

ONE

Panel 1: DAY. Wide view of the Mission San Juan Bautista in California (see photo)

1. CAPTION: Mission San Juan Bautista, Fall 2008
2. OSCAR (OFF): You know, when Hitchcock filmed Vertigo here there was no bell tower.

Panel 2: OSCAR and ZHANG walking down the mission's outdoor corridor together (see photo). Oscar is a slim half-Armenian guy with dark hair (see Adrien Brody), dressed as an old Franciscan priest, and carrying a bible. Zhang is a well-built Chinese guy with long hair in a bun (see Will Yun Lee) dressed in suit pants and a button up shirt. Both men are in their 20s.

3. ZHANG: I'm not sure about this plan.
4. OSCAR: It's a classic, Zhang. I call it the "Marlowe."
5. ZHANG: You mean the "poke around and ask questions until someone takes a swing at you."
6. OSCAR: Same thing.

Panel 3: Oscar and Zhang walking down the outdoor corridor.

7. ZHANG: Didn't he normally end up wounded?
8. OSCAR: Just a flesh wound.
9. ZHANG: And now you're mixing genres, Oscar.

Panel 4: Oscar and Zhang enter the main church (see <https://www.oldmissionsjb.org/gallery> for inside of church).

10. ZHANG: So, you're dressed up like old Abbot Mondego because...
11. OSCAR: When Jorge was here to map out the new mural for the anniversary celebration, they told him the poltergeist activity began when the celebration was announced.

Panel 5: View of the inside of the church from their perspective.

12. ZHANG: And Mondego was the driving force behind building the mission, so you're hoping the ghost will take a swing at him.

TWO

Panel 1: They stand in the main aisle between the pews.

1. ZHANG: I still think this is a stupid idea.

Panel 2: A wind sweeps through the room and the door bangs shut behind them.

2. SFX: Bang!

Panel 3: The wind blows out the flames of the votive candles at the front of the church.

3. OSCAR: Stupid, but effective.

Panel 4: Oscar rises up into the air with his priest robes blowing around him. He no longer has the bible in his hands.

4. OSCAR (SFX): Ahhhhh!

Panel 5: Zhang follows beneath Oscar with his hands reaching up, helpless.

5. ZHANG: What do I do?

6. OSCAR: Start the chant!

Panel 6: Zhang stands reading from Oscar's recovered bible.

7. ZHANG: In nomine patris...

THREE

Panel 1: Close up of Zhang looking scared.

1. ZHANG: I don't think it's working!

Panel 2: Oscar in the air, getting thrown around.

2. OSCAR (SFX): Ahhhh!

Panel 3: Wider shot with both of them.

3. OSCAR: It's got to work.

4. ZHANG: Maybe he's not Catholic?

Panel 4: Oscar hanging in the air with the wind swirling his robe around his feet.

5. OSCAR: Of course! He must be Ohlone.

6. ZHANG (OFF DOWN): What?

7. OSCAR: Indians. Used as slave labor.

Panel 5: Zhang slams the bible closed.

8. ZHANG: Now what? You know any Ohlone banishing rituals?

9. OSCAR (OFF UP): Not one!

Panel 6: Zhang holding his empty hands out in supplication

10. ZHANG: Hello...spirit? Uh...he's not Mondego?

FOUR

Panel 1: Zhang looking around anxiously and talking to the air.

1. OSCAR (OFF UP): Oh yeah...Mondego was a jerk!

2. ZHANG: Could you put him down, please?

Panel 2: Oscar hanging upside down with his robes covering his face. He's wearing cargo pants underneath.

3. OSCAR: Maybe not in English?

Panel 3: GHOST, a Native American woman in Ohlone clothing appears in front of Zhang.

4. ZHANG: Ponlo abajo, por favor. No es Mondego.

Panel 4: Oscar now sprawled on the ground after being dropped.

5. OSCAR: Ouch.

Panel 5: Zhang reaching one hand out towards the ghost. Oscar standing behind him.

6. ZHANG: ¿Quiere irse? Podemos ayudar.

7. OSCAR: Muéstranos su tumba.

Panel 6: OUTSIDE on a plot of land just outside of the Mission's cemetery, the ghost points at the ground. An Ohlone CHILD GHOST stands next to her and points to another spot nearby.

8. OSCAR: ¿Aquí?

9. ZHANG: How many are there?

FIVE

Panel 1: Same scene but now with workmen digging where the ghosts were standing. FOREMAN in dusty jeans is holding a clipboard and talking to Oscar and Zhang who are standing in the same place as prior panel.

1. FOREMAN: Dozens. Men, women, and children.

Panel 2: Top down view shows large and small empty graves.

2. FOREMAN: The adults were worked to death. Others, especially the children, died of malnutrition and disease.

3. ZHANG: Where are you taking them?

Panel 3: Foreman looking at his clipboard.

4. FOREMAN: Normally they'd go to the lab for study. But he's convinced my boss to make alternate arrangements.

Panel 4: Wide shot of Oscar and Zhang walking back towards the mission building.

5. OSCAR: They'll be buried near the old Ohlone fishing grounds.

6. ZHANG: How did you convince them to do that?

7. OSCAR: I pointed out the incompatibility of poltergeist activity with expensive lab equipment.

Panel 5: Closer shot of Oscar and Zhang walking back towards the mission

8. ZHANG: Now there's only one thing left to do.

9. OSCAR: Let's go see Jorge.

Panel 6: JORGE finishing his new mural on the side of the mission. It shows a happy Ohlone fishing village and says: "Remember." Jorge is a short Latino guy in his 20s (see Ray Santiago).

NO COPY

SIX

Panel 1: Oscar sits down in a metal folding chair next to PABLO, also in a folding chair. Pablo is a balding Latino man in his early 40s (see Gregory Sierra). He wears jeans and a canvas jacket and has a small belly. Oscar wears cargo pants and a jacket.

1. CAPTION: Boys & Girls Club, Oakland
2. PABLO: How'd it go?

Panel 2: Over their shoulders as they sit facing a group of kids kicking a soccer ball (football) around a rundown basketball court. The court is surrounded by a chain link fence.

3. OSCAR: It went just like you always say.
4. PABLO: Don't forget clean underwear?

Panel 3: Kid kicks the ball at two traffic cones set up at the end of the court to be used as a makeshift goal.

5. OSCAR: Expect the unexpected.
6. PABLO: Do I say that a lot?

Panel 4: View facing the two men. Pablo watches the game. Oscar watches Pablo.

7. OSCAR: You should start.
8. PABLO: What happened?

Panel 5: Kids playing soccer.

9. OSCAR: The ghost was Ohlone.
10. PABLO: So, the banishing ritual I gave you didn't work.

Panel 6: Oscar watching Pablo who still won't meet his eyes.

11. OSCAR: I can't keep walking into things blind.

SEVEN

Panel 1: The kids have stopped playing to watch two kids on the ground fighting.

1. OSCAR (OFF): I need you back to fighting weight, Pablo.

Panel 2: Two kids pulling the top kid off the bottom kid.

2. PABLO (OFF): It isn't that easy to bounce back from a hit anymore.

Panel 3: Bottom kid half sitting and rubbing blood away from under his nose.

3. OSCAR (OFF): You're telling me?

Panel 4: OTS of Oscar and Pablo as they watch the kids go back to playing soccer.

4. OSCAR: Who's winning?

Panel 5: View facing the two men. Both are watching the game now.

5. PABLO: No idea. They keep changing the rules.

EIGHT

Panel 1: Bedside table with lamp (off), alarm clock (1:20 AM), and landline phone (ringing).

1. CAPTION: Later that night.
2. SFX (phone): Ring! Ring!

Panel 2: Pablo's hand reaching from the bed to check the time on the alarm clock.

3. PABLO: At this time of night, the phone ringing is never a good sign.

Panel 3: Pablo's hand bringing the phone to his ear.

4. PABLO: Hello?
5. PHONE: There's been an earthquake...

Panel 4: Pablo lying in bed with the phone to his ear.

6. PABLO: Living in San Francisco, this is not news.
7. PHONE: ...in Mexico City.

Panel 5: Pablo now sitting up in bed with phone on one shoulder and the other reaching to turn on the lamp on the bedside table.

8. PABLO: More surprising, but not by much.
9. PHONE: The Church has asked for your help.

Panel 6: The lamp is on now and it illuminates Pablo's surprised face.

10. PABLO: Now *that* is a surprise.

ONE

Panel 1: Pablo shades his eyes from the bright midday sun.

1. PRIEST (OFF): You got here quick.
2. PABLO: No red tape. No endless discussions.

Panel 2: Pablo peers into a gaping sink hole behind a small parish church outside of Mexico City. A priest stands next to him on the edge of the hole. PRIEST is a Mexican guy dressed in worn jeans and a button up short sleeve shirt with a priest collar.

3. PABLO: Not working for the church anymore is a blessing and a curse.

Panel 3: View from above looking into the sink hole. You can just see the vague outline of the top of a huge temple structure down in the hole.

4. PABLO: What am I looking at?
5. PRIEST: You know the archeologists excavating when you volunteered here?

Panel 4: Priest walks Pablo around the hole and towards the church entrance.

6. PRIEST: They were digging in the wrong place.
7. PABLO: She's going to be pissed.

Panel 5: The priest leads the way through the dark interior of the small church.

8. PABLO: Was anyone hurt?
9. PRIEST: Not by the quake.

THREE

Panel 1: Pablo and the priest stand in the doorway looking at the sick man on the bed.

1. PABLO: I'll need to see the site to know more.

Panel 2: Pablo and the priest walk back down the narrow hall.

2. PRIEST: You've had a hard time of it since the monsignor died.

3. PABLO: If I hadn't left him alone that night...

Panel 3: Pablo and the priest standing in a small kitchen in front of a door leading to the basement. On a shelf next to the door are a few flashlights. The priest holds one flashlight in his hand and is reaching for a second one.

4. PRIEST: There would have been two bodies instead of one. No matter what the council said.

Panel 4: The door to the basement is open now and the priest stands on the threshold ready to lead the way down. He is turned back to talk to Pablo. Both carry a flashlight.

5. PABLO: You don't know that.

6. PRIEST: I knew him. He was stubborn. Foolhardy even.

Panel 5: The priest and Pablo walk down wooden stairs into the basement. The priest is in the lead. Both flashlights are lit now.

7. PRIEST: We Catholics are good at guilt. Maybe try some forgiveness.

8. PABLO: You sound like a Unitarian.

FOUR

Panel 1: Pablo and Priest are at the bottom of the stairs. They stand in front of a man-sized crack in the basement wall. There is rubble around the crack that shook loose from the wall when the crack opened during the earthquake.

1. PRIEST: Heaven forbid!

Panel 2: Pablo and Priest have stepped through the crack and now stand in a huge cavern with an Aztec temple in front of them. The top of the temple is missing and it looks like there might be even more of the temple buried, like this is only the midpart of the temple. Sunlight shines through from the sink hole. A woman walks towards them from the temple. ISABEL is a slim Mexican woman in her early 40s (see Ana Ayora).

2. PRIEST: The Spanish razed the old temple to build the church.

3. PABLO: And never realized it was just the tip of something larger.

Panel 3: Isabel stands in front of Pablo and reaches out a hand to him. Pablo steps towards her, reaching out. They clearly have history. The priest starts to turn away.

4. PABLO: Isabel.

5. ISABEL: Pablo.

6. PRIEST: I'll leave you to catch up.

Panel 4: Isabel pulling Pablo by the hand up the steps of the temple.

7. PABLO: It was here all along. Just like you said.

8. ISABEL: A temple honoring Coyolxāuhqui with no mention of her upstart brother.

Panel 5: Isabel and Pablo inside the temple. They use their flashlights to read the carved inscriptions on the wall.

9. PABLO: Here is the glyph for ocelotl. And here is nahualli.

10. ISABEL: Jaguar. And shapeshifter. What the villagers call a nagual.

Panel 6: Pablo facing Isabel now. The flashlights illuminate their faces held close together.

11. PABLO: The sick man kept repeating those words. And "eztli."

12. ISABEL: Blood.

FIVE

Panel 1: Isabel kisses Pablo in the light of their combined flashlights.

NO COPY

Panel 2: Pablo pulls away from the Isabel and their flashlight beams separate.

1. PABLO: Isabel!
2. ISABEL: You weren't a priest then and you aren't now, so what's the problem?

Panel 3: Pablo walks back towards the temple's entrance and Isabel follows him.

3. PABLO: It's only been a year.
4. ISABEL: Vegetarians never stop thinking about bacon. When they lapse, it's all in.

Panel 4: View from the base of the temple, looking back up the steps to Pablo and Isabel as they start to make their way down. Isabel is laughing.

5. PABLO: Are you bacon in this scenario?
6. ISABEL: Maybe.

Panel 5: Pablo and Isabel at the bottom of the stairs, facing each other, as the temple rises impressively behind them.

7. PABLO: I'm not saying I'm not open to a BLT, but let's shelve this for now.
8. ISABEL: And now I'm hungry. They only had peanuts on the plane.

SIX

Panel 1: DUSK. Isabel and Pablo walk in the church's small cemetery. She is eating a tamale with one hand and carries a bottle of beer in the other. Pablo also has a beer.

1. ISABEL: Why does this taste so good?
2. PABLO: When's the last time you had one?

Panel 2: The greenery runs wild among the crumbling headstones.

3. ISABEL: Last month in the Mission District.
4. PABLO: You were in San Francisco?

Panel 3: They've stopped at a rusty ironwork fence and turned to face each other.

5. ISABEL: I teach archaeology at the university.
6. PABLO: I thought you were in Mexico City.

Panel 4: She sets her empty bottle on top of a gravestone. He stands close to her, watching her intently.

7. ISABEL: There's nothing for me here.
8. PABLO: Until now.

Panel 5: She leans towards him and cups his face in one hand.

9. ISABEL: Until now.

ONE

Panel 1: DAY. Jorge entering the Musée Mécanique in San Francisco (see photos).

NO COPY

Panel 2: Inside the arcade museum. Oscar is playing one of the machines. Jorge puts down a photo on the machine in front of Jorge.

1. JORGE: Mayan?

Panel 3: Oscar glances at the photo and keeps playing.

2. OSCAR: Aztec. Where did you get it?

3. JORGE: Marta. She's on the trail of an elusive tagger.

Panel 4: Close up of the arcade game.

4. JORGE (OFF): She found these in Oakland. I told her I knew a guy.

5. OSCAR (OFF): And I'm *the guy*? Sorry. Not this time.

Panel 5: Jorge and Oscar walking past Laughing Sal (see photo) on the way to the exit. Oscar is looking through the photos as he walks.

6. OSCAR: But, *I* know a guy.

7. JORGE: Of course you do.

TWO

Panel 1: NIGHT. Outside a rundown warehouse covered in graffiti, meeting place of a Mexican gang, Los Cuchillos. An armed gang member stands guard at the door.

1. CAPTION: *Los Cuchillos, Oakland*

Panel 2: The gang member is now lying on the ground unconscious. His gun is a few inches away from his outstretched hand.

NO COPY

Panel 3: Inside the warehouse are rusted hulks of machinery. The shadow of a stalking jaguar is thrown on the wall as it moves towards a better lit area. The leader of the gang is speaking to a gathering of its members in this area.

2. LEADER (OFF): The penalty for failure...

Panel 4: The leader holds a raised machete dripping blood, spray of blood on the wall, headless corpse still kneeling on the ground.

NO COPY

Panel 5: Black jaguar leaps through the air. Its shadow mirrors the leap on the wall behind it.

NO COPY

THREE

Panel 1: The black jaguar lands on the leader's chest as the leader falls backwards.

NO COPY

Panel 2: Blood sprays.

NO COPY

Panel 3: Jaguar morphs into Isabel wearing a white huipil. She is radiant.

1. ISABEL: This man led you to darkness. I will lead you to glory in
Coyolxāuhqui's name.

Panel 4: Gang members stare at Isabel in shock and awe.

2. ISABEL: Who do you choose to follow – man or goddess?

Panel 5: Gang members all kneel. One of them (Mateo) is 16 years old with a round, youthful face. He looks like he's had an epiphany.

NO COPY

FOUR

Panel 1: Oscar meets a grad student (Neal) and friend of his sister's outside Berkeley public library on Kittredge. NEAL is a big guy, somewhat overweight and disheveled.

1. CAPTION (or sign): Berkeley Public Library
2. NEAL: Where did you take these photos?
3. OSCAR: Oakland. Why?

Panel 2: Inside the library, the sunlight streams through the tall windows as the men walk towards the main reading room.

4. NEAL: The style is close to writing found at the excavation of the Templo Mayor in Tenochtitlan.
5. OSCAR: The Aztec ruins under Mexico City?

Panel 3: The carving of the moon goddess on the stone disc (see photo).

6. NEAL: Yup. In the 70s, electrical workers found a carved stone disc depicting the moon goddess, Coyolxāuhqui.

Panel 4: Workers excavating the huge stone disc from the ground in 1978 (see photo).

7. NEAL: She got her 400 brothers to revolt against their mother, Cōātlīcue, the goddess of the earth. In retaliation, Cōātlīcue bore a son.

Panel 5: The codex painting of Huitzilopochtli (see photo).

8. NEAL: Huitzilopochtli, god of sun and war, slew his sister and threw her dismembered body down to the base of the mountain.

FIVE

Panel 1: Oscar and Neal are seated at a wood table with tall windows in background. The graffiti and glyph photos are on the table in front of them.

1. OSCAR: That seems extreme.
2. NEAL: You should see my family reunions.

Panel 2: Neal talking, head bent over the photos as he flips through them.

3. NEAL: This is esoteric stuff. Not something you'd get from some tagger. They're coherent phrases, not random glyphs.

Panel 3: Neal points to something in one photo, showing Oscar.

4. NEAL: This says, "The blood tide rises. Opposition will be cast down."
5. OSCAR: Ominous.

Panel 4: Oscar and Neal seated, in conversation. Neal handing the photos back.

6. NEAL: The person who wrote this understands the language. They aren't copying it from a book.
7. OSCAR: Suggested reading? My Mesoamerican history is a bit rusty.

Panel 5: Oscar and Neal walking past the library shelves, back to the entrance.

8. NEAL: I'll copy some stuff for you at Bancroft. I could drop it off if...uh...is your sister around?
9. OSCAR: Nah. She's at some retreat in Santa Cruz.

SIX

Panel 1: Pablo working in a soup kitchen. Pablo stands near a big pot with a ladle in one hand. With the other, Pablo hands a homeless man a bowl of soup. The homeless man wears a jacket with big pockets and the buttons are not buttoned correctly.

NO COPY

Panel 2: Man takes the soup and walks left to right behind two men who are seated on a bench at a table eating. As he walks past each person we get snippets of conversation.

1. MAN 1: ...foreclosed on my house...

2. MAN 2: ...laid off last week...

Panel 3: Man walks left to right behind two different men who are eating and talking.

3. MAN 3: ...paycheck to paycheck...

4. MAN 4: ...lost everything in the crash...

Panel 4: The homeless man is now sitting down with the soup in front of him and lifting the spoon to his mouth. Seated to his right (our left), a woman is speaking.

5. WOMAN: When do I get a bailout?

Panel 5: To the homeless man's left (our right), two young Mexican youths talking. One of them is dressed like a Cuchillo.

6. YOUTH: I told you I won't join *Los Cuchillos*.

7. GANG MEMBER: That was before. We're under new management and she's...increíble.

SEVEN

Panel 1: Pablo taking out the trash from the kitchen into the alley. Oscar corners him.

1. OSCAR: Are you avoiding me? What happened in Mexico City?
2. PABLO: I'm just processing.

Panel 2: Pablo throwing the trash into the trash can.

3. PABLO: There was a woman there. A woman I used to know before I was a priest.
4. OSCAR: Used to know...like biblically?

Panel 3: Pablo gives Oscar a look.

5. OSCAR: So, this is like a girl problem, not a monster problem?
6. PABLO: It could be both.

Panel 4: Pablo and Oscar in the soup kitchen washing dishes. Time has passed.

7. OSCAR: So, you think your girlfriend...
8. PABLO: She's not my girlfriend.
9. OSCAR: ...your lady friend is possessed by this goddess?

Panel 5: Pablo is worried and so distracted that he runs a wet soapy hand through his thinning hair.

10. PABLO: Yes. And I can't find her. I went to her work, but nobody's seen her.

Panel 6: Oscar has an idea.

11. OSCAR: You're tracking the wrong person. Where would Coyolxāuhqui go? What's *her* motivation?

EIGHT

Panel 1: Worm's eye view of two male bodies lying on the ground in a park. There is a lot of blood around the chest area but you can't see the wounds from this angle.

NO COPY

Panel 2: Two cops leaning against an Oakland Police Department car trying to look unconcerned. A third cop, younger, is near the front of the car throwing up.

NO COPY

Panel 3: The coroner's van arrives at the crime scene.

NO COPY

Panel 4: Back to the two bodies but viewed from above now and you can see that they both had their hearts cut out. The hearts are missing.

NO COPY

ONE

Panel 1: NIGHT. Sleazy, overweight man gets out of cab in front of a strip club. Point of view from an unseen watcher who is looking down on him from above (10 feet up) and at an angle. The watcher is in the alley next to the club on top of a stack of crates.

1. CLUB SIGN: Leroy's Lusty Ladies

Panel 2: Man (Leroy) stops as he is walking past the alley because he heard a noise. He is peering into the alley. Point of view is still from above but now closer.

2. SFX: Clang!

3. LEROY: You girls better not be out back smoking again!

Panel 3: Leroy is standing a few steps into the alley and yelling down the alley. Point of view is now directly above him.

4. LEROY: You hear me, girls?!

Panel 4: He is farther into the alley and standing by the wall of the club. He's at right side of the panel. To the left, on the wall of the club, is the shadow of a jaguar mid leap.

NO COPY

THREE

Panel 1: Zhang standing in front of his family's restaurant, the Golden Dragon. He pulls a foreclosure notice off the front door.

NO COPY

Panel 2: Zhang is now inside the restaurant and stands just outside of the open kitchen door, listening.

1. Zhang's father (OFF): I could face the loss of the restaurant...

Panel 3: Inside the kitchen, Zhang's father is talking to the cook. FATHER is a Chinese man in his early 60s. He looks tired.

2. Zhang's father: ... if I had a grandson to carry on my name.

Panel 4: Zhang walking away from the kitchen door and back towards the front of the restaurant.

NO COPY

Panel 5: Kinkaid's office with floor to ceiling windows and a fantastic view of downtown San Francisco. KINCAID is a tall handsome man with blond hair in a widow's peak. He looks like he's in his forties (see Julian Sands). Kinkaid is standing behind the desk and holding out a hand to shake. He smiles like a villain. Zhang is standing in front of the desk and reaching to take Kincaid's hand.

3. KINCAID: Welcome to the jungle.

4. ZHANG: Just keep up your end of the deal, Kincaid.

FOUR

Panel 1: DAY: Oscar, Jorge, and Marta in a tunnel. They all carry flashlights. MARTA is a short white woman in her 50s. She's in jeans and a workman's jacket. She has an expensive film camera hanging around her neck and carries a large backpack. The handles of bolt cutters stick out of the top of her backpack. She is pointing her flashlight at an Aztec glyph on the wall.

1. MARTA: I started seeing the glyphs in Oakland.

2. OSCAR: And now in Fort Point. It's spreading.

Panel 2: Jorge points his flashlight at a spraypainted gang sign on the wall next to the glyph.

3. JORGE: Look here. The glyphs were near these gang symbols in your photos too.

4. MARTA: Strange. I wouldn't expect *Los Cuchillos* outside of Oakland.

Panel 3: All three walk down the dark tunnel with the beams of their flashlights going different directions.

5. OSCAR: What do you think it means, Marta?

6. MARTA: A gang so far out of its turf? Something truly unusual must have happened.

Panel 4: They all stand in front of two metal doors. Marta is pointing her flashlight at a cluster of glyphs painted on the doors.

7. MARTA: I wish I knew what they said.

8. OSCAR: Abandon all hope, ye who enter here.

Panel 5: They enter through the metal doors into a room with high ceilings. On one side, there is a tall set of windows that throw rectangles of light on the ground. On the other side, out of the light, is a stone altar with a stone figure under it (see photo).

9. JORGE: You're so overdramatic.

FIVE

Panel 1: Marta taking pictures of more Aztec glyphs on the wall beside the altar.

1. MARTA: Did you see this carving of a serpent severed in two under these glyphs?
2. OSCAR (OFF): Coatepec, under Mexico City, is called Serpent Mountain.

Panel 2: Oscar and Jorge are looking at the stone altar.

3. OSCAR: The sun god sprang fully grown and armed from his mother on top of the mountain.
4. JORGE: Like Athena from Zeus.
5. OSCAR: Exactly.

Panel 3: Close up of the carved stone altar with a stone figure of a man under it. The man is lying on his back with his knees up. His shoulders are up too as if he is starting to sit up and there is a bowl held on his lap. He is looking towards his knees. See photo.

6. OSCAR: He slew his moon goddess sister and threw her severed body down. The great stone disc was found where it landed.

Panel 4: Oscar and Jorge talking over the altar.

7. OSCAR: Its discovery re-ignited interest in excavating Tenochtitlan and led to the discovery of the Templo Mayor.
8. JORGE: And the snake carving?

Panel 5: Close up of the stone figure of the man whose head has now turned to the side to face them.

9. OSCAR: I think it's a warning.

SEVEN

Panel 1: Marta has her backpack open on the ground in front of the door. She hands spray paint cans to Oscar and Jorge.

1. MARTA: Use these.
2. OSCAR: Is now really the time?
3. JORGE: Flamethrowers!

Panel 2: Oscar and Jorge use lighters and the spray paint cans to spray flame at the stone figure. Marta is behind them, in front of the door, squatting by her open backpack.

4. JORGE: It's not working!

Panel 3: Marta has bolt cutters out of her backpack and is using them to cut the lock.

5. OSCAR (OFF): Hurry!

Panel 4: Marta is standing in the now open door and tosses the cutters back to Jorge.

6. MARTA: Come on!

Panel 5: Jorge takes a wild swing at the stone figure with the bolt cutters.

NO COPY

Panel 6: The group run through the open door with the stone figure hot on their heels.

NO COPY

EIGHT

Panel 1: Marta, Oscar, and Jorge come out through another door into the sunlight. The base of the Golden Gate bridge (Fort Point) can be seen in the background.

NO COPY

Panel 2: They stop running and look back towards the open door.

NO COPY

Panel 3: The stone figure emerges from the open door into the sun.

NO COPY

Panel 4: The figure continues towards them but is slowing down, starting to crumble.

NO COPY

Panel 5: The figure continues to crumble in the sun. Marta, Oscar, and Jorge stand in a semi-circle around it, watching it crumble to dust.

1. JORGE: Maybe it can't stand the sun. If a moon goddess gave it life.
2. OSCAR: That's very astute, Jorge.
3. JORGE: *I can be *the guy* sometimes.*

ONE

Panel 1: Backroom of the museum. Museum WORKER taking Pablo past metal shelves full of Mesoamerican artifacts.

1. CAPTION: Hearst Museum of Anthropology, U.C. Berkeley
2. WORKER: Most of this stuff is for research or preservation. The public never sees it.

Panel 2: Museum worker looking at photos of the altar and stone figure as they walk down the rows between shelves.

3. WORKER: Yeah, we have something like this stone altar.

Panel 3: They arrive at a shelf with an empty space large enough that it could have held the altar from Scene 4.

4. WORKER: It's gone!

Panel 4: Pablo facing away and looking at the shelves on the other side of the aisle. He points to an empty shelf on this side. Worker has turned to look where he points.

5. PABLO: What was on *this* shelf?
6. WORKER: Oh no! I'm so fired!

Panel 5: Close up of two tags on the shelf that say what it was supposed to be there.

7. TAG 1: jaguar stone (sacrificial vessel)
8. TAG 2: macuahuitl (wood clubs with obsidian)

TWO

Panel 1: Pablo leaves the museum after dark.

NO COPY

Panel 2: Black jaguar stalks him from the shadows.

NO COPY

Panel 3: Pablo walking across the Berkeley campus, past the Alumni House.

NO COPY

Panel 4: Pablo walking up the stairs towards Sather Tower.

NO COPY

Panel 5: Yellow jaguar eyes watch Pablo from the dark undergrowth.

NO COPY

THREE

Panel 1: Herman in his cluttered apartment, standing in front of his wall of clippings.

1. HERMAN: It always comes back to you, Kincaid.

Panel 2: Focus on the wall of newspaper clippings and strings tying things together.

NO COPY

Panel 3: Close up of a news article about the mysterious deaths of financial analysts working for Kincaid with a picture of Kincaid.

2. HEADLINE: Mysterious Deaths Plague Reclusive Financier

Panel 4: Close up of clippings about the 2008 housing market crash.

3. HEADLINE 1: Markets in Disarray as Lending Locks Up

4. HEADLINE 2: Stocks Plunge as Crisis Intensifies

Panel 5: Herman standing with his hands on his hips as he studies the wall.

5. HERMAN: Chaos, despair, and greed. He's feeding on it.

FOUR

Panel 1: MATEO has just entered his mother's kitchen in the early morning after being out all night. He is the 16 year old gang member and new follower of Isabel from Scene 3. His MOTHER is a tiny, plump Mexican woman in her 40s.

1. MOTHER: Bad enough your brother was shot like a dog in the street.
Now you run with those animals?

Panel 2: Mateo and mother in the kitchen. Mother has her back to him while she cooks.

2. MATEO: You want to be a big man? A big man gets a job and
provides for his family.

Panel 3: Mateo puts an envelope of money on the table. His mother recoils.

3. MOTHER: Get your blood money out of my house!

Panel 4: He picks up the envelope. He looks frustrated and sad.

4. MATEO: But mama, we're building something now. Bringing back the
old ways.

Panel 5: She wipes down the table where the envelope sat.

5. MOTHER: The old ways were hardship. The new ways are hardship.

FIVE

Panel 1: Mateo tries to take his mother's hands.

1. MATEO: We're going to bring the goddess's light, mama.

Panel 2: She pulls away from him. She isn't listening. He looks upset.

2. MOTHER: Drop out of school....

Panel 3: She is back at the stovetop cooking. He turns to leave the room.

3. MOTHER: Come home at all hours...

Panel 4: Outside. He walks down the street with his hands in his pocket, head down.

NO COPY

Panel 5: The fog swallows him up.

NO COPY

SIX

Panel 1: Oscar and Pablo at a San Francisco diner. Oscar has a folder in front of him with photocopied pages in it. Next to the folder is a folded up newspaper.

1. OSCAR: The Coatlicue statue was found under the main plaza in Mexico City during the excavation of a water canal in 1790.

Panel 2: Oscar spreads out the engraving of the statute on the table in front of them.

2. OSCAR: The statue of the earth goddess was moved to the University of Mexico to be studied.

Panel 3: Close up of the engraving of Coatlicue published by Antonio de León y Gama.

3. OSCAR (caption): The clergy feared it would revitalize the Aztec religion, so it was buried in the university's patio.

Panel 4: See photo of the Aztec calendar stone from Humbolt's book on the codices.

4. OSCAR (caption): It was dug up in 1803 so the explorer Alexander von Humboldt could study it. Then it was re-buried.

Panel 5: See photo of the cast on display in London's exhibition on Ancient Mexico.

5. OSCAR (caption): In 1823, it was dug up again so a cast could be made for display at an exhibition in Piccadilly, London.

SEVEN

Panel 1: Coatlicue statue on display in the National Museum.

1. OSCAR (caption): The statute remained at the university until the National Museum was created.

Panel 2: Pablo tapping his finger on the photocopy of the statute in the museum.

2. PABLO: But the one on display at the museum is actually a replica.

Panel 3: A waitress pours more coffee into a cup on the table near the folder.

3. PABLO: The Catholic church feared Coatlicue so much that it would not allow her true form to be seen by potential worshippers.

Panel 4: The two men sitting at the table at the diner. Oscar drinks the hot coffee.

4. PABLO: The church had a replica made. The original is hidden in a Vatican archive.

Panel 5: Oscar tosses the newspaper on table in front of Pablo. It is now unfolded.

5. OSCAR: The sick man in Mexico, did he recover?
6. PABLO: Yes, his fever broke just before I left.

ONE

Panel 1: Isabel and Los Cuchillos and her other new followers are gathered in the warehouse from scene 3. Isabel wears a white huipil with a belt made of woven fabric snakes. There is an obsidian blade tucked into her belt. She has bells tied in her hair and around her ankles. Her followers wear a mix of street clothes and Aztec warrior regalia. They carry macuahuitl (obsidian embedded wooden clubs).

1. ISABEL: You are my Centzon Huitznahua, my 400 brothers.

Panel 2: The followers gather around her, quiet and respectful.

2. ISABEL: In the before times, warriors went forth to flower battles to weaken their opponents and harvest hearts.

Panel 3: She steps aside to show them the jaguar stone with its hollowed out top.

3. ISABEL: Hearts placed in the jaguar stone fed the power of the gods.

Panel 4: She raises her arms to give them a blessing as they take one knee before her.

4. ISABEL: Go forth now to take hearts in her name.

Panel 5: Isabel standing with one of her followers who is dressed in street clothes. He leans over to tell her something quietly.

5. FOLLOWER: We've got him.

TWO

Panel 1: Small room in the warehouse. Concrete walls. A single hanging bulb. A drain in the middle of the floor. Oscar is tied to a chair near the drain with a bag over his head. His hands are tied behind him with a red fabric cord.

NO COPY

Panel 2: Isabel stands in front of Oscar who no longer has the bag over his head. Isabel has the bag in her hand and is tossing it to the floor.

1. ISABEL: I'm glad you could come.
2. OSCAR: Your invitation was inescapable.

Panel 3: Isabel takes Oscar's chin in one hand and bends over to look into his eyes.

3. ISABEL: You've spoken with Pablo?
4. OSCAR: He's under the impression that you're a victim in all this.

Panel 4: Isabel releases his chin and stands tall before him.

5. ISABEL: Never a victim again.
6. OSCAR: You accept the mantle willingly. To become nagual.

Panel 5: Isabel begins to stalk in a circle around Oscar's chair.

7. ISABEL: All those years ago, when we met, I knew the power was there. Somewhere.
8. OSCAR: But you excavated in the wrong place.

FOUR

Panel 1: Isabel begins to stalk around him again like the jaguar inside her.

1. ISABEL: Pablo is something else. A different life.
2. OSCAR: He still loves you.

Panel 2: Isabel stops behind Oscar, in his blind spot. She touches the blade at her belt.

3. ISABEL: He loves a shadow, a memory.

Panel 3: Isabel draws the obsidian blade from her belt.

4. ISABEL: Femicides are on the rise. The market crash will only make it worse. Something must be done.
5. OSCAR: You can't stop violence with violence.

Panel 4: Isabel uses the blade to cut the cord binding Oscar's wrists.

6. ISABEL: Power structures must collapse before a new order can rise.

Panel 5: Oscar stands at the door, rubbing his wrists. He looks back at Isabel who still has the blade in her hands. She looks calm and remote.

7. OSCAR: What do I tell Pablo?
8. ISABEL: Tell him it will all be over soon.

FIVE

Panel 1: Oscar and Pablo on the phone in 4 sets of square side-by-side panels. Pablo on the left side and Oscar on the right side. Pablo is at his home on a landline phone.

1. PABLO: I can't believe it.

Panel 2: Oscar is at a pay phone on the street.

2. OSCAR: Belief isn't required. She said "Power structures must collapse."

Panel 3: Pablo on home phone.

3. PABLO: Power structures...

Panel 4: Oscar on pay phone.

4. OSCAR: What does that mean to you?

Panel 5: Pablo on home phone.

5. PABLO: Structures of power...

Panel 6: Oscar on pay phone.

6. OSCAR: Keep going.

Panel 7: Pablo on home phone.

7. PABLO: What's the most famous structure of power in the city? And where did you find that altar?

Panel 8: Oscar on pay phone.

8. OSCAR: Fort Point. She's going after the Golden Gate bridge.

SEVEN

Panel 1: Anders gestures Oscar to follow him over to a glass cabinet.

1. ANDERS: Sailors are a superstitious lot.

Panel 2: Inside the cabinet are drawings of merchant ships, photos of the old coastline of the city with the abandoned ships, and a glass jar full of locks of hair.

2. ANDERS: When you signed on to a ship, the captain took a lock hair.

Panel 3: Flashback showing crew members standing in front of a table to sign on to become the crew on the ship. The captain stands behind the table holding a pair of scissors.

3. ANDERS: If you were given leave freely, the hair was returned to you.

Panel 4: Captain and sailor shake hands over a signed contract. There is a lock of hair on top of the contract that is held down by sealing wax.

4. ANDERS: If you jumped ship, the hair could be used to curse you.

Panel 5: Anders and Oscar standing in front of the excavated ships. Oscar's back is to the ships. Anders is facing the excavated ships and now holds the strip of cloth in his hand. His eyes are open but all white and staring at something only he can see.

5. ANDERS: During the gold rush, greed overcame superstition. Sailors jumped ship for the gold mines and left their locks behind.

6. OSCAR: Leaving us a method to reenlist them. Genius!

Panel 6: Ghostly ship structures can be seen rising up out of where the bones of the real ships lie. Anders is facing them. Oscar still facing away.

7. ANDERS: I know.

ONE

Panel 1: ISABEL and MATEO at the base of the Golden Gate bridge (see Fort Point photo). Isabel is dressed in Aztec ceremonial regalia. Mateo wears a white loincloth. He has feather bracelets at both ankles and on one wrist. Isabel and Mateo stand facing each other. She is tying a matching bracelet to his other wrist.

1. CAPTION: Fort Point, San Francisco
2. MATEO: Why me?
3. ISABEL: You sought the life of a warrior to avenge your brother.

Panel 2: Isabel holds a shallow bowl of red paint in one hand and draws a vertical line on Mateo's forehead with her finger.

4. ISABEL: You did not find what you sought. Nor did I, Mateo.

Panel 3: She paints one of his palms red.

5. ISABEL: Coyolxāuhqui will grant us what we seek.

Panel 4: She paints his other palm red.

6. ISABEL: She will wreak havoc on our oppressors.

Panel 5: She gestures for him to lie down on the stone.

7. ISABEL: Do you come willingly?
8. MATEO: Yes.

TWO

Panel 1: Isabel is kneeling beside Mateo as he lies on the stone. She holds an obsidian knife poised above his chest. She looks down at his young face, sadly.

Panel 2:

1. MATEO: Will it hurt?

Panel 3: Isabel bringing the knife down.

2. ISABEL: Yes.

3. MATEO: ...mother...

Panel 4: Close up of Isabel. There is blood spatter on her face. She is crying.

NO COPY

Panel 5: Isabel is standing now. Her hands are down at her side, palms facing forward, painted red with Mateo's blood.

NO COPY

Panel 6: Wider shot. Isabel raises her bloody hands over her head. An outline of the goddess rises up above and around her, many times taller than she is (see Coyolxāuhqui stone photo but put back together). She becomes the living incarnation of the goddess.

4. ISABEL: Coyolxāuhqui se levanta!

THREE

Panel 1: Oscar, Jorge, and Anders are walking down an alley in Chinatown. Jorge is carrying a skateboard. Anders is carrying a blind man's cane and has a strip of cloth tied around his eyes.

1. CAPTION: Chinatown, San Francisco

Panel 2: Three bad guys dressed in khaki pants and windbreakers with dark glasses block the alley in front of them. They can only be distinguished by body type and hair style. The two on the outside have bats and the one in the middle is punching his fist into his hand menacingly.

NO COPY

Panel 3: Panel broken into 3 parts showing each bad guy's face from left to right.

2. GUY 1: You guys need...

3. GUY 2: ...to learn to...

4. GUY 3: ...mind your own business.

Panel 4: Guy 2 punches Jorge who raises his skateboard in front of his face as a shield.

5. SFX: Crack!

Panel 5: Guy 2's punch connects with the skateboard and he yowls.

6. GUY 2 (SFX): Owww!

Panel 6: Guy 2 shakes his hand in pain and looks pissed. Jorge looks scared.

NO COPY

FOUR

Panel 1: Guy 1 threatens Anders with a bat and Anders takes a fencing en garde position with his cane held like a sword.

NO COPY

Panel 2: Guy 3 swings a bat at Oscar's head.

NO COPY

Panel 3: Oscar ducks down and the bat swings in a wide circle over his head.

NO COPY

Panel 4: Oscar looks around wildly for a weapon and sees a round metal trash can lid.

NO COPY

Panel 5: Oscar holding the trash can lid as a shield and facing Guy 3.

NO COPY

Panel 6: Jorge hits Guy 2 with his skateboard and the board cracks. Guy 2 looks mad.

1. SFX: Crack!

FIVE

Panel 1: Anders proudly gets a fencing hit with his cane right in the chest of Guy 1.

1. ANDERS: Touché!

Panel 2: Guy 1 looks down at the tip of the cane in his chest like it doesn't hurt at all.

NO COPY

Panel 3: Guy 1 has the cane in his hands now and breaks it in half.

2. SFX: Crack!

Panel 4: Oscar blocks a hit on his trash can shield from Guy 3's baseball bat.

3. SFX: Clang!

Panel 5: Oscar staggers back under the force of the blow.

NO COPY

Panel 6: The three good guys circle up with their backs to each other. The three bad guys surround them looking threatening.

NO COPY

SIX

Panel 1: The three bad guys surround the good guys. Things look dire.

1. CHANTEL (OFF): Oh, boys! Yes you, honey!

Panel 2: Nearby, at the entrance to the alley, a well muscled male hooker (CHANTEL) poses in a slinky dress, high heels, and a wig, watching the fight.

2. CHANTEL: You big boys better leave them alone or Chantel is going to call the cops.

Panel 3: Panel broken into 3 parts showing each bad guy's face from left to right showing surprise.

NO COPY

Panel 4: Bad guys looking at each other, trying to decide what to do.

NO COPY

Panel 5: Bad guys heading back towards the other end of the alley.

NO COPY

Panel 6: Oscar facing towards Chantel as she sashays away with a hand raised in farewell.

3. OSCAR: Thanks, Chantel. You're the best!

4. CHANTEL: I know it!

SEVEN

Panel 1: Oscar, Jorge, and Anders all stand around looking at each other, confused.

1. OSCAR: They were *not* Los Cuchillos.
2. JORGE: They were undercover cops.
3. ANDERS: Cops!

Panel 2: Oscar goes to help Jorge who is holding his hurt left arm with his right hand.

4. OSCAR: They *were* dressed in unconvincing casual wear.
5. ANDERS (OFF): I hit one with a perfect touché but he was wearing a vest.
6. JORGE: I think my arm is broken.

Panel 3: Oscar wraps his left arm around Jorge's waist to help support him. Jorge looks upset.

7. JORGE: My board! Where's my board?

Panel 4: Anders holds up the two pieces of the broken skateboard.

8. ANDERS: Sorry, it's toast.
9. JORGE: Oh, man.

Panel 5: From the back, limping down the hilly street towards the bay. Anders RIGHT with his left hand on Oscar's right shoulder since his cane is cracked. Oscar MIDDLE supporting Jorge on the LEFT. Jorge's left arm is held close to his chest. They are black silhouettes against the light.

10. JORGE: Isabel wouldn't use cops.
11. ANDERS: Who else have you pissed off lately, Oscar?

EIGHT

Panel 1: Anders standing at San Francisco's Pier 5 boardwalk (see photo) when Oscar runs up out of breath.

1. CAPTION: Pier 5, San Francisco
2. ANDERS: Is Jorge ok?
3. OSCAR: I dropped him at the hospital. Where's Pablo?

Panel 2: Oscar bending over with his hands on his knees trying to catch his breath.

4. ANDERS: He's not here.
5. OSCAR: I hope he didn't do something stupid.

Panel 3: Oscar is standing now and gesturing to the Pier 5 boardwalk and the empty water around it. Anders has his back to the boardwalk and is facing Oscar.

6. OSCAR: How are we going to get the ghost ships into the bay?
7. ANDERS: The shoreline moved but they still remember being afloat.

Panel 4: Anders waves his hand back towards the city's downtown behind Oscar.

8. ANDERS: I already activated your spell. I couldn't wait.

Panel 5: Wider shot. Oscar turned now to look behind him at the city. Ghost ships rise up out of the asphalt and are moving towards them in a ghostly armada (see photo).

9. OSCAR: It looks like you're finally going to get to play pirate, Anders.
10. ANDERS: I've been waiting my whole life for this moment!

ONE

Panel 1: PABLO walking down a long row of shelves with a duffle bag over his shoulder. He's alert, watching for security.

1. CAPTION: Secret Archives of the Archdiocese, San Francisco
2. PABLO (caption): Even before I was defrocked the secret archives were off limits.

Panel 2: Pablo hides at the end of a row of shelves while a security guard crosses in the next aisle.

3. PABLO (caption): God only knows what the Church would do if I get caught.

Panel 3: Pablo in front of a door with a 2008 electronic lock. He has just used some sort of device to override it and the door is slightly ajar.

4. PABLO (caption): Good thing I have friends in low places.
5. SFX (lock): Click!

Panel 4: Pablo stands in a storeroom in front of a large object covered with a sheet. The object is 2.52 meters tall and at least twice as wide as a human. Pablo holds one end of the sheet ready to pull it off.

6. PABLO (caption): Now I find out how good those friends really are.

Panel 5: Pablo stands in front of the uncovered object, now revealed to be the statute of Coatlicue that is allegedly in the National Museum of Archaeology in Mexico City.

7. PABLO (caption): The National Museum would be livid if they ever found out the Church replaced their Coatlicue statute with a replica.

Panel 6: Pablo kneeling in front of the statute with the duffle bag open next to him. A sacrificial bowl (like Isabel's) sits in front of him and he is lifting an obsidian knife out of its protective wrapping.

8. PABLO (caption): If Coatlicue has forgiven Coyolxāuhqui for that little matter of attempted murder, then San Francisco's in big trouble.

TWO

Panel 1: Wide shot of the Golden Gate Bridge. Coyolxāuhqui rises up out of the water near one of the bridge support towers. Isabel cannot be seen. This is just the goddess rising up out of the water in her giant female form.

1. CAPTION: Golden Gate Bridge, San Francisco

Panel 2: Coyolxāuhqui takes a hold of the roadway of the bridge and shakes it like shaking a bedsheet.

2. SFX: Crack!

Panel 3: The roadway twists and buckles with cars going everywhere.

3. SFX (people): Ahhh! Help!

Panel 4: The goddess reaches out to the bridge support tower in the bay. Overlaying the goddess's form as she reaches is the outline of a giant axolotl.

NO COPY

Panel 5: The goddess form is gone, morphed fully into a giant axolotl. The axolotl wraps its body around the bridge support and tries to pull it down. (See "Harryhausen Golden Gate Bridge Collapse" on youtube).

NO COPY

Panel 6: The giant axolotl continues trying to bring down the bridge and is doing some damage.

4. SFX: Creak!

THREE

Panel 1: Wider shot of the giant axolotl attacking the bridge with cars falling from the damaged bridge into the bay. Ghost ship armada is approaching the bridge (see photo of the mid 1800s ships stranded in San Francisco's harbor during the gold rush).

NO COPY

Panel 2: View from the water level facing ghost ship armada as they loom large.

NO COPY

Panel 3: Anders is in the very front of the bow of the lead ship. He points a rusty cutlass at the axolotl. His white eyes can be seen. He is not wearing a strip of cloth over them today. The lead ship has a pointed wooden bowsprit at the front (like a wood spear).

1. ANDERS: Have at her, maties!

Panel 4: On the ship behind Anders the ghost crew are readying themselves to attack. Some of the ghost crew are readying the cannons and others are up in the rigging with their swords out ready to swing across on a rope to the axolotl.

2. CREW: Argh!

Panel 5: Ghost ships are at the bridge now. The lead ship with Anders tries to stab the axolotl with the bowsprit. Anders is waving his cutlass over his head.

3. ANDERS: We've got her now!

FOUR

Panel 1: The axolotl is hanging from the underside of the bridge. The bowsprit missed her and the lead ship's forward momentum put it right under the axolotl.

NO COPY

Panel 2: From Anders's point of view looking up at the axolotl hanging over them.

1. ANDERS: Uh oh.

Panel 3: The other ghost ships cluster around the axolotl where it hangs under the bridge and start firing cannonballs at it. One ghost with a boarding axe leaps from the top of the mast of a ship and tries to hook the boarding axe into the axolotl.

2. SFX: Boom! Boom!

Panel 4: Anders has his fingers in his ears as the cannons fire around him.

3. SFX: Boom! Boom!

4. ANDERS: Stop firing! You'll hit the bridge!

Panel 5: Axolotl has dropped from the bridge onto the lead ship cracking it in half. Anders goes flying into the air.

5. SFX (boat): Crack!

6. SFX (Anders): Whaaaa!

FIVE

Panel 1: Coyolxāuhqui has shifted back into her goddess shape. She stands in hip deep in the bay in front of the damaged bridge. She holds a ghost ship in each hand.

NO COPY

Panel 2: She smashes the two ghost ships together like a kid playing with toys.

1. SFX: Smash!

Panel 3: The goddess stands tall looking down at the ghost armada below her. A modern speedboat comes flying through the air towards her head like a dart.

2. SFX: Svtt!

Panel 4: Coyolxāuhqui swats the speedboat away with one arm but it was a distraction. At the same moment, Coatlicue arrives in huge goddess form and barrels into her.

3. SFX: Crash!

Panel 5: From Anders's point of view in the water looking up at the two huge goddesses fighting. He's never been happier.

4. ANDERS: This is awesome!

SIX

Panel 1: Coyolxāuhqui and Coatlicue fighting in goddess shape like kaiju battle (See Godzilla battles). Ghost boats are tossed aside by the struggle.

USE AS MANY PANELS AS YOU WANT. HAVE FUN.

SEVEN

Panel 1: Coatlicue turns into her giant animal shape which is a two headed snake (put overlay of snake form over goddess form as she changes shapes).

NO COPY

Panel 2: Coatlicue wraps her snake body around Coyolxāuhqui's goddess body with her double snake heads rearing up from behind the moon goddess.

1. SFX: Hiss!

Panel 3: Coatlicue's twin snake heads bite into Coyolxāuhqui's goddess body. One snake head biting into each shoulder. Coyolxāuhqui rears back in pain.

2. SFX: Crunch!

Panel 4: Coyolxāuhqui loses grasp on her goddess form and shrinks back into small human body of Isabel who drops towards the water unconscious. She is dressed in the tattered and bloody remains of the ceremonial regalia from Scene 7.

NO COPY

Panel 5: Isabel floating face up in the bay unconscious and bleeding.

NO COPY

EIGHT

Panel 1: Same image of Isabel from last panel except now she is in a hospital bed.

1. CAPTION: Saint Francis Hospital, San Francisco
2. OSCAR (OFF): If she wakes up, she'll have to face the consequences.
3. PABLO (OFF): She was possessed.

Panel 2: Pablo sits by her bed. OSCAR stands behind him. Oscar is a slim half-Armenian guy in his 20s with dark hair (see Adrien Brody).

4. OSCAR: She made a choice. Don't belittle it.
5. PABLO: You don't understand her.

Panel 3: Oscar puts his hand on Pablo's shoulder.

6. OSCAR: I do. And I'm sorry.

Panel 4: Oscar leaves Pablo sitting by her bedside alone.

NO COPY

Panel 5: Oscar and Jorge sitting on chairs in hospital hallway. Jorge's left arm is in a cast and a sling.

7. JORGE: How did those thugs find us? Only four of us knew the plan.
8. OSCAR: Five. I asked Zhang to help but he was busy with restaurant business.

Panel 6: Closer view of Oscar and Jorge's worried faces.

9. JORGE: Zhang? But, why?
10. OSCAR: That's what we need to find out.