

OSCILLATE – THE BROTHERS

Written by

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Original Comic Book Story

Episode 1

Reik Lèion

INTRODUCTION: EPISODE ONE

INT. COLLEGE - NIGHT

CAMERA SHOT: AIMS AT AMERSHAM CITY, RAINY NIGHT. THEN PANS FROM SKY TO A VEHICLE.

A father, mid-40s. Think of Andrew Koji. He is in the car with his friend, driving to pick up the son from college. The father's name is Roèn Jèi-Ru.

A boy, late teens. Think of Manny Jacinto, Brandon Soo Hoo, Justin H. Min, or Ryan Potter. He approaches the car, rushing in frantic. The boy's name is Jay Jèi-Ru.

Roèn quickly picks up his child from college.

ROÈN JÈI-RU
(panic)
Get in the car! Now!

JAY JÈI-RU
(frighten)
Dad. What about sister?

ROÈN JÈI-RU
(panic)
Don't worry about her. Just get in.

Jay gets in the car in steadfast, seating himself in the rear seats.

There's a caucasian man, mid-30s too. Think of David Beckham or Dan Stevens. His name is Noral Lèion. He's the driver while Roèn is in the front passenger seat.

INT. CAR - LATER

Jay listens to their conversation between Noral and Roèn when he is sitting in the back.

Noral looks at Jay from the rear mirror, having a sense of worried, not for Jay, but his child, Reik.

NORAL LÈION
(worried)
Roèn.

Roèn glances at Noral from his reply.

ROÈN JEI-RU

Yes?

NORAL LÈION

(worried) (Irish accent)

When I look at ya kid, it reminds
me o' me son. You get that feeling
o' bein' scared, thinkin' what
these monsters will do to ya kid.

Roèn frowns. He rolls his eyes downward.

ROÈN JEI-RU

Well, we are together in this
cesspool. I just need to get my son
to be with Dr. Scheikiv Finstein. I
know you're worried.

NORAL LÈION

(worried) (Irish accent)

I just can't put all o' me faith on
Dr. Finstein, lad. Because what if
they find out about my wee one
and—

Sudden cut. A bright light shines from the dark.

A truck runs over Noral's car at the intersection with a big
CRASH. It hits them on the left side, smothering and smearing
Noral's car, causing it to SCREECH on the asphalt.

Noral's car gets pressed on the corner where the telephone
pole stands. Smokes residuals are puffing out.

There are two strange men, coming out from their truck, not
showing their faces.

One of the strange men pulls out his gun from his holster,
shoots Noral and Roèn in the head. Two BLAST—instantly dead.

The other strange man with a hoarse breath opens the
passenger's door, grabs Jay by the neck, and starts to choke
while holding him in the air.

Jay looks at the strange man who looks very ugly. The ugly
man carved Jay's face with a sharp knife. He rips it off
while choking Jay to death.

The ugly man clenches his grip harder on Jay's neck.

Jay can't even scream while blue blood gushes out from his
face.

Jay dies from suffocation and from drowning in his blood.

The Ugly Man drops the corpse. His hand is covered in blood.

UGLY MAN
(hoarse voice)
Dead! BWAHAHA!

STRANGE MAN
Boss will be please to hear about
this. Carving their faces off will
be our proof that they have been
hit.

The ugly man laughs sinisterly. He carves the three victim's faces, one by one, and grabs them as some proof to their boss about their job is done.

They went back to their car and SHUT their doors.

UGLY MAN
(hoarse voice)
Job done; job no more.

The two strange man leaves the scene along with their truck.

CAMERA: ZOOMS IN ON JAY AND HIS CORPSE.

INT. ORPHANAGE HOME - DAY

The news and the reporters report about a car accident and a murder scene unsolved. There are three victims are killed last night. It's a report about Roèn, Noral, and Jay.

There is a little Asian girl and a little blonde boy, crying as they hear on the news. It's about how their two fathers are found dead.

The little Asian girl is about eight. She is the same age as the little blonde boy. Think of Matthew David Morris at the age of eight for the blonde boy. Think of Seo Yi Soo as the little Asian girl.

The little Asian girl's name is Leiyè Jèi-Ru and the blonde boy's name is Reik Lèion.

Dr. Scheikiv Finstein, the one who is in charge of the orphanage home, is also stunned to see his two best friends are reported dead in the news. Think of James Cromwell as Dr. Scheikiv Finstein.

SCHEIKIV FINSTEIN

(grief)

I'm going to turn off this damn television. I had enough of it!

Scheikiv Finstein turns the television off with a remote controller. He looks at one of the male nurses since other nurses, male and female, gather around to see the news.

SCHEIKIV FINSTEIN (CONT'D)

Nurse, take care of them. I have some important business to do.

MALE NURSE

Yes sir.

INT. ORPHANAGE HOME, ANOTHER LIVING ROOM - CONTINUOUS

CAMERA: IT AIMS BEHIND AT SCHEIKIV IN A THIRD-PERSON VIEW, NO CUT, AND ONE CONTINUOUS SHOT.

Scheikiv walks over to another room. One of the female nurses approaches him.

FEMALE NURSE

Doctor. I'm sorry to hear about your loss.

Scheikiv Finstein sighs after he takes off his glasses, rubbing them at the edge of his glabella.

SCHEIKIV FINSTEIN

(grief)

Two of my friends are dead. I'm going to see if I can help out at their funeral.

The female nurse frowns.

FEMALE NURSE

Stay strong doctor; stay strong.

Scheikiv Finstein sniffs his tears from his grief.

CAMERA LONG SHOT ENDS.

EXT. FUNERAL, OUTSIDE - DAY

Scheikiv Finstein, holding Leiyè and Reik with his hands over their shoulder.

The three of them look at the three coffins at a near distance. There's a priest, speaking in prayers to end his sentences.

The funeral ends; the burial begins.

Governor Balfore Beckard, early 50s, approaches Scheikiv Finstein, Leiyè, and Reik. Think of Tim Robbins or Tom Hanks as Governor Balfore Beckard.

BALFORE BECKARD
Good to see you, doctor.

SCHEIKIV FINSTEIN
(grief)
Hello there, governor. How's your province doing?

BALFORE BECKARD
Good.

Governor Balfore looks at the three caskets before return back to Scheikiv Finstein.

BALFORE BECKARD (CONT'D)
Two of our good friends have come to pass; yet, our enemies got away with it again.

CAMERA SHOT: AIMS AT SCHEIKIV FINSTEIN.

BALFORE BECKARD (CONT'D)
Our two friends are good soldiers and good spies before the Queen's assassination. They're honorable men.

CAMERA SHOT: AIMS AT BALFORE'S FACE AND SCHEIKIV ON THE RIGHT SIDE.

BALFORE BECKARD (CONT'D)
However, a child with them, dying the most brutal way. It's unbelievable and unforgivable.

CAMERA SHOT: AIMS AT SCHEIKIV FINSTEIN. THEN TO BALFORE.

Scheikiv Finstein, nodding slowly in tears.

BALFORE BECKARD (CONT'D)
I pray to God that all goes well
with you doctor. I will do whatever
I can to protect you and the
orphans in your hands.

SCHEIKIV FINSTEIN
(grief)
Thank you for your comfort.

BALFORE BECKARD
If you need a place to hide with
the children at the orphanage home,
let me know. I can help you if
danger comes.

Governor Balfore Beckard gives his card that has his name,
phone number, and address.

BALFORE BECKARD (CONT'D)
Call me if you need anything. I
made a promise to your friend to
protect you.

SCHEIKIV FINSTEIN
(grief)
Same here, Governor Balfore
Beckard. I made a promise to
protect the children. These
children belong to our team that
died.

Governor Balfore pats Scheikiv Finstein's shoulder before
leaving the scene.

BALFORE BECKARD
Yes. Too many have passed; too many
have gone away; too many have
grieved for the dead. Just pray to
God as we will give our grief to
Him.

The three coffins are being buried in the dirt.

END OF INTRODUCTION

ACT ONE

I/E. POLICE STATION - MORNING

TITLE: **20 years later...**

There are people in the police station, chatting and talking while the noises are in certain places in certain rooms.

CAMERA: LONG SHOT BEHIND REIK AS IT FOLLOW HIM FROM THE BACK OF THE HEAD.

Reik Lèion, age 28. Think of Scott Eastwood or Richard Madden at this age. He wears a brown jacket with a red turtle collar that has a zipper along with his khaki slim pants.

Reik is walking on the first floor of the police department. He has a box with him when he is carrying it.

Reik approaches at a door.

CAMERA: IT AIMS AT THE KEYCARD ENTRY SYSTEM.

Reik pulls out his card, slides into the keycard entry system, and opens the door as it BEEPS.

Reik closes the door and the silence conquers the noise when he enters the other room.

CAMERA LONG SHOT ENDS.

INT. POLICE STATION, ARCHIVES - CONTINUOUS

Reik approaches those metal shelves with leftover documents. They are stashed in boxes in the archives.

CAMERA: CLOSE SHOT, BEHIND REIK. IT'S AIMING AT THE FILES WHERE REIK IS GOING THROUGH THE STASHES.

Reik grabs the file that he is looking for.

REIK LÈION (V.O.)
There you are.

Reik puts the file into the box before leaving the archives.

INT. REIK'S OFFICE - CONTINUOUS

Reik pulls out the file; he looks at the file. It's Reik's father with his face and name on it.

Reik sighs with dim grief along with a raised eyebrow.

REIK LÈION (V.O.)
 Father. I will try to reopen the
 case. I will.

A person's shadow from the other room approaches the plastic, blurry window. The person opens the door. It's Agus.

Agus, mid-30s. Think of Donal Logue. He peeks his head out from the door.

AGUS
 (curious)
 Hi Reik. Are you busy?

Reik takes a glimpse to see who it is at his door. He returns his eyes to the file before he puts the file into the box.

REIK LÈION
 Um, not yet. What's up Agus?

AGUS
 Chief Graze Lasky wants a meeting
 with you buddy.

REIK LÈION
 Now?

Agus raises his eyebrows, flatline lips, and shakes his head a **yes**.

Reik puts the files away from his desk to the box. He gets up and rushes out.

CUT TO:

EXT. COUNTRYSIDE - NOON

Reik examines the area of the incident at the intersection from twenty years ago.

Leiyè looks around at the intersection. She noticed that the place is fixed; also, it's not the same as twenty years ago. Think of Karen Fukuhara or Claudia Kim as Leiyè in her late twenties.

Leiyè, a CMI worker and a wife to Reik.

Think of CMI as CSI. CMI means ***Criminal Morte Investigation***.

LEIYÈ

I guess this is where our fathers
are found here.

Reik is looking at a photo of when he is a child back then
from twenty years ago. It's a photo of him, his father, Jay,
and Leiyè's father.

Leiyè turns around and sees Reik, looking at a photo. She
approaches him.

LEIYÈ (CONT'D)

(curious)

What are you looking at?

REIK LÈION

My dad, your dad, you, and your
brother, smiling at the camera when
I am just eight back at that time.

Reik puts the photo away inside his inner pocket.

REIK LÈION (CONT'D)

The area that I am standing
directly in the place, is where our
fathers got smothered here. There
used to be a telephone pole that
stands here.

Leiyè puts her hand on his left shoulder.

LEIYÈ

Well, you have the case and we can
find those assholes who killed our
two dads on our own.

REIK LÈION

I know. What I don't get is why
they close the case. The incident
happened at that time; also, three
days later when I am eight at that
time, I'd eavesdropped on Dr.
Finstein. I hear that he cannot
pursue our fathers' case anymore.

Leiyè looks at him with surprise.

LEIYÈ

(curious)

Interesting. I didn't know you're
eavesdropping to get that
information.

Reik nods slowly with a raised eyebrow. Then sighs after he speaks.

REIK LÈION

Yeah. I did. I just wish I can get the information about who killed our parents.

A moment of pause. Leiyè wipes her tears with a handkerchief.

LEIYÈ

Be right back, honey. I got some flowers.

Leiyé goes to the car, grabs the flowers, and comes back to where Reik stands.

Leiyé puts the flowers at the place where Reik is at. The flowers are colored yellow and blue. Think of the color yellow as injustice and blue for justice.

The two of them look at the flowers. The wind starts to blow calmly.

INT. RESTAURANT - MORNING

SUPER: **The past...**

Reik is with his father when he is eight. Roèn and his two kids are eating together. Think of Carrows as the restaurant and theme.

Today is Reik's birthday. They are sitting at one table.

NORAL LÈION (O.C.)

(Irish accent)

Make a wish Reik.

Reik closes his eyes, making a wish in his head, then blows out the candle from the birthday cake.

Jay, Leiyè, Noral, and Roèn celebrate with joy as they clap altogether.

Jay quickly grabs a present box. Then he gives it to Reik.

JAY JEI-RU

Here you go, Reik. A gift to you.

Reik's mouth widens with joy, smiling with excitement. He begins to jump up and down.

REIK LÈION
(excited)
Oh my goodness! The box is huge!
Thank you!

Reik quickly opens the present box. It's a toy gun.

REIK LÈION (CONT'D)
Cool! It's a toy gun!

JAY JEI-RU
You like it?

REIK LÈION
I like it a lot! Thanks Jay.

Reik Lèion starts to press the trigger on the toy gun as it starts to make GUN SOUNDS.

Jay smiles as his white teeth are shown when he chuckles.

END OF ACT ONE

ACT TWO

INT. POLICE STATION, OFFICE - DAY

TITLE: **Present day...**

Reik is inside the office. Chief Graze Lasky is sitting at his office chair, next to his desk, facing forward while speaking to Reik on the other side.

CHIEF GRAZE LASKY

We have a case for you, Detective Reik. The High Bureau Agency is short on men.

Reik ponders for a bit with curiosity.

Think of the High Bureau Agency as the FBI.

REIK LÈION

What case is this? Why choose me to join the High Bureau?

CHIEF GRAZE LASKY

Because you fit right in. I am going to transfer you over there. Here are the documents for you to sign.

Reik grabs the documents from the chief, looks at them by just skimming the papers.

Reik raises his eyebrow and sighs out from his nose. He grabs a small brown board to write on.

REIK LÈION

Sorry. I need to borrow this.

INT. REIK'S HOME - NIGHT

Reik and Leiyè are eating dinner at the table. Plates and utensils are CLICKING and CLACKING when the two of them are enjoying their meal.

Reik looks at Leiyè when he sits right next to her in a corner. He puts his utensils down and wipes his mouth with a napkin.

REIK LÈION

I have something to tell you.

Leiyè swallows her food after she chews it. Then, she looks at him.

LEIYÈ

Yes?

REIK LÈION

The police chief is transferring me to a different department at another precinct.

Leiyè raises her eyebrow.

LEIYÈ

(surprise)

Oh.

REIK LÈION

Yeah. My boss is sending me to the High Bureau Agency. They're short on men and I already signed the documents.

Leiyè frowns in disappointment. She puts her utensils on her plate.

LEIYÈ

(disappointment)

I guess you will be very busy and will not have time with me.

Reik sighs out from his nose. He puts his hands and grasps Leiyè's left hand.

REIK LÈION

Don't worry. I will find a way.

Reik rubs Leiyè's left hand to comfort her.

INT. REIK'S OFFICE - DAY

Reik is packing his boxes, files and data, and other information into another bigger box. They are on top of the stroller wagon.

Agus sees Reik, seeing him packing things inside his office. He approaches Reik's office and KNOCKS as he stands there.

Reik turns around and sees Agus, standing at the door.

REIK LÈION

Oh, it's you. What's up Agus?

AGUS

I hear that you're moving to help
out the High Bureau Agency.

Reik nods gently, a couple of times with a tiring sigh.

REIK LÈION

(tired)

Yeah. I'm going there.

Agus starts to bite his lower lips.

AGUS

Well, the people in this precinct
will miss you very much—especially
me.

REIK LÈION

Yeah. I know. You've been a good
friend.

Reik puts his last box inside a bigger box. He pulls out the
memory device from his computer after he ejects it. Then he
puts the memory device in his inner pocket.

Reik starts to stroll out of the wagon. He looks at Agus
before speaking.

REIK LÈION (CONT'D)

Sorry Agus. Can I come through?

AGUS

Oh. Sorry.

Agus moved away from the door to make way.

Reik strolls out of the room.

I/E. CAR - AFTERNOON

CAMERA: LONG SHOT, AIMING AT THE SIDE OF THE CAR, LOOKING AT
REIK'S FACE. FIXATED ON THE LEFT SIDE.

Reik is driving in the car. He's heading towards downtown
Amersham city.

He is listening to the radio. The person that is on the radio
is a female.

Musical radio starts before the female news representative
begins her speech.

FEMALE NEWS REPRESENTER

(radio muffle)

Today on a news broadcast, Officer Dorigin has found three bodies, a family, murdered by an unknown suspect.

Reik glimpses at the radio before turning his car on the left in the intersection road. The radio has caught his attention.

FEMALE NEWS REPRESENTER (CONT'D)

(radio muffle)

A father, a wife, and a child are shot down in the country of Rish with fully automatic weapons. Many other cops investigate and suspect that it's a hit-and-run tactic. As for the others, they assume it might've dealt with terrorists from the postwar.

Reik stops at another intersection when there's a red light. He listens closely to the radio in his car.

FEMALE NEWS REPRESENTER (CONT'D)

(radio muffle)

A relative, who is a close family member reports in tears when he comes to the scene of the incident.

A victim on the radio starts to speak. It's a man.

MALE VICTIM

(radio muffle)(weeping)

They killed my boy. I come to the wreckage of the car...and found only ashes and dust that remains of my boy. He is the only son that I have left. These murderous bastards killed my boy's wife and my granddaughter.

The female news representative cuts the male victim off as she begins to take over.

FEMALE NEWS REPRESENTER

(radio muffle)

This is the grandfather of this family. The father is a former agent of a secretive group that works for the government until this incident occurred. The grandfather, who speaks in tears, is now pursuing this case.

(MORE)

FEMALE NEWS REPRESENTER (CONT'D)

Officer Dorigin suspects this case
might tie with the terrorist
attacks from the Hermanian spies
after the war.

Musical news reports air on the radio as it cuts in the
conversation to end the report.

CAMERA LONG SHOT ENDS.

END OF ACT TWO

ACT THREE

INT. HIGH BUREAU AGENCY - DAY

CAMERA AIMS AT THE HIGH BUREAU AGENCY. LOW ANGLE.

INT. HIGH BUREAU AGENCY, MEETING ROOM - CONTINUOUS

Commissioner Russo Gazen is opening a case in the meeting room that is about to start. Think of Tobin Bell, Mads Mikkelsen, Liam Neeson, or Gary Oldman.

Reik is sitting at the other side of the table.

There's another person, a new guy, maybe younger than Reik. He is part of this new case too. Think of Harry Styles or Aneurin Barnard at a very young age.

The new guy's name is Knox Croenstrom.

Russo Gazen opens the projector along with the documents for his presentation. The meeting begins when the lights are dimming down.

Russo Gazen grabs a remote controller for his presentation.

RUSSO GAZEN

Welcome detectives. I bring you here to this meeting as we gathered together.

Russo press one of the buttons on the remote controller to switch the slides on the projector.

RUSSO GAZEN (CONT'D)

My previous team, which they have already heard about this case, already know what's going on before you guys. As for you two, the newcomers, you are selected to catch up on what's going on.

Knox raises his hand for a question.

Russo points at Knox to respond.

RUSSO GAZEN (CONT'D)

Yes, Detective Knox?

KNOX CROENSTROM

(curious)

Why only us two? Where are the rest?

RUSSO GAZEN

The reason why it's you two is that you guys fit in. The others didn't qualify to be part of the team.

Knox shakes his head, giving an "Oh" mouth to comprehend his question.

KNOX CROENSTROM

(comprehend)

Oh. I see.

RUSSO GAZEN

Good. Anyway, there will be four of us on this team.

Russo looks at the presentation and presses the button to switch the slides.

RUSSO GAZEN (CONT'D)

This is called, "Case 3." The reason why my team calls it this way is because the suspect leaves three corpses behind. Sometimes, the culprit leaves three groups of three dead bodies in individuals as well.

Russo presses the button to show the corpses on the white screen. The pictures of the corpses, don't have any faces.

RUSSO GAZEN (CONT'D)

What you see are three different families in three different pictures right here on this slide.

Reik looks at the slide and focuses on it.

REIK LÈION (V.O.)

Three. How odd? It reminds me of my father, Leiye's father, and Jay.

RUSSO GAZEN

These victims that you are looking at, don't have any faces at all. My team believes this is serial killing. We gathered empirical data to assume that the killer keeps faces as trophies.

Knox is biting his pen. Then writes things down as he starts to take some notes down.

KNOX CROENSTROM

Interesting. I guess this suspect is insane and a psychopath. I will assume this **man** kills people like the tribes of the Nazintek.

Russo raises his eyebrow and smirks downward.

RUSSO GAZEN

True in similar by the way it looks. The killer takes these faces to believe that its soul is now theirs in their control. It's quite the superstition they do in war.

Reik starts to take notes on the computer tab.

Russo continues to the next slide.

RUSSO GAZEN (CONT'D)

These victims that died are mainly cops, high officials, and parts of the High Bureau Agency. What we are dealing with here are cops and soldiers that died.

Russo flips the slide to show the two culprits. Their faces are shown.

RUSSO GAZEN (CONT'D)

These two culprits, their names are Ezzinanio Unnunzo and Anorei Lastria. We've tracked some of their whereabouts. My previous team has gathered some evidence, which made us believe and know about their crime of what they do.

Russo flips to the next slide.

RUSSO GAZEN (CONT'D)

Drug trafficking, sex trafficking, bio-hazard trafficking, continuous mass murder, and illegal weapon trafficking. It's all here in our data.

Russo goes to the next slide before grabbing the thick file on this hand, showing it to the two detectives.

RUSSO GAZEN (CONT'D)

Once you enter our case, you have entered a monster's den. These two culprits are assassin that works for someone at the top. We don't know who is at the top; however, if we arrest them and juice the information out from them, we will know who is the head of the snake.

Russo turns on the light and shuts the projector off when the presentation has ended.

RUSSO GAZEN (CONT'D)

Now. Since you've already heard of what we have, Case 3 will commence by tomorrow.

Russo starts to pack up. A knock approaches their room.

Russo looks at the door. He shouts at the person who is standing outside of the door.

RUSSO GAZEN (CONT'D)

(shouting)

The door is open. Come on in.

There's an Asian man. He's tall, huge, and bulky, dressed in green with dark blue jeans that are baggy. Think of Hon Ping Tang in his late 40s. His name is Prisoner 125. He peeks around to see if he is welcome.

RUSSO GAZEN (CONT'D)

Oh. It's you. Come in. I want to introduce you to the new two members of our team.

Prisoner 125 comes into the room. The ground shakes with each step he takes.

Knox's eyes widen with a stunning look, surprised to see an Asian man with huge heights.

Reik raises his eyebrow with a surprising look.

KNOX CROENSTROM (V.O.)

(shocked)

What a big dude!

RUSSO GAZEN

Gentlemen. I introduce you to one of our team. His name is-

He interrupts to cut off Russo's conversation.

PRISONER 125
(interrupt)
Call me 125.

Reik leans forward, putting his two elbows on the table.

REIK LÈION
(curious)
125? Did you give a name like that
to yourself?

Prisoner 125, with a stern and intimidating expression,
facing Reik with a menacing look.

PRISONER 125
No. That name is given to me when I
am a prisoner back then.

Reik raises one of his eyebrows in confusion with curiosity.

REIK LÈION
(curious)
So you're a criminal?

PRISONER 125
No. I am a soldier back then,
captured by the enemy.

REIK LÈION
(comprehend)
Ah. So you're a war hero.

PRISONER 125
I will not say it like that. I will
just say that I am just a regular
soldier, fighting for a country.

REIK LÈION
(comprehend)
I see. So the enemy named you 125?

PRISONER 125
Prisoner 125. They call me that.
The rest, I don't remember and I
don't know why. Everything else is
fragmented.

Reik raises his eyebrow with a surprised look while shaking
his head, nodding slowly. Then he starts to change the
subject of the conversation.

REIK LÈION
Anyway, changing the subject.
You're not a police...or a
detective at all. What part of your
role are you in this?

PRISONER 125
I am undercover. I know what's in
and what's out.

REIK LÈION
(comprehends)
Oh. I see.

Prisoner 125 turns to the commissioner before giving him a
raised eyebrow.

PRISONER 125
Russo. Have you told them why you
recruit these two new ones?

Russo shakes his head yes.

RUSSO GAZEN
Yeah. I have. They fit in the
profile. Nothing more in detail.

Prisoner 125 gives a furrowed face.

PRISONER 125
(perplex)
Wait, what? What about the other
stuff behind it?

RUSSO GAZEN
Not yet. They will know it later.
It's too risky. They will know
soon.

EXT. DOWNTOWN AMERSHAM, RESTAURANT - NIGHT

Reik comes to a fast-food restaurant. He goes and buys some
Gamcho Beef Bowl around the area.

There's a cashier lady. She's probably in her late teens.

CASHIER LADY
Here you go, sir. Your orders are
ready.

Reik grabs the bag and takes the food.

REIK LÈION

Thank you.

EXT. DOWNTOWN AMERSHAM, STREETS - CONTINUOUS

He puts his food in the car at the passenger seat.

A scream appears out in the alley. He glimpses at the dark alley for a bit, thinking he hears something.

Another scream comes by. It automatically convinces Reik that someone is in danger.

Reik closes the door, locks it, and rushes into the dark alley. It's filled with steam.

There are voices of agony; it's mainly men, crying in the distance.

Suddenly, there is gun firing that begins there.

Reik begins to hunch to take cover before pulling out his revolver gun from his holster. He leans on a corner, trying to peek out.

Reik pops out of the corner with his raised revolver pistol.

REIK LÈION

(shouting)

Freeze!

There's a man, hanging there while the dim light shines upon him. His head is tilted before Reik recognizes that this person is dead.

The man that stands there is being hanged by chains, wrapped around him.

There's another man ahead, all disemboweled on the floor.

Reik sees the man to observe the corpse before leaving. He pursues to go into the dark, steamy alley. He passes the steam for a few steps ahead before seeing another corpse.

The corpse doesn't look normal. It doesn't look like a normal-like human being at all.

Reik kneels in an Asian squat, observes it with focus. Then he looks around his surroundings when his eyes are rolling around.

In the shadows, Reik's eyes pick up something that catches his attention when the thick mist vanishes. There are two glowing blue fiery eyes, standing at a very dark wall.

Reik raises his gun steadfastly with alertness at the same time when he gets up.

The entity that stands on the very dark wall with two glowing blue eyes is Jay Jei-Ru.

JAY JEI-RU
(hoarse voice)
I will not do that if I am you.

Reik swiftly gets up in frantic. He starts to shake while jerking and aiming his gun at the entity.

REIK LÈION
(scared)
What the fuck are you?

Jay blinks his glowing blue, fiery eyes.

JAY JEI-RU
(hoarse voice)
Will you put your gun away if I
come into the light?

Reik gives a stern and frantic look.

REIK LÈION
I will if you don't hurt me.

Jay, the one in the shadows with his blue fiery eyes, starts to dim down.

JAY JEI-RU
(hoarse voice)
Agreed. I won't.

Jay comes forth into the light, metamorphic change in to look like a normal human being. He changes his form to his real self.

JAY JEI-RU (CONT'D)
Hello brother. It's been a long
time.

Reik's eyes widen in surprise with grief before his jaw drops; also, he lowers his gun at the same time as well, leaving nothing more, but speechless.

END OF ACT THREE AND EPISODE ONE