissa playfully pushes Yul away, but he's not going
anywhere.

YUL
You've got nothing to worry about,
Mel, everyone's going to love you.
Almost as much as I love you, Mrs.
Chen.

They kiss sloppily, like the tipsy newlyweds they are.

MELISSA
Jesus, I can't believe I'm a Mrs.
Chen.

Yul looks at her with love in his eyes, touches her cheek.

YUL
I can't believe it either.

13 EXT. ROAD - DUSK 13

The rental drives down the road, heading further into the countryside.

SLOW DISSOLVE:

14 EXT. COUNTRY ROAD - NIGHT 14

Middle of fucking nowhere. Silence.

The rental car's headlights appear, coming toward us.

15 INT. RENTAL CAR - NIGHT 15

Ping drives, the map out next to him. Melissa is looking out the window at the countryside. She holds Yul's head on her lap. He is laying on the seat, sound asleep.

She rubs her fingers through Yul's short hair.

MELISSA

He usually doesn't drink this much.

Ping looks back at her through the rear-view mirror.

MELISSA (CONT'D)

He never really drinks at all, actually. That's what I liked about him when we first met. He was the only guy in the dorm that was sober on the weekends.

PING

It's his honeymoon, Ms. Melissa.

MELISSA

I know.

PING

He is celebrating his new life with you. He is happy to be back in his home land.

MELISSA

I know. He's just having a good time.

PING

Of course.

A beat of silence. Then Ping grabs the map, looks at it.

MELISSA
How much longer do you think?

PING
Ummmm. Hour or so. Maybe longer.
These roads in this part of the
country are very tricky.

MELISSA
I can't believe how isolated it is.
I didn't think there could be any
places like this with more than a
billion people running around.

PING
This is a very big country. A lot
of farms to feed all the people.

MELISSA
I can see that.

PING
Don't worry, Ms. Melissa, we'll be
in Anxian very soon.

Beat. Ping goes back to his map. Melissa stares out the
window.

MELISSA
Do people really believe this
stuff?

PING
What?

MELISSA
The Hungry Ghost legend.

Ping hesitates.

MELISSA (CONT'D)
I looked it up online before we
came. Gates of hell opening up,
the souls of the dead walking among
the living. Pretty crazy.

PING
It's a very old celebration.
Mostly for fun these days.

MELISSA

But somebody must still believe it.
They wouldn't spend so much time
and money on all those offerings if
they didn't think it was true.

PING

You're right, some people believe
it's real.

MELISSA

And the offerings are a protection,
right? So the spirits won't mess
with you.

PING

Yes, that's what they're for.

Beat.

MELISSA

Do you believe in it, Ping?

Ping smiles. Never answers.

16 EXT. COUNTRY ROAD - CONTINUOUS 16
The rental zooms past us into the country night.

SLOW DISSOLVE:

17 EXT. OUTSIDE TINY VILLAGE - NIGHT 17
Totally dark, looking completely uninhabited. The headlights
of the rental car are seen approaching.

The rental car pulls up near the edge of the village.

18 EXT. RENTAL CAR - CONTINUOUS 18
Melissa has her head back, asleep. Yul is still on her lap.
Ping slowly brings the car to a stop. Puts it in park, turns
the engine off.

Silence.

He looks very serious, like he's about to do something
important. He looks back at Melissa and Yul. Stares at them
for too long.

He turns and opens the door.

Melissa's head pops up at the sound of the door, the light of the dome light. She is groggy from the beers.

MELISSA

Wow. Are we there?

Ping closes the door, turns to her.

PING

I'm so sorry, Ms. Melissa, but we are not in Anxian.

MELISSA

Where are we?

PING

I am so sorry but I have to admit that I am a bit lost at this time.

MELISSA

Are you serious? How long was I out?

PING

I'm so sorry. This is not like me at all. But it is dark and like I said before, the roads are challenging. And the map is not a good map.

MELISSA

It's fine, Ping. I can totally understand getting lost out here. Don't stress out over it.

PING

I'm going to go up and ask for directions. Is that okay, Ms. Melissa?

MELISSA

Yeah. Yeah, that's fine. Should I wake Yul...

PING

No, no. I'll be back very soon. Just sit here and I will return very soon.

Ping opens the driver's door.

19 EXT. OUTSIDE TINY VILLAGE - CONTINUOUS 19

WIDE SHOT - Ping steps out of the car and looks around. The village is nestled in a valley between two big hills. There isn't a light to be seen anywhere, except from the car.

20 INT. RENTAL CAR - CONTINUOUS 20

He leans back in.

PING

He is a good husband to you, Ms.
Melissa. And you are a good wife
to him.

This takes her by surprise.

MELISSA

Thank you, Ping.

PING

You are very welcome.

He leaves. Closes the door.

21 EXT. OUTSIDE TINY VILLAGE - CONTINUOUS 21

Ping makes his way up the main cobblestone path into the village. He is soon out of sight.

22 INT. RENTAL CAR - CONTINUOUS 22

Melissa tries to get one last look at Ping, but he is gone. She looks around at the area - the village - the surrounding hillside.

Silence. She nervously strokes Yul's hair.

23 EXT. OUTSIDE TINY VILLAGE - CONTINUOUS 23

The rental car on the outskirts of the dead village.

SLOW DISSOLVE:

24 EXT. RENTAL CAR - NIGHT 24

The windows are all fogged up. A hand wipes away the moisture, revealing Melissa.

25 INT. RENTAL CAR - CONTINUOUS 25

Melissa wipes the window and tries to look toward the village. Nothing. She is noticeably nervous.

MELISSA

Damn it.

She moves in the seat, Yul's head still on her lap.

MELISSA (CONT'D)

Yul. Yul.

Yul is still out.

She looks out the window.

MELISSA (CONT'D)

Fuck.

26 EXT. RENTAL CAR - NIGHT 26

Melissa's door opens and out she comes, placing Yul's head on the seat as gently as she can.

27 EXT. OUTSIDE TINY VILLAGE - CONTINUOUS 27

The light from the inside the car blazes out into the dark night. Melissa closes the door and all is dark again.

28 EXT. OUTSIDE TINY VILLAGE - CONTINUOUS 28

Melissa walks toward a little outcrop of rocks and bushes. She pulls her pants down and crouches down, starts to take a leak.

A strange GONGING starts up, slow and rhythmic, coming from the village. Kind of eerie.

Melissa stands up, eyes wide, pulls her panties and pants up, moves quickly toward the car. Opens the door, pushes Yul aside, gets inside.

29 INT. RENTAL CAR - CONTINUOUS 29

Melissa starts shaking Yul.

MELISSA

Yul. Yul wake up.

Yul comes to, sits up, totally disoriented, hung-over.

YUL
Okay. Right.

MELISSA
Yul, Ping left like an hour ago...

YUL
Where the hell are we? Are we there?

MELISSA
No, I don't know where we are. Ping was lost and he stopped at this village here and got out to ask for directions and that was like an hour ago, Yul, and he hasn't come back yet...

YUL
God, my head is pounding...

MELISSA
...and now I'm outside taking a leak and this gonging or something just started out there. Listen.

YUL
What?

MELISSA
Listen!

They hear the gonging through the windows. Yul begins to put it all together.

YUL
What the hell is that?

He opens the door.

30 EXT. OUTSIDE TINY VILLAGE - CONTINUOUS

30

Yul steps outside, Melissa follows. They listen.
It's definitely coming from the dark village.

MELISSA
He went up there an hour ago.

They continue to listen. The gonging drones on.

SLOW DISSOLVE:

31 EXT. OUTSIDE TINY VILLAGE - NIGHT 31

WIDE SHOT - Yul steps to the driver's door, opens it. Melissa follows.

Yul searches for something in the glove compartment. He pulls out a flashlight and turns it on.

Closes the door.

32 EXT. TINY VILLAGE - NIGHT 32

Yul and Melissa walk up the tiny cobblestone path into the village.

They walk down a narrow street, small houses on either side. Yul shines his light around but nothing moves. All the doors are shut and shutters cover every single window, even on the second floors.

YUL
It's deserted.

MELISSA
I don't know about this, Yul.

Yul puts his arm around Melissa.

YUL
I got you covered, baby.

EXT. TINY VILLAGE

Yul knocks on a door. No one answers. There isn't anyone around.

EXT. TINY VILLAGE

They continue to walk. They find a smoldering offering. They wonder where everyone has gone.

33 EXT. TINY VILLAGE SQUARE - NIGHT 33

They enter a small, beat-up central square. They hear shuffling and some noises and Yul is quick with the light.

His light finds a dozen pair of red eyes looking back at them. A collection of animals are all tied, chained or caged near the central well that sits in the center of the square.

Up on the well, placed up above the animals, is a large gong.

YUL
Ping. Ping!

Melissa and Yul slowly approach, not knowing exactly what they're looking at.

They see dogs, chickens, pigs, goats - all mangy, some near death. It's a sad scene.

One of the dogs starts growling, agitating the rest of the animals. Yul and Melissa stop. A few of the dogs start barking at them.

YUL (CONT'D)
Ping!

OLD LADY
XXXX XXX XX X.

The voice startles Yul and Melissa and they turn to look in the direction of the voice. Yul shines his flashlight up at a house behind them, but nothing is seen.

Those dogs keep barking.

OLD LADY (CONT'D)
XXXX XXX XX X.

Yul shines and catches a slit of an eye through one of the shutter slates.

YUL
XXXX Ping, ummm...XXX XXX.

OLD LADY
XXXX XXX XX X.

Even if you don't understand the language, it's clear that the old lady is saying the same thing every time.

MELISSA
He came in here an hour ago.
Please help us find him.

YUL
XXXX XXX Ping, please. XXXX.

OLD MAN
XXXX XXX XX X.

From the other side of the square, a distinct MAN'S voice repeats the same phrase. Yul turns, shines the light toward the new voice. Another pair of eyes are seen briefly through the slits of a shutter.

LADY
XXXX XXX XX X.

Another voice, a LADY, joins the chant.

OLD LADY/OLD MAN/LADY
XXXX XXX XX X.

They start repeating it at the same time, over and over again.

MELISSA
What are they saying?

Yul seems distracted, like he doesn't want to answer this question.

MELISSA (CONT'D)
What are they saying, Yul?

YUL
I don't know. I can't make it out.
Ping!

MELISSA
Ping, where are you?

Now other voices join the chanting as it grows louder and louder, drowning out even the barking dogs.

Yul shines his light all around but no one is coming out, all he catches are glimpses of eyes behind the closed shutters.

Now it seems like the whole village is chanting the same phrase.

VILLAGE
XXXX XXX XX X. XXXX XXX XX X.

Melissa grabs Yul's arm and gets close to him. She's frightened.

34 EXT. OUTSIDE TINY VILLAGE - NIGHT

34

Yul and Melissa stumble quickly down the cobblestone road and toward their car. Melissa lets out a small scream when Yul's light hits the front of their car.

The car is covered in blood, smeared on by human hands. It is all over the hood, windows and sides of the car.

MELISSA

Oh, my God.

YUL

Shit. Who the fuck did this?
(back at village)
What the fuck, man!!! Crazy
motherfuckers!

MELISSA

Come on, baby. Let's go.

YUL

Why would they do this shit?

MELISSA

Let's go right now, Yul!

YUL

What about Ping?

MELISSA

Come on, Yul!

35 EXT. COUNTRY ROAD - NIGHT

35

The rental car makes its way down the dark country road. We follow behind it for a while.

36 INT. RENTAL CAR - NIGHT

36

Yul drives in silence. He sprays the windshield with some more water, trying to get the remaining blood off the window. Melissa concentrates on her cell phone.

YUL

It's like goat blood or some shit.
Probably some punk-ass teenagers
out fucking around. Chinese
version of rolling a house I guess.
(looks at the cell phone)
There isn't going to be coverage
anywhere around here, Mel.

Melissa tries for another beat, then puts her cell phone away, trying to keep her calm.

YUL (CONT'D)

What did he say before he went up?

MELISSA

He just said that we were lost, and that he needed to get some directions.

YUL

Anything else?

MELISSA

He said he was really sorry and that the map was no good. Do you think they did something to him back there, Yul?

YUL

I don't think so, Mel. Chinese are very passive people. Except the assholes that did this to the car.

MELISSA

Then what happened to him?

YUL

I have no idea. Maybe I pissed him off with that shirt.

MELISSA

Jesus. I can't believe this.

YUL

Thank God he left the keys. We can hopefully find our way back to Fengdu tonight.

MELISSA

(aggravated)

How the hell are we going to do that, Yul? I have no idea where we are and you were sleeping the whole fucking time.

YUL

What, you mad at me because I was sleeping?

MELISSA

You shouldn't have gotten so drunk.
You should've been paying more
attention to where we were going.

YUL

Come on, Melissa. You serious?

MELISSA

(freaking out a bit)

Yes, I am serious, Yul! We need to
get to a phone or something so we
can call your cousin and...

Yul grabs Melissa's leg. She stops.

YUL

It's going to be fine, Mel.

MELISSA

Yeah?

YUL

Yeah. We'll head back the way we
came, try to make it back to
Fengdu, but if we can't, any place
with cell phone coverage will do.
We'll call my cousin and he'll help
us find Ping and everything will
work out great, okay?

Beat.

YUL (CONT'D)

Okay?

MELISSA

Okay.

Melissa calms down. They drive in silence for a while.

MELISSA (CONT'D)

What happened back there, Yul?

38 INT. RENTAL CAR - NIGHT

38

Yul is trying to keep cool.

YUL

I guess that out here in the
countryside, the people are a bit
more, more...

MELISSA

Crazy.

YUL

Old-fashioned. This country is really old, Mel. I mean thousands of years. They have their beliefs and that's just the way it is. You're not supposed to leave your home after dark during the seventh lunar month. They think it's bad luck.

MELISSA

And the animals were offerings to the spirits, right? Just like in Fengdu. Live offerings.

YUL

Yeah, they like to kick it up a few notches out here with goats and dogs and shit. The theory is that if you leave an offering for the dead they won't come inside your house and fuck with you.

MELISSA

What were they yelling at us?

YUL

I don't know, I couldn't make out anything except come, I think.

MELISSA

I guess your mom is right, your Cantonese is shitty as hell.

39 EXT. COUNTRY ROAD - NIGHT

39

The rental car drives in front of us, moving deeper into the night.

CUT TO:

42 INT. RENTAL CAR - NIGHT

42

Yul drives. Melissa looks over at him. Then back at the area surrounding the road. She is getting nervous.

MELISSA

Yul.

YUL

I know. Ten more minutes, then we turn around.

MELISSA

Ten more minutes.

Yul reaches over and turns the radio on. Maybe some music will calm the air a bit.

Nothing but static at every frequency. Yul hits the search button and the radio starts moving up through the spectrum. Nothing.

MELISSA

What did you expect, Howard Stern?

A station suddenly comes in loud and clear, like the tower is right next to them.

Very little static, no background noise, just a lone VOICE talking in Cantonese in a rhythmic and hypnotic cadence.

Yul and Melissa can't believe they picked up a radio station.

MELISSA (CONT'D)

That tower must be right near here.

YUL

Yeah, let me listen.

Yul and Melissa drive in silence, the mesmerizing voice continues, slow and steady. After a long beat.

MELISSA

What's he saying?

YUL

I can only make out a word or two every once in a while. My Cantonese is really shitty.

The voice is gentle yet creepy. It's steady rhythm begins to sound unnatural, almost synthetic. But it's a real man for sure.

MELISSA

What is...

YUL

Shhh.

Melissa is impatient. Yul just drives and listens, concentrating deeply on the words.

MELISSA

Yul...

YUL

There's something going on tonight.
A gathering...

We are looking out the front window from the back seat, Yul and Melissa on opposite sides of the frame. The road in the headlights in front of us adds to the hypnotic feel of the voice as it continues.

YUL (CONT'D)

...to witness something...
(pauses and listens)
...immortal...
(listens)
.....on this night...
(listens)
...I don't understand any of
that...
(listens)
...they will join us...
(listens)
...for offerings...
(listens)
...sacrifice one...

Out of nowhere, the ghostly white image of a MAN streaks across the road in front of them. Yul freaks and turns the wheel hard to the left.

43 EXT. TINY ROAD - NIGHT

43

The rental car swerves and ends up in the mud on the side of the road.

44 EXT. RENTAL CAR - NIGHT

44

Yul's eyes are wide, staring through the blood-smeared glass in the direction where the ghostly man ran. Melissa is next to him, trying to get a better look.

MELISSA

What the hell was that? What the
hell was that, Yul?

Yul doesn't seem to be listening, staring out the window.

MELISSA (CONT'D)

Yul?

YUL
I think it was a man.

45 INT. RENTAL CAR - NIGHT 45

They struggle to look through the smeared window. They can't see shit.

MELISSA
A man? It looked like an animal or something.

YUL
It was a man. A naked man.

Yul slams his foot on the accelerator but the car goes nowhere.

The voice on the radio continues to ramble.

46 EXT. NEXT TO TINY ROAD - NIGHT 46

The front-wheel drive tires spin helplessly in the soft mud.

47 INT. RENTAL CAR - NIGHT 47

Yul turns the wheel, trying to get traction.

MELISSA
Let off the gas a little bit.

Yul is still giving it too much gas.

MELISSA (CONT'D)
Yul, let off the gas! Take it easy, just take it easy.

Yul takes his foot off and start applying gentle force, the whole time looking out the side window into the nearby trees.

MELISSA (CONT'D)
That's it, just give it some easy gas. It's just like driving in the snow back home, baby. Gentle.

YUL
Okay, okay.

48 EXT. NEXT TO TINY ROAD - NIGHT 48

The tires still spin, just not as fast, slowly sinking deeper into the mud. The car moves a bit but they are stuck.

Through the nasty window, Yul freaks out while Melissa tries to keep it together.

49 INT. RENTAL CAR - NIGHT 49

Yul doesn't want to give up.

YUL

Fuck.

MELISSA

Put it reverse. Try the reverse thing, Yul.

Yul toggles it back into reverse and tries. No good.

MELISSA (CONT'D)

Go back and forth. Back to drive and then reverse. Just shake us out, Yul.

50 EXT. NEXT TO TINY ROAD - NIGHT 50

Back and forth, reverse then drive, the tires spin. Still stuck.

51 INT. RENTAL CAR - NIGHT 51

Melissa knows what's up. She turns off the radio.

MELISSA

Okay, baby. Okay. Stop.

YUL

We're stuck. Shit, we're stuck.

MELISSA

Get out of there, let me try.

Yul looks at her, then at the nearby woods.

MELISSA (CONT'D)

Let me try, Yul.

Yul climbs up and they awkwardly exchange positions in the tiny front seats of the car.

YUL
Just take it easy, give it a little
gas and...

MELISSA
I've lived in DC my entire life.
Just let me do this.

52 EXT. TINY ROAD - NIGHT

52

From a bit down the road the car starts to shake back and forth. Melissa is pretty good at this, building up a nice rhythm of drive then reverse, but it's no use.

53 INT. RENTAL CAR - NIGHT

53

Melissa puts it in park and looks at Yul.

MELISSA
Get out and push.

YUL
What?

MELISSA
Get out and push, Yul. Don't think
about it, just do it. Just do it.

YUL
What about the naked dude?

MELISSA
You want me to push? I'll get out
and push, then, you drive.

Melissa starts to move.

YUL
No. Don't get out.

MELISSA
You want to stay here all night?
What do you want to do, Yul?

Yul hesitates, staring out the window behind Melissa.

YUL
Okay.

54 EXT. NEXT TO TINY ROAD - NIGHT

54

Yul carefully steps out of the rental car, his eyes glued to the woods across the road. He steps back quickly to the back of the car and starts to push.

Melissa hits a bit of gas and the car starts to lurch forward, bit by bit. Bits of mud fly back and nail Yul, who doesn't seem to notice.

He strains to get his footing in the soft ground but he's pushing hard, making a little progress.

His eyes haven't left the woods.

The wheels spin out again. Yul struggles, loses his footing and falls into the mud. He is quickly up, pushing again.

Melissa yells through the rolled down window.

MELISSA

A little more, baby. Come on, a little more.

Yul is giving it his all. He falls to his knees and is up again, pushing hard as slobber and shit fly out of his mouth.

MELISSA (CONT'D)

I need more, Yul.

YUL

I don't have more! I can't...

The gut-wrenching squeal of a pig being butchered fills the air coming from the woods.

Yul gets lower and somehow finds the superhuman strength to push harder. The car fishtails a bit but moves forward little by little, gaining speed and turning back onto the road.

Yul runs up next to the car and gets in while it's still rolling.

55 INT. RENTAL CAR - NIGHT

55

Yul enters, his face splattered with mud.

YUL

Go. Go.

56 EXT. TINY ROAD - NIGHT

56

Melissa floors the little 4-cylinder and accelerates the hell out of there.

57 INT. RENTAL CAR - NIGHT

57

Yul is losing it.

YUL

Jesus. Jesus. What the fuck? Did you hear that?

He starts taking off his muddy shirt, trying to clean himself up.

MELISSA

Yeah.

YUL

What was that? That noise?

MELISSA

(surprisingly calm)
It sounded like an animal.

YUL

What?

MELISSA

It sounded like a pig being slaughtered.

YUL

Right. Right, I mean, what is that? Who the hell is out slaughtering pigs at this time of the night?

MELISSA

We're in China, Yul.

YUL

I know we're in China, Mel, but this is not just China weird here, man, this is like fucking...just ...weird weird.

MELISSA

Yeah, it's definitely weird weird.

Yul reaches back and grabs the Hungry Ghost t-shirt from the shopping bag in the back, puts it on.

YUL
And that's all you're going to say?

MELISSA
You want me to say something else?

YUL
Yeah.

MELISSA
Really?

YUL
Yeah, say it.

MELISSA
Okay.

Looks at Yul. Doesn't know what to say. A beat.

MELISSA (CONT'D)
We shouldn't be out here right now,
Yul.

YUL
Right.

MELISSA
And you probably shouldn't be
wearing that shirt tonight, either.

YUL
You serious?

MELISSA
I don't...
(face totally surprised)
...shit!!!

YUL
MELLLLLL!!!!

Melissa slams on the brakes, sending Yul into the windshield.
The car screeches to a halt.

58

EXT. TINY ROAD - NIGHT

58

The car lights illuminate a body lying on the ground about
twenty feet ahead, its back to the car. It wears a simple
white shirt and pants, dirty - and drenched, like he just
came out of the water.

The feet are naked. He has bloody wrists, like he was tied to something.

A bloody smear runs from the body over to the side of the road, where the Man dragged himself from.

59

INT. RENTAL CAR - NIGHT

59

Yul and Melissa stare ahead, breathing quickly.

YUL
This place is officially freaking
me the fuck out.

MELISSA
What do we do?

YUL
Let's just drive away.

MELISSA
Go around him?

YUL
No, just make a three-point turn
right here and get us out, back the
way we came.

Melissa continues to stare at the person.

YUL (CONT'D)
Mel. Mel?

MELISSA
That could be Ping.

YUL
No, no, Ping was much taller. Much
taller.

MELISSA
Or someone like Ping.

YUL
Melissa, listen to me. I'm sorry I
brought you here during this whole
thing. I thought it'd be fun, you
know? My cousins said it'd be like
Halloween. How would I have known
what these people do during this
seventh moon crap? I've been in
the United States since I was six
years old...

MELISSA

We should at least check on him...

YUL

You said we shouldn't be out here tonight, right? Well, I agree with you, Mel. I agree with you one-hundred percent and so please get us out of here. Make the three point turn and...oh, God.

The body on the road moves a bit, rolls on its back. It's alive.

MELISSA

We've got to check on him, Yul.
He's bleeding...

YUL

I don't think so, Melissa, I think we just make the turn and head out...

The Man turns toward the car lights, yells something at them. He tries to get up, reaching out with his arm for help. He is bleeding from his head and looks back toward the nearby woods, expecting something.

Melissa opens the door.

MELISSA

I'm going to help him.

60

EXT. TINY ROAD - NIGHT

60

Melissa steps out of the car, walks toward the body. Yul opens his door and steps out, too, joins Melissa.

The Man reaches up with renewed energy when he sees Melissa. Says something to her in Cantonese, then looks back toward the nearby woods, obviously scared of something.

MELISSA

Hey. Hey. You all right?

Yul is looking around at the nearby woods, where the Man is looking.

MAN

XXXX XXXX XX XX XXX XXXX.

Melissa reaches the Man, checks his forehead, grabs his arm. The Man is pleading with her.

MELISSA

Looks like he got the crap kicked out of him. What's he saying?

YUL

I don't know! Let's get the hell out of here.

MELISSA

Help me get him into the car.

Sounds from the woods. Footsteps. A few sets of them.

The Man looks at the woods with crazy eyes, gets really agitated. Yul is frozen.

MAN

XXXX XX XXX XXX!!!!

MELISSA

Help me, Yul!

The noises from the woods again, closer. More of them.

Yul grabs the man and they drag him back to the car and awkwardly throw him in the back seat.

In the woods, some movement - just barely seen through the foliage.

YUL

Let's go!

Yul jumps into the driver's seat as Melissa scrambles into the back seat with the Man.

61 INT. RENTAL CAR - NIGHT

61

BLAM!!! Three PALE WHITE FIGURES emerge from the woods and slam into the car. Two of them climb on top of the hood and smash their hands into it. The other one slams his face into Melissa's window.

We only get quick glimpses but what we see is FUCKED.

They are animal-like and filthy, dried blood and mud and what looks like after-birth all over their naked bodies. They are physically human but move like beasts, pounding hard on the car with no regard to the damage they are doing to their fists.

YUL

Jesus...!!!!

MELISSA
Go! Go! Go!

Yul slams the rental car into reverse and kicks it hard, looking backwards as he drives.

The Figures fall off the hood as Yul accelerates. They start running toward the car hunched down, almost on all fours. They quickly fade from the light of the head lamps.

MELISSA (CONT'D)
Keep going! Keep going, Yul!

The road is too narrow and hilly and the rental car is going too fast to be driving in reverse. Yul weaves from one side of the road to the other, finally going off road and dropping down a hilly field covered with high grass.

62 EXT. FIELD - NIGHT 62

The rental car swerves this way and that, the headlights bouncing their light all over the place.

63 INT. RENTAL CAR - NIGHT 63

Yul tries to drive but gravity is doing most of the steering at this point. Yul is looking back but can't see shit through the high grass behind him.

He can't do much good anyway.

MELISSA
Yul! Yul, stop us!

YUL
I can't.

Further down the small incline they go, heading toward a cluster of trees.

MELISSA
Yul!!!

SMASH!!!!

Melissa is thrown into the back window as the car crashes into a ditch.

64 EXT. TREES IN FIELD - NIGHT 64

Yul puts it in drive and tries to go forward but the noises that the car makes aren't good.

The car ain't going nowhere.

65 INT. RENTAL CAR - NIGHT 65

Melissa slowly recovers, now sprawled on top of the Man in the back seat. She climbs up over to the front seat.

Yul is trying to get them out of here.

YUL
You okay?

MELISSA
Holy shit, Yul.

YUL
I think we hit something.

MELISSA
Yeah, we hit a tree. The car is done, Yul.

YUL
No, it's not.

MELISSA
It's done Yul.

Yul realizes it's not going anywhere. He slams his hands down hard on the steering wheel.

YUL
Shit! Shit!

He reaches down and turns the lights off of the car. Turns the engine off too.

66 EXT. FIELD - NIGHT 66

The rental car engine sputters and dies. Silence. Darkness, except for the light of the full moon.

67 INT. RENTAL CAR 67

They watch through the front windshield, looking for movement.

MELISSA
What the hell were those things?

YUL
I have no idea.

Yul reaches Melissa and pulls her close.

They both look outside into the dark, expecting something to move. Nothing does.

69 INT. RENTAL CAR - NIGHT

69

Yul and Melissa are sitting there, holding each other.

A noise from the back startles them. It's the Man from the road.

They turn and lean back to see him.

He's all banged up. His eyes are open but he's not seeing Yul or Melissa. He mumbles something over and over again.

MAN
XXXX XXX XX X. XXXX XXX XX X.

Melissa holds the sides of his head, as if that helps.

MELISSA
What's he saying?

YUL
He's mumbling. XXX XX? XXX XX?

He looks at Melissa and Yul for the first time. He leans up.

MAN
XXXX XXX XX X. XXXX XXX XX X.

Yul understands. He looks over at Melissa.

YUL
Moon demons.

Melissa looks around at the darkness surrounding them in this field.

MELISSA
They're going to follow the path in the field and find us. We've got to get the hell out of this car.

70

EXT. FIELD - NIGHT

70

The car doors quietly open and the dome light glares out from the inside of the car.

Yul, Melissa and the Man step out quietly and move away from the car. Yul helps the Man walk as Melissa follows them through the grass, stopping every now and then to listen. So far so good.

The Man signals toward one side. Coughs a bit. Besides that, he seems to be getting a second wind, soon walking steadily on his own.

MAN
(whispers)
XXXX XX. XXX XXXX XX.

YUL
We follow him.

They follow him through the grass, everyone staying low and walking as quietly as possible.

The Man suddenly stops, puts his finger to his lips. SHHHH. He coughs. Tries to cover it up. Coughs again into his palm, trying to stay quiet.

They sit there, listening. Nothing. An awkward length of time...

BANG! BANG! BANG!

Fists striking the car sound like gunshots in the quiet night. They are going to town on the car.

The Man moves in the opposite direction, Yul and Melissa on his tail. He moves fast but shakily, still weak, coughing every now and then.

71

EXT. WOODS - NIGHT

71

Yul, Melissa and the Man reach the end of the grass and enter some thick woods. The Man pauses, getting his bearings, then moves. Yul and Melissa have no choice but to follow.

The Man stops again, crouches down to the ground, Yul and Melissa next to him.

Footsteps behind them and to the side.

The Man puts both hands up to his mouth, begins coughing. He can't control himself. Yul and Melissa look around. Noises getting close.

The Man keeps coughing - too loudly. They're going to be heard...

Yul reaches behind the man and wraps his hands over the Man's hands, pressing down, suppressing the noise of the coughing.

The Man is turning red, convulsing. Shit is coming out of his nose and through Yul's hands. It's fucking nasty.

And the sounds are really close.

A figure appears, not fifteen feet from them, just through the brush. Another figure approaches, then another.

They suddenly pause, listening.

Yul crushes the Man's face. The coughing has stopped, but the Man can't breathe either. He's not going to be able to hold that breath for much longer.

An agonizing few seconds...

The figures move out suddenly and are gone.

Yul slowly removes his hands and the Man breathes quickly as he spits a bunch of blood and snot out. Coughs a bit again, holding his hands to be quiet. He's made it but he looks rough.

He points vehemently in a direction. Yul helps him up and they move slowly again.

72

EXT. FARM HOUSE - NIGHT

72

Out of the woods and into a bit of a clearing they go, the back of a small farmhouse appearing in front of them. It is completely dark. Shutters cover every inch of window.

They pause, looking around, then bolt toward the house. They stop under a window, catching their breath. The Man starts to cough again, holds both hands over his mouth.

They slowly start around toward the front of the house, watching in every direction for any figures. Nothing.

There are no signs of life as they carefully turn the corner to the front door of the house. They pause as they hear something, take cover back behind the corner of the wall.

A disturbing, raspy breath. Definitely not human.

Yul looks around the house and sees a pile of something glistening twenty feet from the front door. He doesn't say a word as he moves over to it.

73 EXT. FRONT OF FARM HOUSE - NIGHT

73

The three approach a pile of freshly ripped bloody meat and bones. Looks like there used to be a goat there, a few chickens here, something completely mutilated and unrecognizable over there, and the breathing...

A dog lays on the ground, barely alive, it's lower body completely ripped to shreds. Intestines everywhere. It lets out a pitiful whimper.

Melissa is shocked. Yul thinks about doing something but what fuck can he do? He turns and holds Melissa, tears streaming from her eyes.

The Man is barely phased. He walks over to the front door.

74 EXT. FRONT DOOR OF FARM HOUSE - NIGHT

74

The Man gets close to the door, as if trying to hear inside. He knocks as quietly as he can. He whispers desperately, the fear rising in him.

MAN

XXXXXX XXX XX XX. XXX XXX XXXX.

Yul and Melissa come up behind him. The Man knocks again, a bit louder.

MAN (CONT'D)

XXX XXXXX XXX XX XX. XXX XXX XXXX.

A VOICE is heard from inside the house, through the shutters to the left of them. The Man scrambles over.

VOICE

(whispers)

XXXXX XX XX XXXX X XX.

MAN

XXXXX XXX XXX XX XX. XXX XXX.

The Man pleads with the person inside, but it doesn't seem to be doing any good.

The Man suddenly grabs Melissa and pulls her toward the shutters, offers her up to the people inside, showing her.

MAN (CONT'D)
XXXX XXXX XX XXX XX. XXXX XXXX.

VOICE
XXXXX XXX XX XX XXXX.

MELISSA
(whispers)
Please help us. We're being chased
by some people. Some crazy people.
Please let us in. Please.

Melissa looks through the cracks in the shutters into the darkness of the house, seeing the outline of a MAN near the window. He is looking at her. There are a few other smaller PEOPLE behind him.

MELISSA (CONT'D)
Please. They're coming for us.

The Voice answers back sternly. Melissa's pleading isn't working, either. The Man abandons Melissa and pleads more hysterically now. He is getting loud.

Yul moves in a bit, looking around and making sure the Man stays quiet.

YUL
(whispers)
Shhhhhhh. XXXXXX XXX XXXXX.

The Man cries uncontrollably now. It's just a whispering verbal fight between him and the MAN inside.

Yul and Melissa can do nothing but look on.

The Man grabs the edge of one of the heavy shutters and starts to pull at it, trying to break it open. The Man Inside yells loudly, his voice piercing the silent night.

MAN INSIDE
XXXX XXX XX X! XXXX XXX XX X!

It's the same phrase that the villagers were shouting at Yul and Melissa.

The Man immediately stops pulling at the shutter and tries his best to placate the Man Inside, trying to get them to stop shouting, but it's too late.

MAN
XXXXX XX XX XXX XX.

MELISSA
Shhhhh! Please, shhhhhh.

Two VOICES from inside begin shouting out, repeating the same phrase over and over again, calling out into the night.

YUL
Shut-up! XXXX XXX XXXX. XXXX XX.

The Man is freaking out, he tries to shut the people up inside but it is no use, they want him gone.

MAN
XXXXX XX XX XXX XX.

Yul and Melissa don't know what to do as they look all around, expecting the creepy figures any second now.

The Man holds his ears shut with his hands, trying to block out the din of yelling from inside the house.

He suddenly takes off into the woods.

Melissa and Yul don't know what else to do, so they follow.

75 EXT. WOODS - NIGHT

75

But the Man is running like a crazy person, through heavy brush and briars, as fast as he can.

Yul and Melissa try their best to follow. Down a hill they go, then through some bushes and into a clearing. In the middle of the clearing - a building of some kind. They run toward it.

76 EXT. FARM BUILDING - NIGHT

76

It's some kind of one-level farm building, a few small windows here and there. The Man circles around, looking for the entrance. Yul and Melissa follow.

The Man finds two large wooden doors and pulls at them. Padlocked, but the Man is desperate. He shoves hard at them, opening one up a bit from the other. Yul helps him pull harder, bending the wood back until there is enough room to slide in.

MAN
XXXX XXXX X!

YUL
Get in, Mel.

Melissa thinks about it for a second and then slides down to the ground and squeezes her way sideways through the bottom of the door.

MAN
XXXXX XXX X!

Yul bends down and gets into position, still trying to hold the door open.

77 INT. FARM BUILDING - NEAR THE DOOR - CONTINUOUS 77

Melissa carefully looks around at this place as Yul creeps in behind her.

Dark and cluttered, rows of wooden tables and shelves fill the room, stacked with mounds of stuff on top. Drying plants hang from the ceiling over every possible spot in the place.

Yul helps the Man slide in through the door. The Man is up immediately, looking around. He grabs a table from one side.

MAN
XXXX XXXX XXXX.

Yul goes over and helps him slide the heavy table against the door. Then they move another one over, securing the doors.

The Man begins walking through the aisles. Looking for something.

MAN (CONT'D)
XXXXX XX XX XXX XX.

Yul grabs Melissa's hand and pulls her along.

78 INT. FARM BUILDING - MAIN AREA - CONTINUOUS 78

They follow the Man as he moves quickly through the building, down the dark aisles, stopping to search corners here and there.

YUL
XXXXX XX.

MAN
XXXXX XX XXXX XXX.

YUL
XXXX XX...ummm, XX XXX XXX?

MAN
XXXX XX XX XXX XX. XXX XX XX X XX.

YUL
We need to find something alive.
Something to put outside.

MELISSA
An offering.

YUL
Yeah. He says they'll find us here
and they'll come in, unless there's
something outside for them.

Yul and Melissa begin to search on the other side of the
building away from the Man.

MELISSA
What the hell are they, Yul?
They're humans, aren't they?

YUL
I don't know what they are, Mel.

MELISSA
Are they some kind of cult or
something?

YUL
I have no idea.

MELISSA
Can't we call the police?

YUL
With what phone? Anyway, they
won't come out tonight.

MELISSA
Jesus, Yul. There's got to be
something we can do.

YUL
There is something we can do. We
can just keep looking for an animal
to put outside. We have to find
something, Mel.

They continue into the darkness. More tables with dried tea
or something on top.

MELISSA
Looks like tea. They're drying
tea.

YUL
Yeah.

MELISSA
I don't think they'd store any
animals in here.

YUL
We might find a rat or something.
We might get lucky.

Just then, there is some shuffling off in the far corner.
They stop, looking into the darkness. Yul whispers as loud
as he can.

YUL (CONT'D)
XXXXX XXXX XXX?

MAN
XXXXXX XXXXX XXX. XXXX XXX.

Yul's eyes light up.

YUL
I think he found something.

MELISSA
Thank God.

They head in the Man's direction, trying their best to move
quickly in the darkness.

79 INT. FARM BUILDING CORNER - NIGHT

79

They stumble in the Man's direction, the far corner of the
building. The Man is nowhere to be seen.

YUL
XXXXX XXXX XXX?

Nothing.

YUL (CONT'D)
XXXXX XXX XX?

There is no response. Not a sound. They stop.

YUL (CONT'D)
XXXXXXXXX?

MELISSA

Where is he?

They look around trying to see in the darkness. A tense beat. Yul takes a step forward.

YUL

XXXXXXXXXX...

The Man pops out from behind a table and clocks Yul right in the back of the head with a wooden stick. Yul goes down hard.

MELISSA

Yul!!!!

The Man takes a swing at Melissa, who puts her arms up and takes the blow on her shoulder. She falls backward and out of range.

The Man ignores Melissa and aims at Yul again, who is on the ground trying to scramble away in a punch-drunk crawl. Up the stick goes and down on Yul's backside, dropping him to the ground. The stick quickly goes up again.

Melissa dives over the table and smashes into the Man before he can hit Yul again. They fall sideways onto one of the tables, bringing it down to the ground in a heap of dried vegetation.

Melissa slams her fists into the Man, getting a few good licks in before he smacks her to the side with a vicious stick hit to the face. She goes down hard and scrambles away below the tables, shoving stuff aside as she goes.

The Man rises, checks out Yul - on the ground holding his head. He's still conscious but not getting up anytime soon.

The Man thinks about chasing Melissa, but grabs the stick and moves to Yul.

He stands above the groaning Yul, thinks about hitting him one more time. He puts the stick under his arm and grabs Yul's leg, begins to drag him quickly toward the opposite side of the building. Yul tries to fight but he is too groggy to fight.

80

INT. FARM BUILDING - UNDER THE TABLES - CONTINUOUS

80

Melissa settles in below some tables, holding the side of her face, which is bloody with a cut to the forehead. She regains her senses to see the Man dragging Yul across the floor.

They are headed toward the door!

81

INT. FARM BUILDING - NEAR THE DOOR - CONTINUOUS

81

The Man looks around, trying to keep an eye on where Melissa might be. He's almost to the door when he is stopped by Yul, who is holding on with his hands to one of the table legs.

The Man yanks hard, trying to loosen Yul. He whispers to him to let go.

Yul shakes his leg hard and rips out of the Man's grip. He pitifully tries to drag himself away.

The Man grabs the stick from under his arm and moves above Yul, blocks his path. Yul rolls on the floor to face the man.

MAN
XXXXXXX XXX XXXXX.

Yul shakes his head no.

YUL
XXXXXX XXXX...XXXXX.

MAN
XXXXXX XXX XXX.

The Man reaches up with the stick and is about to swing down when Melissa comes up behind him and smashes him on the head with something small and heavy in her hand.

The Man goes down, looks back to see Melissa coming down on him with a brick in her hand. He blocks her next volley with his arms, yelping in pain, but manages to grab her legs and pull her down.

They roll around the ground right in front of the locked door, smashing into tables, hitting each other as they go. The Man pushes Melissa's hand hard against a table leg and she drops the brick.

The Man is stronger and soon rolls on top of Melissa, hands to her neck, choking the shit out of her. Behind him, Yul watches and tries to get up, barely gets on his knees and starts crawling over to them to try to help.

Yul stumbles the final few steps and lands right on the Man's back, pulling him backwards and away from Melissa. But the Man won't let go of Melissa's throat.

The three struggle with each other, wrestling to the ground. Melissa punches the Man and Yul has him in a choke hold, but Melissa is about to lose consciousness. The Man doesn't look too good, either.

Who will pass out first?

BUMP. BUMP. BUMP.

The three freeze, still locked in their struggle and look up at the doors behind the tables.

Something is pushing on the doors, back and forth - testing their strength.

The Man loosens his grip on Melissa as Yul releases him a bit.

The doors stop moving.

SILENCE.

The three just stare, still locked together. Catching their breaths but trying to stay as quiet as possible.

A creepy white arm pushes its way through the gap in the doors and reaches in, searching for a latch or something. Then another arm comes in - and another.

The Man gets up quietly, pushing Yul off of him, his eyes on the door the entire time. Yul reaches down to hold Melissa with his last remaining strength. She sits up, rubbing her throat. Their eyes LOCKED on the door.

The arms can't find anything to unlatch so they slither out. Again, silence. No movement from the door.

The Man stands and begins to quietly back up away from the door. Yul and Melissa are still trying to find the strength, sitting there trying to be quiet.

CRASH!!! CRASH!!! CRASH!!!

A massive force smashes into the doors, pushing into the heavy tables, which hold it back for now.

The Man charges in the opposite direction, disappearing into the darkness.

Melissa and Yul get up and stumble away, Melissa holding Yul as he dizzily knocks into the tables on their way back.

Behind them, the doors are not going to last much longer.

CRASH!!! CRASH!!! CRASH!!!

The tables are pushed back with each crash. Now just the structure of the doors is holding back the pounding.

Melissa looks back, sees the doors about to give, pulls Yul down a table aisle and tackles him down.

SMASH!!!

The doors crash open and a HALF-DOZEN FIGURES appear at the doorway, silhouetted by the full moon outside.

They push the tables aside to make room and stop, silently getting a feel for the building, listening for movement.

SILENCE.

82 INT. FARM BUILDING - UNDER THE TABLES - CONTINUOUS 82

Melissa and Yul are huddled under one of the tables, mostly covered by some wooden boxes and random junk, one row away from the side of the building. Their eyes are wide as they try to breath quietly and listen for any movement.

After a long beat, the shuffling of feet is heard, slow movement. Bare-footed steps.

Yul and Melissa can't see much, just a bit of the aisle up ahead and tables right in front of them.

More steps, more movement. Getting closer.

83 INT. FARM BUILDING - MAIN AREA - CONTINUOUS 83

Still SILHOUETTED -

JUMP. Up onto the tables a few of them go as the others walk slowly between the aisles, spreading out. The table top ones move from table to table. All senses are trained at finding the people inside.

84 INT. FARM BUILDING - UNDER THE TABLES - CONTINUOUS 84

Bump. The sounds of someone getting on top of the tables, the dry vegetation falling onto the ground.

Yul and Melissa - watching the aisle ahead.

The first glimpse - a pair of legs slowly comes into the aisle.

Yul and Melissa stop breathing.

Then another set of filthy legs, further back. And another one - closer. Just two aisles away.

Now another one comes into view a bit above, on the table top, as it moves across, knocking the dried tea off the table as he moves.

Slowly, they pass where Yul and Melissa are hiding. They missed them.

Yul and Melissa start to breath again, but then...

Footsteps on the table ABOVE THEM! Tea falls to the ground in front and behind them. Then, SILENCE.

For an excruciating beat, the FIGURE pauses. Yul and Melissa hold their breath again...

DROP!

The Figure drops to the floor in the aisle in front of them, its back to Yul and Melissa. It drops down and looks around under all the tables. It shifts it's weight...about to turn right at them!

CRASH!

From the back of the building, the unmistakable sound of glass breaking.

The Figure in front of them shoots a look over and springs toward the noise like a cat.

We hear the other figures moving toward the back, too, and the sounds of a struggle in the back of the building.

MAN
XXXXX XXXX XXXXX!!!

Melissa moves away and pulls Yul. They stay low, moving down the last aisle near the wall as the commotion continues behind them.

They pick up speed as they reach the door and sprint out as fast as they can.

They run hard, Melissa holding the still groggy Yul, away from the farm building, toward the woods.

Some noises behind them from the farm building as Yul trips and collapses, taking Melissa down with him. They stay low as they look back and see the Figures running out of the farm building and turning toward the back of the building, running after the Man.

They wait for them to be gone and Melissa pulls Yul up and they head for the woods again.

86 EXT. WOODS - NIGHT

86

They wander into the woods, trying to figure out where to go, but they have no idea. They just keep moving. Keep moving through brush and under trees and down a little creek.

YUL

I have to stop, Mel. I have to stop.

They sit down, using a tree trunk for cover.

YUL (CONT'D)

My head is pounding.

MELISSA

We've got to keep moving, baby.
Got to find the road or something.

87 EXT. FIELD - NIGHT

87

WIDE SHOT: Yul and Melissa walk low across a hilly field, woods on all sides.

Yul falls down on all fours, throws up. He looks like shit.

YUL

I'm sorry.

Melissa holds her husband close. He's shivering like crazy. She feels his head. He's not going to make it too far like this.

Melissa notices something up ahead in the grass - a path.

MELISSA

Come on.

She pulls Yul up as they walk to the path.

The path is big, grass pushed down, like a car made it. Melissa looks down the hill at a group of trees. The RENTAL CAR.

88 EXT. RENTAL CAR - NIGHT 88

Yul and Melissa scramble into the car.

89 INT. RENTAL CAR - NIGHT 89

Melissa lays Yul in the back seat and gets in behind him. She closes the door as quietly as possible and locks the doors.

She lays on top of him.

MELISSA
Got to get you warm.

YUL
Yeah, baby. Feels good.

MELISSA
Don't get any crazy ideas.

YUL
It's our honeymoon, isn't it?

Yul smiles.

90 EXT. FIELD - NIGHT 90

The rental car from a hundred feet away. Complete silence.

95 INT. CAR - NIGHT 95

They are still, holding each other tight.

Melissa suddenly gets a thought, springs up in the seat. She reaches into her pocket and pulls out the cellphone, opens it.

The little chirp of NO SIGNAL is heard. Melissa looks around at the field around her.

MELISSA
Fuck.

She looks down at Yul.

MELISSA (CONT'D)
Don't fall asleep, Yul.

She pulls him up into a sitting position and holds him close.

YUL

Why?

MELISSA

Because those things are still out there.

YUL

Would be nice to take a nap.

MELISSA

Just stay up, okay? Don't leave me alone.

YUL

Okay, baby. I'm here. I'm not going to sleep.

MELISSA

We've got to hold out until morning. Find some help then.

YUL

Sounds good.

Quiet and calm. A nice, relaxing beat.

MELISSA

Yul.

YUL

Yeah?

MELISSA

I love that you're Chinese.

A crazy long beat with nothing happening.

BLAM!!!

The Man crashes into the side window behind Melissa, jolting both of them up like a bolt of lightning.

The Man yells something at them, trying to open the passenger door and then...WHOOOSH. He is pulled away into the darkness.

The muffled yelling fills the car from outside. The Man is getting his ass kicked.

Yul and Melissa hold each other tight, looking out toward the noise.

BLAM!!! Into the front driver's window the Man goes. He is pulled away but he grabs the side mirror for dear life. That stops him, but the yanking is hard.

SMASH!!! He is thrown into the window again, his head hitting hard. He is bleeding all over the place.

All Yul and Melissa can do is watch.

Glimpses of the Pale Figures are seen as the Man is smashed time and time again into the car. Pale hands with dirty, black fingernails rip into his face and neck.

The Man is yanked back again, ripping the side view mirror off the door and taking it with him as he is pulled out of sight.

CRASH!!! Right into the windshield in front of them. Pale Figures from all sides jump up on the hood and start slamming at the man, ripping his clothes off his flesh, gouging his skin, jumping on top of him.

Like a pack of wild animals attacking their prey.

The Man looks into the car at Yul and Melissa as he is killed.

Yul and Melissa are helpless. Melissa turns her face away.

Yul reaches forward and flashes the car lights and starts honking the horn, anything to get these things away from the Man. He yells at them through the windshield.

YUL
Stop! Stop!

The Figures seem surprised and jump off the car immediately, disappearing into the shadows on either side of the car.

The Man lays on the hood of the car. His eyes barely open, shirtless now, blood all over him.

The honking stops.

MAN
(Help me... Help me...)

The Man groans for help, reaching out for Yul and Melissa, who are helpless.

MAN (CONT'D)
(Don't let them... Don't let them...)

A moment of relative calm...

Like a flash, the Figures are back on the hood, pulling the Man off instantly and dragging him by his legs into the path illuminated by the headlights. They are quickly out of sight.

Yul and Melissa sit there for a beat, holding on to one another, the shit they just saw sinking in. Melissa looks helplessly over to Yul.

MELISSA

What are we going to do?

Yul springs into action, still groggy as hell but fighting it with all his energy. He opens the glove compartment, looks in the back seat, in the bag.

YUL

There's got to be something we can use.

MELISSA

For what?

YUL

A weapon. Something in here.

He pulls out the flashlight.

YUL (CONT'D)

Shit. Tire iron. In the trunk, there's got to be a tire iron...

MELISSA

You're not going out there, Yul.

YUL

May not have to, baby.

Yul starts ripping the back of the back seat off, talking as he works.

YUL (CONT'D)

When I was a kid, we were on vacation, hot as shit on 95 to Miami, and my dad locked his keys in the trunk at a rest stop. So he pulled the back seats off and I crawled through, found the keys, saved our vacation. I felt like a super hero that day.

It's really hard, he's soon using all his might to pull the thing off.

YUL (CONT'D)
 God-damn it. Come on, give us this
 one fucking break. Please, please.

The seat rips off, a thick plastic covers access into the trunk. He quickly kicks the shit out of it and uncovers a nice-sized hole framed by metal.

He sticks his head in and looks inside with the flashlight. He pulls out three travel bags and a duffel bag, then slides his upper body into the crevice.

Melissa looks out through the blood-stained windows. They're out there somewhere.

96 EXT. FIELD - NIGHT 96

The car from far off, in the middle of the field.

Alone and silent.

97 INT. CAR - NIGHT 97

Yul pulls himself out of the hole to the trunk. Shows Melissa a tiny tire iron.

YUL
 Not what I expected, but it's
 something.

Melissa's eyes are fixed to something just behind Yul.

MELISSA
 I don't think it's going to matter.

YUL
 What?

He looks back out the window -

Pale Figures on both sides of the car, slowly approaching, looking inside at them. The blood-smeared windows distort their forms into some creepy ass images.

Melissa grabs a hold of Yul.

The Figures approach slowly. They start to put their filthy hands on the bloody windows, rubbing the glass, their thick fingers nails clicking against the glass. Then their faces look in, all blurry through the glass.

Human faces. All men. Bald heads. Nasty, blood stained skin. Almost black teeth. Deep, black circles around their eyes.

Fucking moon demons.

A few jump on the hood and rub the windshield.

They look into car, finding Yul and Melissa.

On all sides, a dozen or more of them.

The pounding begins. Slowly at first, building up, smashing their fists harder and harder into the windows.

Now, dozens of fists crashing into the windows and roof outside. Melissa covers her ears.

Yul tries the honking and lights trick again. This time it doesn't work. He gives it up and holds his wife close.

The pounding reaches a frenzy. Harder and harder. They must be breaking every bone in their hands.

CRACK. The first web of a crack appears in the front windshield.

CRACK. Another web begins on the other side.

SMASH! The passenger side window shatters completely and the figures outside clamber to try and get in. Hands, arms, then heads and torsos, reaching out toward the back seat at Yul and Melissa.

Yul swings his little tire iron at the arms and hands, hitting them hard. Over and over again. It doesn't slow their approach.

Yul stops and leans back with Melissa, watching the countless hands reaching in and the others smashing the windows around them.

Melissa looks back at the hole in the trunk and doesn't hesitate. She gets Yul's attention and crawls in head first. She makes her way in and pulls her legs inside the darkness.

Yul begins to crawl in just as the front windshield finally caves in, the shatter-proof material keeping it intact.

But the figures are now bending it back, about to open up a big hole.

SMASH! The back driver's window caves in, right next to Yul, who is half-way into the trunk. Hands reach in and grab his pants and legs and he kicks them away as best he can.

98 INT. CAR TRUNK - CONTINUOUS 98

Melissa pulls at Yul from the cramped interior of the trunk.

YUL
Pull me! Pull!

99 INT. CAR - CONTINUOUS 99

The front windshield is completely peeled back and the figures enter the car, jumping toward the struggling Yul.

One last kick and Yul pulls his legs in, just in time.

100 INT. CAR TRUNK - CONTINUOUS 100

As soon as Yul is in, a figure dives in right behind him, sticking his head into the hole.

Melissa gets her legs around and starts kicking the shit out of the creature, pushing him back out of the hole. Yul finds the tire cover and pushes it up against the hole. Him and Melissa hold it in place with their legs.

Hands and arms nail the cover, reaching around to try to get it away, but the cover is thick enough not to bend and too big to pull out of the hole.

101 EXT. CAR IN FIELD - CONTINUOUS 101

The remaining figures all scramble in through the front windshield opening and the other broken windows. A feeding frenzy.

102 INT. CAR TRUNK - CONTINUOUS 102

Yul and Melissa scramble in the darkness of the trunk, trying to keep the cover over the opening.

YUL
Where's the flashlight?

MELISSA

Over here.

YUL

Where?

MELISSA

Here!

Melissa hands him the flashlight and it turns on. We see them clearly in the cramped trunk now. It is claustrophobic as fuck.

Yul points the light around the edge of the trunk, looking for something.

MELISSA (CONT'D)

What now?

YUL

Trunk release. Look for it.

MELISSA

We've got other concerns over here.

Melissa kicks at an arm that has made it's way in. It grabs Yul's leg. Yul turns and kicks the hell out of it. Pushes the cover up hard against the throng of hands. The cover is bending, though. Too much pressure from both sides.

Yul finds a plastic cover and pulls it off. Inside is a cable with a handle.

YUL

Got it.

Yul pulls and a snap is heard, but nothing happens. He pulls it again and again.

YUL (CONT'D)

It's not working. It released but it's jammed. The crash jammed it.

MELISSA

Yul.

The cover over the hole is pretty useless now, bent to hell. Melissa and Yul just kick the shit out of the mass of hands and arms, but it's a losing battle.

YUL

Fuck.

Yul gets on his hands and starts slamming the back of his body into the top of the trunk - hard. Over and over again.

The trunk starts to give, centimeter by centimeter, then inch by inch. We begin to see outside, at the tree that is smashed against the trunk, holding it tight.

Yul now has enough room to get his legs up and kick the trunk. After a few shots, it slams open.

103 EXT. TREES IN FIELD - CONTINUOUS 103

Yul and Melissa spring out of the trunk and jump down into the grass, running as fast as they can toward the woods.

MUSIC - PULLING ON A LINE

Behind them, the Figures start to make their way out of the car to give chase.

104 EXT. FIELD - CONTINUOUS 104

They run for their lives hand-in-hand through the grass, not bothering to duck down for cover. They just haul ass and don't look back.

105 EXT. WOODS - CONTINUOUS 105

Into the woods they go, running right through small branches and thick undergrowth.

Behind them, running footsteps - lots of them.

We catch glimpses of the Figures running through the woods behind Yul and Melissa. They run to the sides, too, closing in around the couple.

Melissa looks back, pulling Yul.

It doesn't seem like they're going to make it. Suddenly -

- down they go, falling - rolling quickly down an incline.

They land and get back on their feet, running for their lives.

106 EXT. CEMETERY - NIGHT 106

Melissa and Yul run through an area littered with little square tombs with small gated entrances.

Yul quickly turns into a group of them and pulls at a few locked gates, then finds one that swings open.

He tugs Melissa into the tomb and closes the gate behind them.

107 INT. TOMB - NIGHT

107

Yul pulls Melissa back against the wall, in between big urns that fill the interior of the little structure.

Breathing hard, they hold each other tight, looking out through little gated opening at the night outside.

MELISSA

Yul...

YUL

Shhhh.

Noises outside. Lots of footsteps. Stopping, circling around them. All we see if the frustrating little gated opening.

MELISSA

We're trapped in here...

YUL

Shhhh.

EXT. CEMETERY - NIGHT

Different POVs as the Figures approach the little cluster of tombs.

INT. TOMB - NIGHT

The footsteps stop. An excruciating few beats of complete silence.

MELISSA

What are they doing?

108 EXT. CEMETERY - NIGHT

108

Different POVs from around the little cluster of tombs.

109 INT. TOMB - NIGHT

109

Melissa and Yul, eyes glued to the little gated entrance.

MELISSA
They might not like in here too
much.

MELISSA (CONT'D)
Why?

Yul doesn't answer. Melissa checks out the urns on either side of her for the first time. Makes the connection.

MELISSA (CONT'D)
Don't answer that.

They continue to look through the door, anticipating some movement outside.

A strange sound begins to be heard from outside. It sounds like far off talking. Amplified talking.

Suddenly, footsteps outside, running away. The Pale Figures are leaving.

Yul and Melissa look at each other, can't believe their luck.

YUL
It scared them off.

Melissa leans in, trying to hear better.

MELISSA
What is that?

A long beat.

YUL
It's the voice. From the radio.

EXT. TOMB

Yul and Melissa make their way out of the tomb.

110 EXT. WOODS - NIGHT

110

Melissa helps Yul as they walk in the woods, toward the light coming at them through the trees. Fire light, but not from a big fire.

The Voice is also much bigger, talking through a PA system. It's the creepy Voice from the radio. It's coming from that light.

Yul and Melissa walk steadily toward it.

111 EXT. HOUSE - NIGHT

111

A house sits in the middle of nowhere, a two level building, a balcony off the second floor.

It is illuminated by hundreds of candles, inside and out. They litter the ground surrounding the house.

The Voice blasts and echoes out from it.

Yul and Melissa continue to walk steadily - almost dreamily - toward it.

Dozens of PEOPLE are seen inside the house, some sitting, others standing - all quiet.

The couple approach the candle-lit ground and find their way through them, heading toward a door. SOMEONE inside opens it up for them.

The Voice permeates their senses, filling their ears with the boom from the huge speakers. Nothing else is heard except this calming, relentless voice.

112 INT. HOUSE - NIGHT

112

Yul and Melissa enter, hand in hand. The people are all Chinese, no younger than 15, no older than 20. They all turn and watch the young couple enter.

Candles fill every ledge and tiny crevasse of available space. The Young People watch as Yul and Melissa walk slowly around the room, turning to see everyone. A light haze fills the house.

Young People from the top floor peer down at them. They all have the same expression on their faces. Not fear, not happiness, almost blank - but not mindless. They are all wearing dark clothes.

Yul and Melissa look tragically out of place here, their clothes battered and torn; their dirty faces trying to figure out what the hell is going on. They pause, still hand in hand, looking all around them.

Two YOUNG GIRLS approach Yul and Melissa, walking slowly toward them, slight smiles on their faces. They reach out to each of them and grab their hands.

They hand them cups and Yul and Melissa hesitate for a bit, but then drink the liquid down.

Yul and Melissa now stare at them for a bit.

The Two Young Girls lead them toward a back room and they follow, as if in a trance.

113 INT. HOUSE - BACK ROOM - NIGHT

113

More of the same back here, but only OLDER LADIES are back here. The Two Young Girls pull Yul and Melissa toward the middle of the room and turn them to face each other.

The Voice is all that can be heard. The candles blend together with the people surrounding them. Yul and Melissa look at each other, their faces peaceful yet expressionless -

In a dream like state. And so tired.

Countless sets of hands reach up and all around the couple, engulfing them with gentle touches. Their faces, their hair, down their arms, their chests. They unbutton their shirts and pants, take off their undershirts, Melissa's bra, their underwear.

Yul and Melissa stare at each other, their eyes growing heavy, completely naked. They are slowly pushed toward each other and begin to kiss, completely unaware of their surroundings.

The kissing becomes heavier and heavier.

They drop down to the floor, all over each other.

The room full of Older Women sit in silence, eyes closed as in prayer, as the two start making love.

Yul and Melissa are delirious, barely able to open their eyes in the heat of the moment. Yul thrusts on top of Melissa, eyes closed. Melissa holds Yul tight, pulling him close.

She touches his face, his hair, spreads loving kisses all over his face. He lays on top of her, his head in her shoulder.

Melissa closes her eyes, fights to open them again. She starts to look around, looking at the Older Women, their faces in deep concentration.

The candles make strange-moving shadows on the walls. The voice on the speakers starts to distort as Melissa looks intently at the Women around her.

Melissa closes her eyes tight, the sweat building up on her face. She opens her eyes again and she starts catching glimpses of a pale leg behind the women, moving out of sight as she sees them.

She looks over and a Pale Figure is clearly seen behind a group of Woman.

MELISSA

Yul.

Another Pale Figure emerges from the jumble, then another. Melissa starts freaking out.

MELISSA (CONT'D)

Yul. Yul!

She pulls Yul up and sees a horrid sight - Yul's face is sunken, dark circles around his eyes. His lips are dark and his hair is clumped down onto his head.

He opens his eyes wide and opens his mouth, revealing nasty black teeth.

Yul is a PALE FIGURE!!!

Melissa screams her lungs out.

CUT TO

114 EXT. SACRIFICIAL CLEARING - NIGHT

114

Melissa wakes up suddenly, breathing heavily. She looks around, still halfway in her nightmare. She slowly recovers.

She is sitting on the ground in a tiny clearing, bamboo and tall grasses surrounding her on all sides. Her hands are tied behind her back.

She is wearing a white shirt and pants and is barefoot. The same outfit that the Man on the road had.

Next to her, over the grasses, about fifty feet away, is the candle-lit house. She can see the silhouettes of People on the balcony, all looking out to her.

She is getting her bearings a bit, looks behind her - she is tied to a post.

There is someone behind her, their back to hers, also tied. She strains to see but can't get a good look.

MELISSA

Yul? Yul, is that you? Yul.

YUL

Yes, it's me.

Yul is completely awake, an almost calm look on his face, also in the white clothes.

MELISSA

What happened? Did we...?

Yul doesn't answer.

MELISSA (CONT'D)

Yul?

YUL

You shouldn't be nervous about meeting my Grandmother, Melissa.

MELISSA

Yul...

YUL

My Nai-Nai's going to love you. So are my cousins and the rest of the family. You've got nothing to worry about, baby.

Melissa realizes something is off about Yul.

MELISSA

I know, Yul. I'm not nervous about that anymore.

YUL

My Nai-Nai told me something right before I got in the car to leave her back in 85. I was little so it's one of the only things I remember her telling me. She said (You will be blessed. JO SIN WUI BOW YAU LEI.)

MELISSA

What does that mean?

YUL

It means that I was a blessed man. She was right.

Melissa reaches and grabs Yul's tied hands, holds them tight.

YUL (CONT'D)

I love you, Mel.

MELISSA

Yul. I love you, too, I love you so much baby, but... right now, we have to try to...

YUL

We should've gone to Kauai like you wanted to. Swimming with the dolphins sounds great right now.

MELISSA

I want you to listen to me, Yul, we need to get out of here right...

YUL

The ropes are tight, baby. I've been up for an hour now, I can't feel my hands anymore I've been pulling so hard.

MELISSA

Then we'll lift the pole up, let's both try...

YUL

It's solid. It's anchored to something big.

MELISSA

Yul, don't give up on me, baby. Get your ass up and push with me. Help me push, Yul. We can do this together.

Yul and Melissa tug hard, trying to lift up on the pole. Not a chance.

MELISSA (CONT'D)

Push, Yul, push.

YUL

Mel.

MELISSA

Push, Yul, God-damn it, Yul. Don't give up on this. Let's do this. We've got to get...

Melissa notices something that Yul already knows. Hidden by the bamboo, just 10 feet from them, they are encircled by the Pale Figures.

They watch Yul and Melissa, not moving at all.

Yul seems calm. Melissa is scared beyond belief.

MELISSA (CONT'D)

Yul...

YUL

Be cool, Mel. I'll get you out of this.

The Pale Figures start to move slowly toward the couple. They make no noise from their mouths at all.

Closer and closer they come, now reaching out with their hands, touching Melissa and Yul all over with their filthy hands. Melissa and Yul close their eyes as the hands move all over them.

Melissa can't take anymore.

MELISSA

Yul!

Yul closes his eyes and begins to chant something in Cantonese, barely audible.

YUL

(We welcome you among us. We
welcome you among us. OR DAY FOON
YING LEI. OR DAY FOON YING LEI.)

The Pale Figures' attention focuses on Yul all of a sudden. Yul builds up his voice, getting louder with each repeating verse.

YUL (CONT'D)

(We welcome you among us. We
welcome you among us. OR DAY FOON
YING LEI. OR DAY FOON YING LEI.)

It's the same thing that the villagers and the people at the farm house were chanting earlier in the night.

Melissa recognizes the chant.

MELISSA

Yul. Yul! What are you doing?

Some Pale Figures continue to hold Melissa, holding her face and body still, while others move over and work on Yul.

They touch his face, moving their hands all over him. Countless hands move up and hold his head completely still.

Yul yells the chant at the top of his voice, his lungs aching with each sentence.

MELISSA (CONT'D)
Yul! Stop it, Yul!

A hand comes up onto the top of Yul's head and digs it's nail deep into his head. Yul screams the chant now as the nails go back, drawing blood as they scrape five cuts into Yul's head.

Melissa is going nuts. She can't see anything.

MELISSA (CONT'D)
Yul!!! Stop...

The Pale Figures suddenly begin to pull at Yul, harder and harder each time. They're going to pull his arms out of their sockets.

RIP! His hands are pulled from the ropes and he is dragged out through the bamboo and grasses by a horde of Pale Figures. The figures holding Melissa now release her and run after the Yul group.

Melissa is left trying to look back, yelling for Yul.

MELISSA (CONT'D)
Yul! Yul! Fuck. Oh, God.

She begins to break up, holding her head down.

A beat. Then she looks up, suddenly quiet.

She sees a Pale Figure five feet in front of her - the Pale Figure she saw while her and Yul were making love in the Candle House. He stands there looking at her in his freakish pose.

Melissa's eyes widen as the Pale Figure charges and slams right into her.

CUT TO BLACK

115 EXT. SACRIFICIAL CLEARING - NIGHT 115

Melissa wakes up with a jump. Falls back down to the earth. Springs back up again, looks around. Her hands are untied now.

Yul is gone.

Across the grasses, the candle-lit house. Most of the candles out now. It looks completely deserted.

Melissa stands, looks around.

She cries a bit. Freaks out a bit.

She has no idea what to do.

She stares at the house. It somehow calms her.

She slowly makes her way through the grasses, back toward the house.

116 EXT. HOUSE - NIGHT 116

Melissa walks out of the grasses and heads toward the house. She walks slowly, somehow content, like everything is out of her hands at this point.

117 INT. HOUSE - NIGHT 117

Back into the house, which is a mess. Candles are still lit but most are out, dotting the whole place. She looks around, up into the second floor.

No one is there.

Then she sees something - their cloths, Yul and hers, folded neatly on the concrete floor near the stairs. Lit candles surround each set like little altars.

The weirdness doesn't get any reaction from Melissa, numb at this point. No more energy to give. She kneels down in front of her cloths and begins to disrobe slowly and silently.

She puts her cloths back on one piece at a time, her mind seemingly not connect to the real world.

Once dressed, Melissa picks up Yul's neatly folded but filthy shirt, stares at it for a beat. Eyes tear up.

Suddenly, a voice from above - a familiar voice.

FAMILIAR VOICE

Your husband made a great sacrifice
on this night.

Melissa looks up and can't believe her eyes.

Ping - standing on the second level, dressed in the black
garb that the other house people wore.

Melissa stands quickly, anger welling up, tearing in her
eyes, about to explode. Energy back.

PING

He gave them his life for yours.

Melissa blasts off like a piston toward the steps, making her
way up the staircase in a flash.

INT. UPPER ROOM

She dives onto Ping with all her fury. They fall hard back
onto the floor, Melissa on top as she hits him over and over
again, yelling, screaming with all her might.

MELISSA

You son of a bitch! I'll kill you!
You set us up! You killed my
husband you bastard! You killed
him, you motherfucker!

All Ping does is put his hands up and cover himself as best
he can. The blows are vicious, Melissa completely out of
control.

And as suddenly as it began, it's over. Melissa is done,
arms in mid-swing, she looks down at Ping, realizing that
beating this man up is not going to bring her husband back.

She slowly dismounts, crawls away from him and sits on her
knees, staring away from him.

Ping recovers from the attack and slowly gets up, finds his
glasses on the floor. He slides away from this crazed white
woman, just to be sure. Ping watches Melissa closely, his
breathing becoming normal.

PING

Ms. Melissa?

No answer.

PING (CONT'D)

Ms. Melissa, are you all right?

He is answered by silence. He takes a beat, then decides to set it right...

PING (CONT'D)

They come to my village in the seventh lunar month, on the night of the full moon. They take one of the living away each time, one who is worthy of them. Many years ago, it was decided that we would no longer let them take our own from us.

Ping lowers his head in shame, face filled with remorse.

PING (CONT'D)

We now bring in outsiders for offering. This was...

(choked up a bit)

...the first time I was chosen to bring outsiders in. But I could not do it. I left the keys in my car for you to go and be gone from here. I never expected to see you again. I'm very sorry, Ms. Melissa. Sorry for you and your husband.

MELISSA

What did they do to him?

Ping pauses, doesn't want to go there.

Melissa sits up and turns to him, a new strength rising in her. Ping sees it clearly on her face - don't fuck with this woman.

PING

They have taken him to their place. They will prepare him for the final journey.

MELISSA

Is he still alive?

PING

They must take them alive. He will be one of them at moon fall.

A glimmer of hope rises in Melissa's face. Determination follows. She stands, glaring down at Ping.

MELISSA

Then he's still alive?

PING
I don't know for sure.

MELISSA
Do you know where they took him?

PING
Ms. Melissa, you can't...

Melissa grabs the stick from the floor.

MELISSA
(raging anger)
Do you know where they took him,
Ping?

Ping doesn't want to answer. You can see the fear in his eyes.

Melissa takes a step toward him. A moment of weakness crosses her face.

MELISSA (CONT'D)
You've got to help me.

PING
I know where they go.

MELISSA
Then you'll tell me.

Ping can't look at her anymore.

PING
Follow the path that leads them
here. The candles will show you
the way.

Melissa starts to leave, determined to save Yul.

PING (CONT'D)
They'll kill you, Ms. Melissa.

She stops, doesn't look back at him.

EXT. CLEARING - NIGHT

Melissa walks through a field down a crude, candle-lit path. The candles are on either side of the path, every thirty or so feet.

Her face is determined, a strength growing inside her that she didn't think she had.

EXT. WOODS - NIGHT - LATER

The candle lit path cuts through woods and Melissa follows it, her pace never slowing.

120 EXT. CREEK BED - LATER - NIGHT

120

The candles line the edges of a high-banked creek. Melissa walks down the center of it, moving through a foot or so of water, her pace still the same as it has been throughout this journey.

121 EXT. TEMPLE ENTRANCE - NIGHT

121

A broken-up wall of stones swallows the creek and finishes the candle path. Dark and alone, the hillside going up behind it. Melissa approaches and stops.

The creek continues into through black opening in the wall, barely three feet high. Grasses choke the rock mouth, complete darkness beyond it. Like a pathway into hell.

Melissa stares at it. She pulls her cell phone out of her pocket, approaches the tunnel opening.

She opens the cell phone, which lights up like a flash light.

She shines her light inside. The grass ends a few feet in and then black water continues into the dark.

Melissa gets down on her knees and crawls into the tunnel, light above the water.

122 INT. TEMPLE ENTRANCE TUNNEL - NIGHT

122

The grasses are thick and it's slow moving but soon the grass is gone and there is nothing except the dark water and the close ceiling above her head.

Her cell phone light goes out and there is nothing but black.

CLICK. The lights comes back on as she closes and opens the cell phone again.

The gap between water and rock shrinks as the tunnel angles down. Melissa's head starts hitting the rock wall above as she struggles to keep her head and the cell phone above the water.

Ahead, the water rises more. Her head goes in the water up to her eyes now. She has to tilt her head sideways to breath.

The cell phone light turns off. COMPLETE DARKNESS. Melissa's breathing is heavy. We hear the cell click close and open again.

Light. Melissa stops, trying to raise the courage to go on.

She takes a deep breath. Moves on.

Melissa struggles, keeping the cell phone in that precious air gap with one arm, supporting herself with the other. Deeper and deeper into the temple she goes.

There doesn't seem to be an end to this.

The cell phone light turns off.

TOTAL DARKNESS.

Muffled cries from the water as Melissa tries not to freak out. The water churns this way and that - Melissa is moving quickly through the water.

123

INT. TEMPLE ENTRANCE - NIGHT

123

In almost total darkness, Melissa breaks up through the water, the cell phone leading the way. She grabs on to the side wall of rock, pulls herself up on to a ledge of some kind.

She coughs up some water, trying to take breaths in between.

She slowly catches her breath and tries to be quiet, though the coughs still come up every so often. By the way she's looking around, you can tell that she can't see a thing.

She feels her way around her surroundings, then realizes she still has her cell phone.

She clicks it closed and open again. The light shines into the darkness.

Melissa turns the light around to look at her surroundings for the first time and sees...

PALE LEGS standing right next to her!

She springs back and falls onto the floor of this place, six inches under water.

Melissa swings the light up to see a few more FIGURES standing around the hole she just surfaced through.

All their dark eyes are wide open.

She scrambles back into something, moves the light up to see more Pale Figures.

She shines the light around and gets up, expecting to be attacked, but the Figures don't move. Their eyes are wide open but they seem to be in some kind of trance.

Melissa is afraid to move, her breathing heavy. The light goes out.

Click, the light comes back on. Melissa slowly moves it around to see the entire room filled with a dozen or so naked, Pale Figures, all facing the same way, toward a dark opening on one side of the room.

The floor of the entire place is under water.

She quietly gets up and heads for the opening, scanning from one side to another, making sure these fuckers don't move.

124 INT. TEMPLE TUNNEL - CONTINUOUS

124

She ducks her head down and shines light into the passageway. Empty, but the light only shines a few feet ahead. She enters, keeping her head down a bit in the tunnel, which isn't tall enough for her to stand in. She is as quiet as she can be in the six inches of water.

A corner up ahead.

125 INT. TEMPLE - SMALL CHAMBER - CONTINUOUS

125

Melissa quietly comes around and is startled by more Pale Figures, standing in a small chamber.

These also point in the same direction, to the right.

The light turns off. Click. Back on.

She moves a bit into the room and sees three doorways, one straight ahead and one of each side of her. She shines the light into the one on the left, then the right, then looks in the one straight ahead. She doesn't know which way to go.

Then she notices the Figures are all pointed toward the right doorway. She slowly heads in.

126 INT. TEMPLE - RIGHT TUNNEL - CONTINUOUS

126

The tunnel is narrow and low with knee deep water. Melissa sloshes through.

She reaches an intersection, one doorway on each side of the wall. She stops, shines the light in each hole. The light goes off.

CLICK. The water around her settles and there is a new sound coming from the tunnel ahead. DRIP. DRIP. DRIP.

She moves ahead and the drips get louder. Slowly, the end of the tunnel comes into view, revealing a blanket of darkness beyond. She stops at the doorway, finds the cause of the dripping. A single drop falls into the water from the top of the doorway to the tunnel.

She shines the light and sees that the drip is dark, forming a dark stain in the water below. She reaches over and lets the drip fall on her hand.

BLOOD.

127 INT. TEMPLE SACRIFICE ROOM - CONTINUOUS

127

Melissa's eyes widen as she takes a step forward, the light leading. Slowly, a row of Pale Figures is revealed by the light, forming a semi-circle of shoulder-to-shoulder ghouls, all facing the tunnel Melissa just passed through. Another row is behind the first row, and a row behind that.

The room is packed with Pale Figures.

The light goes out. CLICK. Melissa turns the light behind her, above the tunnel doorway, follows the dripping blood up to see two hands sticking out from an area above. Yul?

She finds steps on the side of the doorway and heads up quickly. The light reveals Yul, laid out on a stone sacrificial alter, naked. His arms have been slashed - a pattern of cuts the length of his forearms. His shoulders and forehead are cut, too.

Blood runs down from all the wounds.

He is pale and white.

He looks dead.

Melissa drops the phone, the light staying on. She moves over to Yul, grabs his head in her hands.

MELISSA
(sobbing then crying)
Yul. Come on, Yul. Come on.
Let's get you out of here and go
home.

Melissa shakes Yul's head, trying to revive him.

MELISSA (CONT'D)
Yul. Yul. Let's go home, baby.

She holds him tight, begins to cry, sobbing loudly.

The light goes out.

YUL
Mel.

Melissa springs up, looks into Yul's eyes, barely open.

MELISSA
Yul. Oh, my God.

She kisses him hard on the lips. Yul is barely up, just
keeping his eyes open is almost too much for him.

YUL
Where are they?

MELISSA
All around us. But they're
sleeping or something. They're not
moving. We can get out now.

YUL
They're not sleeping. They're
inside my head.

MELISSA
We can get out, Yul. I can pull
you out of here.

YUL
They're waiting for me to die, Mel.

MELISSA
Well, let them wait. I'm getting
you out.

YUL
I can't move.

MELISSA
Yes, you can Yul. I'll help you.

YUL
Even if you got me out, I've lost
too much blood.

MELISSA
Don't say that, Yul. Don't give up
on me. Let's go. Get up.

YUL
You need to go.

MELISSA
(breaks up)
Yul. Don't give up, please.

YUL
They'll kill you, Mel.

MELISSA
Yul.

YUL
As soon as I die, they'll kill you.
They already know you're here.

Yul looks up at Melissa, straining to keep his eyes open.

YUL (CONT'D)
You get out of here, Mel. Stay
alive for me.

Melissa looks at her husband's eyes for the last time. And she knows it. She doesn't know how to respond. She feels so hopeless.

MELISSA
I can't...

YUL
Go see my Nai-Nai. Tell her how
much I love you. Tell her what
happened here, how you fought for
me. She's your family now, Mel.
Promise me you'll go.

MELISSA
I promise, baby.

YUL
Remember, you're a Chen now.

She smiles and kisses him gently on his lips. Then holds him tight.

Begins to sob. Letting it all out.

YUL (CONT'D)
She'll know...

MELISSA
What, baby, what?

YUL
Nai-Nai...will know.

MELISSA
Know what, Yul, know what?

Yul is losing consciousness fast.

MELISSA (CONT'D)
Yul!

With the last bit of strength, Yul makes his final point.

YUL
Mel.

MELISSA
What?

YUL
Go.

Melissa looks into his weak eyes one last time.

YUL (CONT'D)
Go.

CLICK.

The light comes on. Melissa picks up the phone. She is numb. She gets up, moves down the steps to the main floor of the room, passes the Pale Figures and moves into the tunnel toward the exit.

128 INT. TEMPLE - RIGHT TUNNEL - CONTINUOUS

128

Melissa walks through the tunnel, her light leading the way. She is walking with no purpose, trying to block out what she is doing right now.

She is slowly losing the battle. She walks a bit more, and at the intersection of four tunnels stops and begins to cry. She leans against one wall and slides down toward the ground.

Her wailing fills the temple.

129 INT. TEMPLE - SMALL CHAMBER - CONTINUOUS 129
Melissa's crying carries through the silent space.

130 INT. TEMPLE ENTRANCE - CONTINUOUS 130
The crying is far from here, but still, it's the only noise heard.

131 INT. TEMPLE SACRIFICE ROOM - NIGHT 131
The last sound Yul hears is his wife crying for him. He takes one last short gulp of air -
- and he is gone.

132 INT. TEMPLE - RIGHT TUNNEL - CONTINUOUS 132
Melissa is trying to get her shit together, the sobbing slowly dying, when she hears some water sound from further down the tunnel.

She goes completely silent and shines the cell phone down the tunnel, toward the small chamber. Nothing. Just then, her cell phone clicks off.

DARKNESS.

CLICK. The light comes on.

A Pale Figure fills the tunnel about fifteen feet down, glaring at Melissa.

A split second of horror and then Melissa is OFF! Into the tunnel next to her.

133 INT. TEMPLE - SMALL TUNNEL - CONTINUOUS 133
Melissa charges through the knee-high water, phone flailing this way and that, lighting sporadic flashes of wall, water, and terror on Melissa's face.

Behind her, the sounds of a dozen Figures running through the water after her.

Suddenly, she stops at another intersection, flashing the light in front of her, the sounds of trampling water coming from ahead. Figures appear in the light for a beat and then Melissa ducks into the small side tunnel, Figures closing in from the front and behind.

134 INT. TEMPLE - SIDE TUNNEL - CONTINUOUS 134

This tunnel is really claustrophobic, coming down six more inches and narrowing a bit, too. Melissa surges forward, Figures piling into the tunnel behind her.

135 INT. TEMPLE - SMALL CHAMBER - CONTINUOUS 135

Melissa charges into a small chamber, another intersection of tunnels. She has no idea where to go.

The light goes out.

CLICK. It comes on and SOMEONE IS RIGHT IN FRONT OF HER!

Melissa screams as she is grabbed by the arms.

It is Ping!

He pushes her toward one of the side tunnels, points at it.

PING

Go!

He runs into the tunnel that Melissa just came out of, right into the charging hoard of Pale Figures. He blocks their way for just long enough to give Melissa a bit of a lead.

136 INT. TEMPLE - OTHER SIDE TUNNEL - CONTINUOUS 136

The light is on and Melissa is charging through another tunnel, running as fast as she can in the cramped space.

Pings screams echo down the passageway behind her.

She falls into the water, coming up quickly. The cell phone flashes a few times and then is out.

COMPLETE DARKNESS.

137 INT. TEMPLE ENTRANCE - CONTINUOUS 137

Melissa explodes into the entrance room and pauses to get her bearings, trying to see in the black. She looks to the tunnel to her right, hears Figures flooding toward her.

She looks down and barely makes out the stairs leading down into the water tunnel she came in through.

She leaps down the steps, splashing into the water that brought her here.

138 INT. TEMPLE ENTRANCE TUNNEL - CONTINUOUS 138

Melissa moves fast through the water as we hear Figures dropping into the water behind her.

The MUSIC begins to slowly rise above the SOUND of the scene.

139 EXT. TEMPLE ENTRANCE - CONTINUOUS 139

Melissa crawls out from the temple entrance and shoots up out of the water, running frantically away.

Figures crawl out of the entrance tunnel one after another and continue the chase.

140 EXT. WOODS - CONTINUOUS 140

Melissa scrambles into the woods, running for her life.

Behind her, ten Pale Figures.

141 EXT. WOODS - CONTINUOUS 141

The MUSIC has completely replaced any SOUND EFFECTS.

Melissa breaks through patches of undergrowth, over fallen trees, over rocks - running as fast as she can through the dense woods.

The Figures speed their way toward her, gaining with each step.

Melissa sneaks a look back and knows she's toast. She doesn't have the strength.

EXT. MOON - NIGHT

The setting moon - just a sliver now over the horizon.

142 EXT. CLEARING - CONTINUOUS 142

The editing becomes frenetic as Melissa breaks into a clearing, the pack of Figures right on her tail.

We INTERCUT quickly from here to a few flashes of the moon disappearing, the horizon shaving the sliver of white into a thinner and thinner slice.

Melissa can barely run anymore, the Figures gain quickly now, ready to pounce.

A final sliver of moon -

The Figures leap upon Melissa, arms outstretched - consuming her under their filthy bodies...

...and right at that INSTANT...

The MUSIC is gone - all that is heard is the natural sounds of the early morning woods and...

...Melissa breathing hard on the ground among the grasses - eyes clenched in horror. But she is alive. She opens her eyes, afraid to look around, but she does.

Nothing.

She rises out of the grasses and looks around -

All the Pale Figures have disappeared.

She is completely alone in this little clearing in the middle of rural China.

She looks for the moon on the horizon and spots something else that knocks the breath out of her -

A FIGURE stands naked just inside the tree line, right where the moon set 20 seconds ago.

Melissa's eyes water one more time tonight - it is YUL, her husband. He stands there looking back at her, a calm but loving look on his face, his arms scabbed from the ceremonial cuts.

Melissa smiles a bit at her husband's form, knowing that this is the last time she will see him.

They share a moment.

And then he is gone, the woods empty again where he stood.

Melissa closes her eyes, savoring the last vision of her beloved Yul.

143 EXT. SUNRISE - DAWN

143

A series of shots showing the sky becoming brighter and brighter in a dazzling display of colorful pinks and oranges.

ECU - The first sliver of sun bubbles over the horizon.

144 EXT. CLEARING - DAWN

144

Melissa Chen stares blankly at the sunrise, still sitting among the grasses of the clearing, her nightmare of a night over, her life changed forever.

CREDITS ROLL in front of the ECU of the rising sun.

THE END

