

KNOCK

Written by

Beato R. Bongco

b2jsai@yahoo.com

Copyright (c) 2010 This screenplay may not be used or reproduced
without the expressed written permission of the author.

EXT. HOUSE IN THE MIDDLE OF THE WOODS - NIGHT

MAN (V.O.)
My grandmother used to tell me
ghost stories when I was a little
boy.

A rustling of leaves.

Three HOODED FIGURES slowly walk out of the woods towards a
HOUSE in the middle of a clearing.

The FULL MOON provides adequate light to see--

The THREE HOODED FIGURES.

Two of the figures are tall and of equal height. One carries
a dull KNIFE and the other, a LANTERN. The third is short and
carries nothing.

They walk in perfect unison, like they are a single entity.
The robes they wear are all identical; long, flowing and as
dark as night.

MAN (V.O.)
Her favorite one, the one she'd
always tell me, was the story of
the Kumakatok...

The HOODED FIGURES stop near the door.

DOOR PEEPHOLE POINT OF VIEW - THREE HOODED FIGURES

...their faces obscured by shadows. On the left, KALIWA, the
one who wields a KNIFE. On the right, KANAN, who carries a
LANTERN. And in the middle GITNA, the short one, who carries
nothing.

MAN (V.O.)
...three hooded figures that knock
on doors in the middle of the
night.

GITNA extends its hand, grayish and gnarled, to knock on the
door.

MAN (V.O.)
When they knock, somebody in the
house MUST die.

INT. BASEMENT

The basement is lit by a single light bulb. In the middle of the room, there is a cluttered table. On it, a HANDGUN, empty bottles, books and some PICTURES.

An unshaven man in a brown jacket, EMIL AGILA (late 20's), sits on the chair with a bottle of liquor in his hand. He gazes longingly at a PICTURE of a beautiful, smiling woman.

EMIL is also our NARRATOR.

EMIL takes a long swig of the liquor.

EMIL (V.O.)
 She told me that they come for the
 sick, the dying and the evil.
 (beat)
 I'm no saint.

FLASHBACK TO:

EXT. HOUSE IN THE MIDDLE OF THE WOODS - NIGHT

SUPER: A year ago.

There is a thunderstorm.

A close up of a buzzer being pressed. The buzzer sounds.

EMIL (O.S.)
 Yeah, yeah. I'm coming.

Frantic pressing of the buzzer.

EMIL, well groomed despite being dressed in a bathrobe, opens the door halfway to reveal two men standing outside in the rain. One is short but broad shouldered, the other tall and rake thin. Both are dressed in black hoodies and have BONNETS over their heads.

TALL MAN
 Let us in.

EMIL quickly opens the door fully and lets the two men in.

INT. LIVING ROOM - NIGHT

The living room is simple. There is a long table in the middle, a couch facing an old TV, and cabinets on the side.

EMIL

And you're sure no one followed you? No one saw you coming here?

SHORT MAN

Absolutely.

EMIL takes a cautious look outside before closing the door. He closes the BLINDS as well.

EMIL

So, it's done?

TALL MAN

(nods)

Yeah. Quick and clean, just like you said.

(beat)

Here's proof.

The TALL MAN tosses a BLOODIED CUFF-LINK to EMIL. EMIL catches it and examines it. Blood from the CUFF-LINK smears his fingers.

EMIL

Where's the body?

SHORT MAN

Dumped in Pasig River. We doubt the police will be able to find the body in there. Not in the state the river's in.

TALL MAN

Might as well be trying to find a needle in a haystack with all that garbage floating around.

EMIL puts the BLOODIED CUFF-LINK into his bathrobe's pocket. He goes over to one of the CABINETS and pulls out a TOWEL. He wipes his fingers.

The BLOOD stays stuck.

EMIL

And you're sure of this? If this ever gets out, I'm done.

SHORT MAN

Take it easy. We've been doing this for a long time.

EMIL takes a seat on the couch and breathes a sigh of relief. He continues to wipe at the blood on his fingers.

TALL MAN
And the payment?

EMIL
Of course. I'll have the money
deposited in your gang's account by
tomorrow afternoon.

SHORT MAN
We'll be off, then.

The SHORT MAN turns and leaves. EMIL stands up and extends
his hand to the TALL MAN.

EMIL
Pleasure doing business with you.

The TALL MAN begins to extend his hand then quickly withdraws
it. There is still BLOOD on EMIL's fingertips.

TALL MAN
Pleasure.

The TALL MAN leaves as well.

From behind EMIL, a WOMAN'S VOICE.

WOMAN'S VOICE (O.S.)
Honey? Is everything alright?

EMIL turns around to see MARIA (early 20's), a beautiful
young woman clad in a nightgown, looks like as if she had
just awoken, standing in the doorway behind him.

MARIA rubs her eyes.

MARIA
I heard voices. I just wanted to
check if everything down here was
fine.

EMIL holds the TOWEL in his hand and approaches MARIA and
wraps his arms around her, careful not to let any blood get
on her dress.

EMIL
Of course everything's fine. Go
back to sleep.

EMIL gives MARIA a playful kiss on the forehead.

INT. BEDROOM - DAY

SUPER: A month ago.

On a DOUBLE BED lies MARIA. She looks pale. On the side of the bed EMIL holds her hand. The DOORBELL rings.

EMIL

That must be the doctor.

EMIL stands up and leaves the BEDROOM while MARIA stares blankly into space.

EMIL returns to the BEDROOM with DR. MACK (40's) in tow. DR. MACK lays his bag down on a table beside the bed, takes out a STETHOSCOPE and puts it to MARIA's CHEST.

EMIL takes a seat and watches.

FOCUS ON: MARIA, as she turns her head to the side and gazes towards the WINDOW.

EMIL (O.S.) (CONT'D)

She's been like this ever since the miscarriage.

Through the WINDOW we see the outside of the house. Nothing moves.

DR. MACK removes his STETHOSCOPE.

DR. MACK

I've finished running my tests.

EMIL stands up.

EMIL

Well? Is she getting better?

DR. MACK

(shakes his head)

I'm afraid not. Her heartbeat is still irregular and quite weak.

EMIL

Isn't there anything you can do about it? You're the fourth doctor we've called this week!

DR. MACK

I'm sorry, Mr. Agila. It seems there's nothing I can do. I went over the lab tests your previous doctors forwarded to me.

(MORE)

DR. MACK (CONT'D)

(beat)

I've never seen symptoms like these.

EMIL grabs the DOCTOR by the COLLAR.

EMIL

For Chrissake! This, after I flew you in from the states!

EMIL loosens his hold and slumps back down into the chair.

EMIL (CONT'D)

Shit. I'm sorry.

CUT TO:

MARIA STARING AT THE WINDOW

DR. MACK (O.S.)

I'm really very sorry, Mr. Agila. If you want, I could refer you to some of my colleagues in Harvard Med...

(audio fades out)

A DARK FIGURE begins to rise very slowly up from the bottom of the window.

MARIA opens her mouth as if to mime a SCREAM and begins to THRASH wildly.

EMIL and DR. MACK rush to her side.

EMIL

Oh my God! What's wrong?

EMIL begins to pacify MARIA.

DR. MACK stares at the window. There's nothing there.

EMIL (CONT'D)

What was that? Was she having a seizure? An attack?

DR. MACK looks towards the window. He looks troubled. After some seconds of uncomfortable silence, he speaks.

DOCTOR

I don't think her problem is medical.

EMIL

What?

DOCTOR

Maria, what did you see?

EMIL

She can't speak, Doctor. Ever since she got sick.

EMIL gives MARIA a PEN and PAPER.

MARIA begins to draw, weakly at first then frantically. When she is done, she hands in to EMIL.

EMIL (CONT'D)

What the hell is this?

MARIA'S DRAWING is that of an unsettling HOODED FIGURE, face OBSCURED.

The DOCTOR shifts his weight uneasily.

DOCTOR

I think...I think I cannot handle this. Neither can my colleagues. I must go now, Mr. Agila.

The DOCTOR packs up and readies to leave.

EMIL

Wait, is there no one who can help?

DOCTOR

There is one who might.

The DOCTOR takes out his CARD and a PEN and begins scribbling onto the back of the card.

Once he is done, he hands it to EMIL.

DOCTOR (CONT'D)

She's a faith healer. One of the best.

EMIL

Is this some sort of joke? You're a medical man and you recommend this?

DR. MACK ignores EMIL and leaves.

EMIL stares at the CARD.

INT. BEDROOM - NIGHT

SUPER: Three days later.

MARIA lies in bed, same position as before.

Standing beside the bed, EMIL and BASYANG (50's), an old woman with unkempt hair and a messy robe. BASYANG has a LARGE BAG strapped on her shoulder.

BASYANG, eyes closed, stands over MARIA, her hands on MARIA's head. She moves her hands around rapidly, touching different parts of MARIA's head.

EMIL

Please, tell me if this 'magic' of yours isn't working. I'll pay you then you can be on your way.

BASYANG

(eyes still closed)

You doubt me? Deep inside, you know this sickness was not wrought by natural causes. Yet you doubt.

(beat)

I see...they are coming.

BASYANG turns towards EMIL, her EYES open to reveal pure WHITE.

BASYANG (CONT'D)

This was ALL your doing.

EMIL jumps back in fright.

BASYANG closes her eyes and withdraws her hands from MARIA's HEAD.

EMIL

Who are coming? What do you mean?

BASYANG

The Kumakatok. The Hooded Three.

EMIL

I remember the stories my grandmother used to tell me. They're nothing but characters in folk stories!

BASYANG

They are more than folk stories. They will come, Mr. Agila, whether you believe in them or not.

EMIL

Why would they come? Are you
telling me that they are
responsible for Maria's sickness?

BASYANG touches EMIL'S forehead. Her hand shakes violently.

BASYANG

The miscarriage and sickness was
wrought by the Anitos, the ancient
spirits, who were displeased by the
death of an innocent. The death of
whom you ordered. Have you ever
heard of Karma?

EMIL shoves BASYANG'S hand away, visibly SHOCKED.

EMIL

I did no such thing!

BASYANG begins to touch MARIA'S HEAD again.

BASYANG

It is useless to deny your sin. You
killed an innocent man. For what,
it matters not.

(beat)

All the money and power in the
world cannot save you now.

EMIL

If...if this is true. And they are
coming. How long does she have?

BASYANG

When did she see GITNA?

BASYANG takes a BOOK from her bag and opens it. On the page
of the book is a sketch of the THREE HOODED FIGURES.

BASYANG points to the figure in the middle, GITNA.

BASYANG (CONT'D)

Gitna, the Little One. The Portent.

EMIL examines the book closely, running his fingers across
the page.

EMIL

That's exactly how Maria drew them.

BASYANG

The one on the left is Kaliwa, the Tormentor. On the right is its twin, Kanan, the Light of the Dead.

EMIL

The night after she saw the small one, she drew the one with the knife. Tonight, before I left she drew the one with the lantern.

BASYANG

Then they will come tonight. After they take her, they will come for you at the next full moon.

EMIL

How can they be stopped?

BASYANG

They cannot. I must leave now, before I too incur their wrath.

BASYANG leaves the room, shutting the bedroom DOOR behind her.

EMIL takes a GLASS OF WATER on the table beside the bed and FLINGS it at the DOOR. He sits back down on the CHAIR beside the BED and weeps.

INSERT: Shot of GRANDFATHER clock. The clock strikes TWELVE.

EMIL lies asleep on the chair beside the bed.

MARIA sleeps soundly. Then, suddenly her eyes open wide.

She stares at the window. GITNA stares back.

EXT. HOUSE IN THE MIDDLE OF THE WOODS - NIGHT

THREE HOODED FIGURES converge on the front door. On the right, KANAN with the LANTERN. On the left, KALIWA with the KNIFE. In the middle, GITNA extends its fist to knock.

INT. BEDROOM - NIGHT

EMIL awakens to find that MARIA is not in BED. He leaps up from the chair.

EMIL

Maria? MARIA!

He goes through the door into--

INT. LIVING ROOM - NIGHT

EMIL sees MARIA slumped down near the OPEN DOOR. EMIL rushes to her side and holds her head to his lap.

MARIA is pale, cold and lifeless.

EMIL

Maria, wake up. Wake up, please.

EMIL shakes MARIA's lifeless body.

EMIL (CONT'D)

No. No. No, no, no, no, NO!

EMIL, tears in his eyes, looks through the open door. He sees the THREE HOODED FIGURES illuminated by LANTERN LIGHT. They turn around and begin to leave; except for GITNA, who, for a fraction of a second stares at EMIL and then turns around.

EMIL watches as the forest swallows them up. He grits his teeth in anger.

INT. HUT - NIGHT

SUPER: Five hours ago.

The hut is circular, small and crowded. Shelves line the walls, filled with strange objects.

In the middle of the hut sits a large wooden table. On top of it curious voodoo objects are on display. Seated on one side of the table is BASYANG.

On the other side is EMIL.

BASYANG

You have been seeing them?

EMIL

Yes. They have been watching me.

BASYANG

They come for you tonight.

EMIL nods.

BASYANG (CONT'D)

Yet, I sense, you are not afraid.

EMIL

What more can you tell me about the Kumakatok? I have not learned much from books. How can I kill them?

BASYANG

They cannot be killed. Not by human hands, or spells. There are no hangings that can keep them at bay for long.

EMIL

I know how it goes: No garlic, silver or Wolfsbane.

BASYANG AND EMIL

Leaving the door unanswered does not help.

EMIL

Then what else is there?

BASYANG

Do you know the Three Rules of Three? Perhaps the answer lies there.

EMIL

Tell me about them.

BASYANG

But you already know them. Think back to when you were a little boy.

EMIL

I remember...

EXT. HOUSE IN THE MIDDLE OF THE WOODS - NIGHT

SUPER: Present.

MAN (V.O.)

My grandmother used to tell me ghost stories when I was a little boy.

The THREE HOODED FIGURES slowly walk out of the woods towards the HOUSE.

MAN (V.O.)

Her favorite one, the one she'd always tell me, was the story of the Kumakatok...

The HOODED FIGURES stop near the door. HOLD.

MAN (V.O.)
...three hooded figures that knock
on doors in the middle of the
night.

GITNA extends its hand to knock on the door.

CLOSE UP of the HAND about to KNOCK.

MAN (V.O.)
When they knock, somebody in the
house MUST die.

FREEZE.

EMIL (V.O.)
However, my grandmother told me
there were three rules the
Kumakatok must follow.

RESUME.

GITNA withdraws its hand. The door has a LARGE WHITE CROSS
painted on it.

EMIL (V.O.)
One, they cannot knock on doors
with crosses on them.

KANAN approaches the door, shines his lantern on the door and
raises his free hand. It is a grayish claw.

KANAN begins scratching at the white cross.

KALIWA and GITNA walk around the house to a back door. GITNA
raises its hand to knock but, again, withdraws it.

INSERT: INSIDE OF HOUSE - The door has WHITE CROSSES
scratched on it from the INSIDE.

KALIWA raises its KNIFE and stabs at the door.

GITNA walks farther around the house to come at the WINDOW
which leads into the BEDROOM. It is wide open.

INT. BEDROOM

The moonlight illuminates GITNA as it moves across the
bedroom. It moves fluidly, as if afloat.

There are two doors leading away from the BEDROOM. One is painted full of WHITE CROSSES and the other is broken down.

GITNA sniffs the air.

Then moves through the passage with the broken door into--

INT. LIVING ROOM

In the living room, the same sight greets GITNA. There are three doors, two of them full of WHITE CROSSES and one of them broken down.

We can KANAN'S SCRATCHING coming from outside.

Again, GITNA goes through the broken down door.

INT. BASEMENT

EMIL finishes a bottle of liquor, dropping it to the floor. He wipes his mouth with his sleeve.

EMIL (V.O.)

Two, they must take their quarry.
They cannot come home empty handed.
(beat)
But I don't intend to go down
without a fight.

EMIL reaches for the HANDGUN on the table.

INT. KITCHEN

GITNA enters.

The kitchen is simple and clean. It looks like it has not been used in a long time.

The door leading outside it is heavily coated in WHITE CROSSES and is being stabbed at from the outside by KALIWA. The KNIFE point can be seen going in and out, in and out.

The only free passage is a flight of stairs leading down to the BASEMENT.

GITNA floats down the steps.

In front of GITNA, a heavysset BASEMENT DOOR. A lightly painted WHITE CROSS rests in the middle of the door.

GITNA raises its clawed hand and begins to scratch.

INT. BASEMENT

Scratches can be heard inside the basement.

The single LIGHT BULB illuminating the room begins to flicker ON and OFF.

LIGHT BULB ON - EMIL holds the HANDGUN in his hand. In the other hand, he holds MARIA'S PICTURE.

LIGHT BULB OFF.

EMIL (V.O.)

I only hope that by doing this
Maria can forgive me. They have
taken my wife and my unborn child.
They will take no more from me.

LIGHT BULB ON - EMIL stares at MARIA'S PICTURE and SMILES.

LIGHT BULB OFF.

EMIL (V.O.)

Three. When they knock, someone in
the house MUST die.

LIGHT BULB ON - EMIL points the HANDGUN at his head.

EMIL (V.O.)

But what if... What if when they
knock, I am not alive anymore? What
happens then?

LIGHT BULB OFF. A gun COCKS in the DARKNESS.

EMIL (V.O.)

Who will they kill?

LIGHT BULB ON.

CLOSE UP: EMIL SMIRKS.

LIGHT BULB OFF - BANG! We hear a gun go off.

INT. KITCHEN

Two loud knocks: Knock. Knock.

A gnarled hand pulls away from the BASEMENT DOOR.

GITNA pauses, as if listening for something. It tries the doorknob. It turns.

The door opens to reveal the--

INT. BASEMENT

Shrouded in DARKNESS.

The light bulb flickers ON. We see EMIL'S HAND clutching MARIA'S PICTURE, now soaked in BLOOD.

GITNA backs away and closes the BASEMENT DOOR and floats up the stairs to the--

INT. KITCHEN

GITNA stops it its tracks and sniffs the air.

The door leading outside lies broken into pieces, from the outside we see a GLEAM of SILVER. KALIWA steps into the KITCHEN.

From the other door, the one leading to the LIVING ROOM, a faint yellow LIGHT fades into view. KANAN enters.

The THREE HOODED FIGURES look at one another.

A knife is raised. Claws are drawn.

We HEAR HISSING NOISES and a low guttural GROWL as we--

FADE TO BLACK.

TITLE OVER: KNOCK