

DEADVILLE

John Royan

johnkroyan@gmail.com
johnroyan.com

OPEN ON:

A FIELD OF GOLDEN WHEAT

waving in the wind. Off in the distance an old farm house sits out on the PLAIN at the end of a long dirt road.

EXT. FARM HOUSE - DAY - SHOTS OF -

A tire-swing swaying in the wind.

An idle tractor parked in a untilled field.

A bicycle in the yard and a mini-van in need of a wash before the small wooden porch.

Just your typical Midwestern farm where dad works sunup to sundown and mom's in an apron all day. Only today, with not a person or animal in sight, there's something eerie about the place, an unsettling quiet that hangs in the air.

INT. FARM HOUSE - DAY

The living room in a shambles: toppled chairs; farming magazines and a broken vase scattered over the floor; family photos a kilter on the wall.

One photo of mom, dad and their six-year-old son in an OLD WESTERN TOWN - the LITTLE BOY dressed as a cowboy.

INT. BEDROOM - SAME

The boy's room where a homemade curtain FLAPS in the breeze.

More happy photos here and sport posters hung on the walls, baseball trophies crowding a bureau top.

One of the trophies lying on the floor in front of a closet. The name plate reads:

HOLCOMB BOBCATS
WEST KANSAS T-BALL CHAMPIONS

Just beyond it an eye peers out a closet door and LABORED BREATHING issues from within.

INSIDE THE CLOSET

A terrified HOUSEWIFE huddles on the floor drawing deeply on an asthma nebulizer.

Her hair in tangles, her clothing torn, she sits trembling in the dark breathing in and out, in... and out.

HOUSEWIFE'S POV:

Of the quiet bedroom, motionless but for the curtain FLAPPING in the breeze.

A storm shutter suddenly BANGS against the house.

And Housewife jumps in her skin. Stops a scream with her hand. Breathes. Calms herself then bolts up and starts searching the closet.

Rifling through boxes, tossing aside clothing and toys, searching for something as if her life depended on it.

She stops and wipes a tear then notices a box on the shelf above her head. Recognizes it. Reaches, practically lunges for it and rips it open.

An old hand-carved WOODEN HORSE and stacks of baseball cards spill onto the closet floor. Housewife scoops up the the horse and clutches it to her chest. Found it!

She peeks out the door again, widens it and quickly throws out the horse and shuts the door.

HOUSEWIFE

There, there it is! Take it! Now please...

(slumps to the floor sobbing)
leave me alone!

After a long still moment she ventures another peek...

The horse still lying on the floor and beyond it through the open window an old truck approaching the house.

Housewife GASPS!

EXT. FARM HOUSE - DAY

The truck comes to a stop and a FARMER and the LITTLE BOY hop out and saunter up to the house.

INT. BEDROOM CLOSET - DAY

Housewife, huddled on the floor, listens. Hears the front DOOR OPEN and indistinct VOICES come from the living room.

For a moment she looks suffused with hope, saved. But then gets a fearful look and bolts to her feet!

As she does a DEAD WOMAN'S HAND shoots out of the wall and grabs her arm - a ghoulish, necrotic hand, mottled purple, black and white.

Housewife tries to scream but another rotting hand slithers out of the wall, covers her mouth and jerks her violently out of frame!

LITTLE BOY (O.S.)

(fading)

Mom?... Mom?

OPENING TITLES

INT. BEDROOM - DAY - CLOSE ON

A PHOTOGRAPH on a bedside table of a happy young couple - a pretty African-American woman in the arms of her handsome boyfriend out in a park.

OVER ON THE BED

The young woman sleeps alone: JILL DAVIDSON (early 20s) lies in bed staring up at the ceiling with tears on her cheeks.

INT. BATHROOM - MOMENTS LATER

Water pours from a faucet.

Jill, in white lingerie, comes up from washing her face and looks in a mirror.

A troubled young woman staring back at her. Jill gazes at her reflection as if searching for an answer.

MOMENTS LATER

She brushes her teeth. One side of the sink packed with a woman's toiletries, the other side completely bare.

Jill takes floss out of a medicine cabinet revealing that two its shelves are also bare.

Even one of the towel racks is empty. The whole impression is as if someone has vacated with all of their things.

Back in the BEDROOM Jill opens a closet and takes out a dress, nothing but empty hangers on one side of the clothes rack.

MOMENTS LATER

Jill, now dressed, checks a large professional make-up kit set out on a table. Locks it and places it by the door.

Goes for her purse on the nightstand and pauses to look at the photo of her and her ex-boyfriend in the park.

Jill picks it up. Studies it. Happier times.

Drops it in a waste basket and walks out.

CLOSE ON: THE PHOTOGRAPH - ITS SHATTERED GLASS

A symbolic crack now dividing the once happy couple.

INT. WAREHOUSE - DAY

A bare industrial space where a professional photo shoot is underway. Lights. Reflectors. MODELS and CREW.

The models pose.

A photographer shoots - CARLOS VEGA, cool, laid-back, on the plus side of forty but still far too handsome and fit for anyone to notice.

He CLICKS away.

AD LIBS directions to the models.

Three gorgeous women in *haute couture* and a male model all in white - deck hand pants and an open silk shirt.

Observing it all with a disapproving eye is TINA GREER (51), the producer of the shoot. Slender, sultry, easily pegged as a former model herself, she's a woman who exudes confidence and style.

TINA

No, no, no, c'mon, Dino, for Christ's sake, stop pouting. You look like you need a laxative.

DINO AKAU

22, is hapa (half white/half Polynesian) with gorgeous GQ features and an arrogance about him that suggests he believes "the world and all its women are at his feet".

TINA (CONT'D)

(to Carlos)

Change the set up. Let's get some shots with a different background. Try that faux Jackson Pollock backdrop that looks like throw-up - that suits my mood.

Dino and two female models stop posing and disperse around the set.

A couple of grips move lights, reflectors.

Carlos comes over to a table blanketed with cameras beside Jill's make-up stand. Loads film into a camera. Looks at...

Jill sitting bonelessly in a chair staring blankly into space.

CARLOS

Hey, cheer up. Life goes on, you know.

JILL

My circle of friends is way too small. Does everyone in town know?

CARLOS

No, just everyone with a phone... or ears.

JILL

Great... Just shoot me already.

Carlos takes her photo.

CARLOS

There. Better?

JILL

Oh, yeah, much. Now my misery's been immortalized.

CARLOS

Ah, come on. Where's my brave girl, huh, my lion tamer?

JILL

Smashed into a million little pieces.

Carlos comes over and massages her shoulders.

CARLOS

Hey, easy now. Don't take it so hard.
You're gonna be okay.

JILL

That feels good. Don't stop.

Jill closes her eyes and enjoys the massage.

JILL (CONT'D)

You know what I'm gonna' do after
this.

(looks up)

I'm gonna' go back to my tiny, little
empty apartment.

CARLOS

That's redundant.

JILL

Yeah, and so's my life. It's the
same crap over and over again. Which
is why I will go home to my *tiny,*
little, empty apartment, put on my
favorite Alanis Morrissette song,
"You Oughtta Know", fill my tub with
wine... and drown myself.

CARLOS

Why don't you drown him instead?

JILL

Yeah, in acid.

Carlos CHUCKLES, stops the massage and goes back to the table
and changes the lens on the camera.

JILL (CONT'D)

(rolls her head)

Oh, that was great. Can't I get
more?

CARLOS

Nope. Back to work.

JILL

You're cruel, Carlos. You know that?
You're worse than Tina.

CARLOS

No, I'm not. Attila the Hun isn't worse than Tina.

Carlos snaps another photo of Jill and walks off.

JILL

Hey, I want those!

David just waves and heads back onto the set.

Jill just sits for a moment, thinking, when something catches her eye...

A mouse under a nearby chair sniffing for food.

Jill takes a cluster of grapes from a bowl on her make-up table. Picks one and tosses it under the chair.

Watches the mouse run off with the sweet morsel.

ACROSS THE SET

Tina approaches carry two cups of coffee. Hands one to Jill and takes a seat beside her.

TINA

Now it starts.

(off Jill's look)

All the condolences for being dumped.

That's the worst part, isn't it?

Everyone knows and they all want to make you feel better... the bastards.

Have you talked with him?

JILL

No. He changed his number.

TINA

Be glad, at least now you can't go begging after him.

Jill shoots her a look.

TINA (CONT'D)

Sorry. It's what I did... do. Every time.

Tina looks at Jill with a friend's concern.

TINA (CONT'D)

I told you not to get involved with a model. They'll sweep you off your feet and for a time you'll feel like you're walking on air. Until they drop you like a hot potato and you land splat! flat on the ground... You know they're all butterflies, don't you? Straight or gay, all they want to do is go from flower to flower, sucking the life out of each one until there's nothing left behind but a shriveled mess.

JILL

Gee, thanks, I hadn't quite thought of it like that. How uplifting.

TINA

What are friends for? Hey, do you need a real pick-me-up?

Tina grabs her purse off a table. Takes out several bottle of pills and shows each one to Jill.

TINA (CONT'D)

Here, I got pills for everything - all natural and very effective. Like this one... Guarana. You'll be dancing across the set if you take one of these.

Holds up others.

TINA (CONT'D)

One for menopause - which you don't need, yet, thank God. One to sleep, one to wake up, one to remember things - although I always forget to take that one. I got it all. Sure you don't want one?

JILL

No, thanks.

TINA

Yeah, well I do. I'm exhausted. I can't sleep. That's what happens when you get old, you gain weight and lose sleep.

Tina takes a pill with her coffee, reacts bitterly.

JILL
You're not old.

TINA
Oh, please, I've been at a party since I was sixteen. I was old at thirty. Now I'm fifty-one, I'm practically fossilized.

JILL
(notes one bottle is
a prescription)
What's that one for?

TINA
Oh, that, my heart. It's made special for people who love French food and hate exercise. Such as moi.

JILL
Are you okay?

TINA
Oh, yeah, it's nothing serious. I just have a nervous doctor.

Tina wants off the subject. She shifts tone on Jill.

TINA (CONT'D)
But what about you, hm? You gonna' be all right?

JILL
I guess... This came out of nowhere, you know. I had no clue. I think that's what hurts the most.

Tina has the insight to just listen, which is all Jill needs.

JILL (CONT'D)
This isn't the first time, too.
I've been fooled before.

TINA
Haven't we all.

JILL

You know, I used to be so optimistic about life... about love. But now I don't think I'll ever find anybody who will love me just for me.

TINA

Sure you can, it's easy.
(off Jill's look)
Just look in the mirror.

Jill ponders the sage advice.

TINA (CONT'D)

I'll tell you what. I've got just the thing to get you back on your feet and it's not a pill. It's a shoot I've lined up for this weekend. It's out in the desert but it pays really well. And if you ask me getting away for a few days is just what you need. You up for it?

JILL

I'll think about it.

TINA

Take your time, it's not like I need an answer today or anything.

Tina reaches over and affectionately takes Jill's arm.

TINA (CONT'D)

I know it hurts, but try to move on, right away. Really, it's the best thing.

JILL

Thanks.

TINA

(stands)
You bet, tasteless coffee and armchair psychology, what else is a best friend for.

Tina drops her coffee in a wastebasket and walks off, immediately back on the job.

TINA (CONT'D)

Ah, c'mon, Andy, leave Honey alone for a minute, would ya. And get that goddamn reflector out of the way, it's throwing a huge shadow into the shot.

ANDY BROWN

a handsome but paunchy grip in his late 20s, breaks away from an intimate conversation with HONEY CHUGANI (20), a stunning East Indian model.

Jill sits there a moment, thinking. ROBIN KIROV (21) a tall, blonde model comes and sits in a make-up chair and looks expectantly at Jill, who gets up and goes back to work.

EXT. HIGHWAY - DAY

A white 2023 Chevy Express Van 1500 travels a paved highway in the DESERT.

INT. VAN - DAY

Jill stares out the window at the bland scenery, lost in thought as the RADIO MUSIC, ENGINE, and ALL SOUND FADES leaving her in a cocoon of SILENCE.

MOS: Jill stares out at the desert flashing by.

- The flat brown landscape speckled with sage brush.
- The bordering hills, barren and dry.
- A lone hawk banking on updrafts in search of its prey.

SOUND UP: as Jill comes out of her reverie.

Shifts in her seat and pulls out an unfastened safety-belt and lays it between herself and...

ROBIN

Sitting between Jill and Andy in the second row seat.

Dino and Honey behind them in the third row.

Carlos driving. Tina up front beside him holding a map.

ROBIN
(re: the belt)
You know you really should put that
on.

JILL
Okay, mom.

Jill turns and looks out the window and Robin shrugs.

Carlos looks through the dusty insect-splattered windshield
at the featureless landscape.

CARLOS
Where the hell are we going, Tina?
There's nothin' out here.

TINA
Yeah, I know. It's awesome, isn't
it. Wait till you see this place,
it's like something right out of the
Old West.

HONEY
Who's this shoot for anyway?

TINA
It's for a European publisher - you've
never heard of them but they're kind
of like Maxim, only they pay even
better.

HONEY
(looking at the desert)
They need to, to get me the fuck out
here.

Andy opens a bag of fast-food on his lap. Takes out a burger
and fries.

ANDY
What! No pepper? Those idiots,
they gave me ten bags of salt and no
pepper! What's with that?

He throws the bag on the floor.

ROBIN
What do you need pepper for? It's a
hamburger.

ANDY

I need the pepper for the French fries.
'Cause I likes 'em hot, like you.

Andy grins and stuffs fries in his mouth. Honey leans forward and flicks his ear with her finger.

ANDY (CONT'D)

(grabs his ear)
Oww! Shit, that hurt!

HONEY

Go on, keep flirting. See what I hit next.

Andy glances back at Honey whose hard look makes him turn around in his seat.

EXT. CROSSROAD - HIGHWAY - DAY

The van pulls up to a crossroads and stops.

INT. VAN - SAME

Carlos turns to Tina.

CARLOS

Which way?

Tina checks the map.

TINA

Left. No, right. No, wait a minute!

Tina turns the map right side up and flashes Carlos an "oops" look. Traces her finger along the map.

TINA (CONT'D)

That-a-way.
(points right)
The turnoff to Deadville should be right up this road.

JILL

Deadville? Who name's a town
Deadville?

CARLOS

White people. Hicks. Jerry Garcia fans?

ROBIN
I like it. It sounds spooky.

TINA
It had a different name originally,
but that's what it's been known by
for years.

Carlos comes upon a dirt road turn-off.

CARLOS
Is this the turn?

TINA
(checks map)
Yeah, right here, this is it.

CARLOS
There's no sign.

TINA
So what? This is it. Make the turn.

Carlos makes the turn.

ANDY
Hey, Tina, this better be the right
way. Don't get us lost again.
Remember last time we ended up
surrounded by a bunch of hillbillies.

TINA
They weren't hillbillies.

Andy looks over at Robin and Jill.

ANDY
Have you seen Deliverance, Wrong
Turn? Yeah, way worse.

DINO
Andy. Roll us a joint.

Andy takes a bite of his burger then pulls some pot from his
shirt pocket and hands it back to Dino.

ANDY
You roll it, I'm eating.

Dino checks out the weed, smells it.

DINO

Where'd you score this?

ANDY

I got it off this kid in my building
who always has great weed.

(to Robin)

We call him "Bud". Get it?

The van hits a bump in the road and Dino bounces in his seat,
steadying himself with a hand that lands on Honey's thigh.

Honey looks slyly at Dino then removes his hand.

EXT. TURNOFF - FARTHER ALONG - DAY

The van veers to the left at a fork in the dirt road where a
tilted, sun-bleached wooden sign reads

DEADVILLE

1 Mile

INT. VAN - DAY

Carlos looks out at the sign.

CARLOS

Shit. This place is in the middle of
nowhere? Does anyone live out here?

TINA

Nope. We're gonna be all alone, unless
some tourists show up. Which they
usually don't, this time of year.

HONEY

Does it have a bathroom and running
water? I didn't sign up for a camping
trip.

TINA

(turns to Honey and
the others)

Look, it's a little rustic, okay.
But that's the point, that's what
the publisher wants. But the building
we're staying in has everything we
need, including bathrooms.

ANDY

What about electricity, can I plug
in my phone?

TINA

No, there's no power, but that's why
I brought a lot of candles and
batteries. And forget about your
phone, there's no service out here.
If you want to complain about it, do
it now...

Tina looks around at everyone. No comments.

TINA (CONT'D)

Look, this is good gig, that pays
really well, that could even be fun,
unless you want to screw it up with
a lot of bitching.

CARLOS

No one's bitching, Tina. It's just...
I mean, c'mon...

(scans the area)

look at this place.

TINA

I know. But it's worth it. Believe
me. I was going to save this as a
surprise, but if it helps motivate
you, I managed to work in a nice
bonus for everyone at the end of the
shoot, to make up for the difficult
location. But I'll tell right now
it's gonna be contingent on how the
shoot goes. So if you want it, I'd
be on my best behavior.

ANDY

Does that mean we can't get drunk?
All Dino and I brought was beer.

TINA

You can do whatever you want at night.
Just be ready to work in the morning.
Okay? Fair?

Nods, ad libbed "okays". Tina turns back to Carlos.

TINA (CONT'D)

Onward.

EXT. DIRT ROAD

The van heads up the dirt road through a beige cloud of dust.

EXT. MAIN STREET - DEADVILLE - DAY

The van cruises into town - which is nothing more than a sparse collection of OLD WOODEN BUILDINGS erected along the base of a small brown hill.

INT. VAN - SAME

Jill looks out at the arrested decay of the ghost town.

As does everyone else, a bit taken aback by the pathetic condition of the so-called town.

HONEY

You're fuckin' kidding me. Look at this place.

TINA

What'd you expect? I told you it was just like the Old West.

DAVID

I like it. It looks frozen in time. I expect to see John Wayne come walking down the street.

ROBIN

Who's that?

TINA

Before your time, Robin.

ANDY

I know who he is, he built the airport in Orange County.

ROBIN

Oh, him.

Carlos cruises slowly through the town.

Jill gazes out the window at an...

OLD BURNT DOWN CHURCH

The charred altar still standing, a black fallen beam lying across it like a sacrificed victim.

TINA

Points to a building up the street.

TINA

Hey. Park over there by that saloon.
That's where I'm supposed to pick up
the keys.

DAVID

Somebody works out here?

TINA

No, I'm meeting a park ranger. One
of their stations is down the highway.
They oversee the upkeep of the place.

In the back seat, Honey reaches over and slides her hand
over Dino's groin.

HONEY

(whispers)

I need some upkeep too.

Dino looks at Honey then Andy linking the two, as if to convey
"Watch it, you're boyfriend's right there".

Andy looks back at Honey who slyly withdraws her hand and
smiles falsely at Andy then looks out the window.

EXT. OLD SALOON/TOURIST CENTER - DAY

The van comes to a stop in front of the old saloon, one of
the more intact buildings in town.

EXT. OLD SALOON/TOURIST CENTER - DAY

Everyone steps out onto the hot dusty street.

Tina swoons and moves back out of the sun into the shade of
her open door.

JILL

(beside Tina)

Hey, are you all right?

TINA

Yeah, just a little car sick, I guess.
I'm fine.

Carlos opens the back door of the van and grabs a bottle of water from one of the coolers.

TINA (CONT'D)

(to everyone)

Okay, everyone, just hang out. I'll get the keys.

DINO

Where would we go?

JILL

(to Tina, re: Old Saloon/Tourist Center)

Is there a bathroom in there?

TINA

Yeah, there should be. Come on, I don't see the park ranger's car but I'm sure he'll be here any minute.

Tina and Jill head inside.

ANDY

(calls out)

Hey, Tina, do you want us to unload the van?

TINA

No, wait. Let me get the keys first. I don't know which building we're staying in.

HONEY

(calls out from the van)

Building? You mean shack!

(to Andy)

And what difference does it make? I'm sure they're all alike - hot and filled with fleas.

Carlos hands Honey a bottle of water.

CARLOS

You don't have fleas in the desert. It's too dry.

HONEY

No, it's because they're smarter than that, they won't come here. Which is more than I can say for us.

ROBIN

Honey, you're bitching. C'mon, girl, remember, we all want our bonus.

HONEY

I'll give you a bonus. This is going to be the worst shoot of our lives. You'll see.

DINO

What are you griping for? It's just like Palm Springs, only better - no old people.

HONEY

(cynically)
No people at all, just ghosts.

INT. OLD SALOON/TOURIST CENTER - DAY

Tina wanders around the dimly lit room where streaks of sunlight stream through the dust-coated windows.

Jill comes out of a bathroom.

TINA

Hey, what time is it?

JILL

(checks her watch)
It's after five.

TINA

Oh, shit, how did I screw this up so badly!

JILL

Why, what's wrong?

TINA

We were supposed to meet him here at four. We're over an hour late.

JILL

Can you call him?

TINA

(takes out her phone)
No, he told me there's no service
from here. I'll have to go all the
way back to the ranger station. I'm
going to look like a total idiot -
and he sounded so hot on the phone.

JILL

Hey, what's that?

Jill points out a tent-shaped note on a desk across the room.

Tina goes and picks it up and finds KEYS underneath.

TINA

(reads the note)
Oh, all right, he was here. He
couldn't wait so he left the keys.
(looks at Jill)
We're staying in the old brothel.
Sounds like fun.

Tina goes to Jill who has taken notice of a display case.

TINA (CONT'D)

C'mon, he drew a map. It looks like
it's right up the street.

JILL

Hey, hold a sec, check this out.

Jill scans the display case with several items under glass:

A HAIRBRUSH AND MIRROR

A bonnet, ribbons, costume jewelry and hair pins, cups and
saucers, etc., all things that might have belonged to a woman
except for one small item: a child's hand-carved WOODEN HORSE.

ONE OF THE CARDS READS: "...child's toy returned by the family
of Gayle Rogers who died of an asthma attack three days after
returning home..."

Jill turns to Tina.

JILL (CONT'D)

So what is all this?

TINA

I don't know; it's a ghost town.

BAM! The two friends jump!

Carlos has entered and accidentally slammed the door.

TINA (CONT'D)

Hey, c'mon, Carlos, you scared the
shit out of us!

CARLOS

(approaching)

Sorry, the wind caught the door.
It's hot out there. What's taking
so long?

TINA

Oh, I messed up - we're late. The
guy's not here but he left the keys.

CARLOS

Okay. Let's go.

JILL

No, wait a minute. Check this out.

Carlos joins Jill and Tina at the glass case. Looks up at a
sign on the wall.

LEAVE ONLY FOOTPRINTS
TAKE ONLY MEMORIES

CARLOS

What's that supposed to mean?

JILL

It means that Tina has apparently
brought us to a real ghost town.

Carlos looks over the items in the case.

JILL (CONT'D)

It says here you shouldn't remove
anything from the town.

CARLOS

Or what?

JILL

Or shit happens.

TINA

You know all this stuff is just for the tourists. Right? The park ranger told me that it's against the law to take anything out of here - even a stone.

JILL

Yeah, I guess, but look at this, these people were from all over the country.

Tina and Carlos look at the cards.

STRINGS OF WORDS

On the cards read:

"...a Chicago attorney... killed in an auto accident...."

"...A Reno construction worker... crushed...."

"...a Stanford student... drowned...."

ON CARLOS

Turning to Tina and Jill.

CARLOS

Wow, this is cool. I can't wait to see what goes on here at night.

Carlos grins playfully at the two women.

CARLOS (CONT'D)

C'mon, let's go, I need a shower. And they're all out there gripping already, and I, for one, don't want to lose my bonus.

(to Tina)

No matter how small it is.

Carlos peels away and walks out and Tina follows.

TINA

Small, Carlos, is a relative term. I would think a man with your limited endowments would be aware of that.

CARLOS
(opens the door for Tina)
Right below the belt - every time.

Carlos follows Tina out, but Jill lingers for a time, scanning the display case items once more before she leaves.

CUT TO:

EXT. BROTHEL - DAY

A large one story building at the end of town with a spacious veranda and old sign out front:

MAMA KIN'S BROTHEL DELUXE!
Exclusive High Class Respectable Whores!
Clean Beds Elegant Decorum
Est. 1871

The Chevy Express van is parked out front.

Everyone unloading.

JILL

Stands outside the van taking in the rustic accommodations.

Honey shuffles past her and looks up at the sign.

HONEY
(reads out loud)
Respectable whores?

Andy, hefting a cooler and his bag, walks past Honey.

ANDY
How 'bout that, Honey? You should
feel right at home.

HONEY
(following him in)
Oh, shut up.

Dino walks by Jill carrying some supplies.

DINO
You know Tina, nothing but the best
for her crew. Be glad it has a roof.

TINA
(pulling her bag from
the van)
I heard that!

Jill trails Dino inside.

Robin, at the rear of the van with Carlos, picks up a blue travel bag.

CARLOS
Hey, that's mine.

Robin checks the name tag - Carlos is right.

ROBIN
Sorry, it looks just like mine.

Robin picks up a similar blue bag and heads inside, followed by Carlos.

Tina, left alone, slings her bag over her shoulder and takes in the sad accommodations.

SLAMS shut the van door and walks inside.

INT. MAIN ROOM - BROTHEL - NIGHT

A fireplace ROARS to life. Andy and a bare-chested Dino jump back from a gout of flame LAUGHING like ten-year-olds.

A small party is taking place lit by candles placed on wooden shelves and tables around the large wooden room.

ANDY
(holding a pint of
151 rum)
Whoa!

TINA
(on the couch)
C'mon, Andy, stop screwing around.
What do you want to do burn the place
down?

Tina sits on a couch in the middle of the room painting her toenails, Jill sitting beside her, engrossed in a book.

TINA (CONT'D)

(to Jill)

I swear every time I hire those two
I feel like I'm back in the tenth
grade.

JILL

Tenth grade? More like kindergarten.

Carlos comes through the door to the kitchen carrying a six pack of beer.

CARLOS

Dino!

Dino turns and Carlos tosses him a beer. Offers Andy who declines by raising the rum.

Carlos looks around.

CARLOS (CONT'D)

Hey, where's Robin?

TINA

She went to bed.

CARLOS

Already? It's not even nine. God,
I swear that girl's part cat. She
must sleep twenty hours a day.

TINA

How would you know?

CARLOS

Not 'cause I'm sleeping with her.
I've just worked with her enough to
know she loves to sleep.

Carlos hands Tina a beer and she eyes him suspiciously.

TINA

(half-serious)

I warned you about sleeping with my
models.

CARLOS

Relax, it would never happened. I
don't date people I work with. It
always ends badly.

TINA
Yeah, you're right, just ask Jill.

JILL
(head in her book)
Leave me out of it please.

CARLOS
(to Jill)
Hey, want a beer? It's cold.

JILL
No thanks.

DINO
I'll take it.

CARLOS
You already got one.

DINO
So I'll take two.

David tosses him a beer.

TINA
Don't get drunk, Dino. I don't want
you with red eyes in the morning.

DINO
I don't get drunk on beer.

TINA
Yeah, right, famous last words.

CARLOS
(to Jill)
Hey, what are you readin'?

JILL
A book I found on the shelf over
there...

Carlos looks over at shelves lined with books and old
photographs of the town.

JILL (CONT'D)
It's all about this town.

She looks around at her friends.

JILL (CONT'D)

You know what, I think this place is really haunted.

CARLOS

Really.

JILL

Yeah. You should read this. It's scary.

HONEY (O.S.)

What's scary?

Honey walks in wearing very short shorts, a loose tank top and no bra.

JILL

This whole place. You wouldn't believe some of the stories.

Andy, standing near the fire with Dino, lights a joint.

ANDY

You're right, I wouldn't.

HONEY

I would? Go on, scare me.
 (looks sharply at Andy)
 I need some kind of stimulation.
 God knows, I'm not get it from my
 lame-ass boyfriend.

Honey takes the joint from Andy then comes and plops down sideways in a chair across a coffee table from Carlos.

Her beautiful brown legs placed over the arm in such a way as to give Carlos and Dino a great view of an ass that would launch a thousand ships.

The two guys check her out and exchange looks.

Andy taking it all in, hurt by Honey's flirtatious behavior. He buries his humiliation under another swig of the rum.

JILL

Well, the best story is this one about these Australian guys who came here about ten years ago with an Aboriginal Kurdaitcha.

TINA
What's that?

JILL
Oh, I don't know, it's like a shaman:
someone who can commune with the
dead.

TINA
You mean like a witch doctor?

ANDY
No, that would be Honey's
gynecologist?

Andy LAUGHS at his own joke.

HONEY
What are you laughing at, fizzle-
dick? At least they know how to
touch a girl.

Andy's face drops.

TINA
Oh, Honey, that's gross.

Honey shrugs.

HONEY
Ever date one?

CARLOS
(re: Honey and Andy)
Hey, why don't you two just break up
already and put an end to it?

DINO
'Cause he's pussy-whipped and she
needs a slave.

HONEY AND ANDY
Shut up, Dino.

Dino grins and toasts them with his beer.

TINA
(to Jill)
So what about the Australians?

JILL

Well, it's supposedly a true story. These guys were famous for investigating haunted houses in Australia and they came here because they heard this town was haunted.

DINO

You know all those shows about haunted houses are bullshit - they're just old buildings.

ANDY

So you don't believe in ghosts?

DINO

No.

ANDY

What about UFOs and aliens, do you believe in those?

DINO

No. Of course not. And I don't believe Santa Claus either.

JILL

It doesn't matter if you believe it, it's just kind of interesting.

TINA

So go on, tell us. What happened?

JILL

Well, one night, they must have pissed off the ghosts because they were staying in the old church when the ghosts came right up through the floor.

Everyone looks at the floor. The fire CRACKS.

TINA

And...

JILL

And they died, all of them in a fire. The church burned down while they were fighting them off.

DINO

Well if they all died in the fire
then how does anyone know what
happened?

JILL

'Cause the Aboriginal guy, the shaman,
lived long enough to say. He said
after his friends were killed he
fought them off with salt until he
ran out. Then fire, but that didn't
work.

CARLOS

What do mean he fought them off with
salt?

JILL

Yeah, apparently spirits don't like it.

TINA

Oh, c'mon, these guys were Aussies
for Christ's sake - they probably
just freaked out on 'shrooms and
burned the place down.

JILL

Yeah, I suppose.

Jill looks over at Carlos who appears to take the account
more seriously than the others.

INT. ROBIN AND JILL'S BEDROOM - BROTHEL - NIGHT

Robin is asleep.

Across the room Jill gets out of bed and leaves the room.

BATHROOM

Jill pulls the chain for an old fashioned toilet.

Goes to a sink and washes her hands.

Enters the HALL and walks by Honey and Andy's bedroom.
Through the half-open door she SEES...

A dark figure standing over their bed.

Jill freezes.

Creeps closer and peers in...

HONEY AND ANDY'S BEDROOM

Where Dino stands over Honey carefully lifting her sheet, uncovering the beautiful model who lies there in a little white panty.

Dino stares at Honey's incredible body.

JILL
(at the door,
whispering)
Dino.

Dino drops the sheet and comes out to the HALL.

DINO
Hey, Jill.

JILL
(whispers)
What do you think you're doing?

DINO
I got lost. I can't see in the dark.

Dino puts out his hand as if he were blind and touches Jill's breast and she slaps his hand way.

JILL
(keeps her voice down)
You're a creep!

DINO
Yeah. So?

Jill turns to go and Dino puts out his arm and blocks her way.

DINO (CONT'D)
What's your hurry?

JILL
I'm going back to bed.

DINO
Okay, sounds good to me.

Dino scans Jill's lithe body, her firm breasts under her wife-beater T-shirt, her toned brown legs to die for.

JILL
Forget it, Dino - not on my last day.

Dino drops his arm and Jill walks away.

DINO
Is that why your boyfriend dumped
you?

Jill turns.

DINO (CONT'D)
You didn't want to put out? Or was
there some other reason?

JILL
Fuck you.

DINO
Oh yeah, babe, anytime.

Dino smiles arrogantly.

Jill turns in disgust and goes to back to her room.

EXT. GHOST TOWN - DAY

A beautiful sunrise bathes the town in a soft golden light.

INT. JILL AND ROBIN'S BEDROOM - BROTHEL - DAY

Jill lies in bed looking up at the ceiling.

Robin sound asleep across the room.

EXT. VERANDA - BROTHEL - DAY

Jill comes outside onto a beautiful morning.

Sees a park ranger's jeep parked next to their van. Hears
MUSIC PLAYING.

Following the sound she walks around the side of the brothel.

Up to a radio perched on a fence out back.

Jill looks around, sees no one and turns the MUSIC OFF.

Suddenly a handsome PARK RANGER (30s) pops up out of a hole
in the ground near the back of the brothel.

PARK RANGER

Hey, I was listening to that!

JILL

(gasps)

Oh, shit, you scared me! I didn't think anyone was here. Sorry!

Jill reaches for the radio to turn it back on.

PARK RANGER

Nah, it's all right, leave it off. I'm done here anyway.

Park Ranger tosses aside a shovel and climbs out of the hole. Shirt off, muscles glistening, he shakes the dirt off his jeans.

Jill does her best not to stare at his hot bod.

JILL

Are you the ranger who left us the keys?

PARK RANGER

Yeah. I'm sorry I couldn't wait, but I had to get back to the station.

JILL

No, don't apologize. That was our fault. We were late.

PARK RANGER

You guys settled in okay. Got everything you need?

JILL

Yeah, we're find.

PARK RANGER

You got water this morning? There's been a leak in the line that leads from the well. I just fixed it.

Jill walks up and looks in the hole.

The DULL EYES OF A DEAD YOUNG WOMAN staring up at her from out of the mud.

Jill turns to Park Ranger who is suddenly a ROTTING CORPSE.

Jill SCREAMS!

Bolts up in bed. Scared out of her wits and sweating.

She breathes then falls back on the pillow.

EXT. VERANDA - BROTHEL - DAY

Honey and Tina in yoga pants bend and stretch on the brothel's veranda. Jill comes out dressed for a jog and joins them.

TINA

Oh, you're coming too. Good! What about Robin?

JILL

Still sleeping.

TINA

That figures. I swear that girl spends more time on her back than a houseful of whores...

(looks at the brothel's sign and adds)

No pun intended.

HONEY

C'mon, let's go before it gets too hot.

The three women take off on their run.

SHOTS OF THE WOMEN RUNNING

They jog past buildings at the OUTSKIRTS OF TOWN.

Run down a TRAIL that cuts through the brush.

Ascend a small HILL.

And slide down loose gravel on the other side.

Return down a narrow DIRT ROAD and approach the town, the three of them perspiring and winded.

EXT. STREET - GHOST TOWN - DAY

They reach the OUTSKIRTS OF TOWN and Jill stops.

JILL

Hey, look. Who's that?

Tina and Honey stop and look.

An OLD MAN in shabby clothes leads a donkey through an alley between two buildings, heading toward a trail on a hill.

JILL (CONT'D)

Hey! Hello!

The Old Man stops and turns.

TINA

What's he doing out here? I thought this town was deserted.

HONEY

Don't recognize him? That's the mayor.

The three women approach the Old Man who is well past 70 - bearded, skinny, toothless - an old codger right out of a John Ford Western.

OLD MAN

Mornin' ladies. What brings you out this way?

TINA

We were going to ask you the same thing.

OLD MAN

I live here.

JILL

Here in town?

OLD MAN

No, ma'am, not exactly. I'm over there a ways. You all from around here?

HONEY

No, we're just a bunch horny tourists.

Jill gives Honey a look.

JILL

(under her breath)

C'mon, be nice.

OLD MAN

Well, there's not much to do out here, less you're plannin' on prospecting.

TINA

People still prospect around here?

OLD MAN

You betcha. What do you think I'm doin'?

TINA

I thought this mine was played out. That's why the town's abandoned.

OLD MAN

Ah, frog farts! Don't you believe it. There's still plenty of silver in the ground around here. See for yourself.

The Old Man unties a cloth sack hung over the donkey and takes out a pinch of what looks like plain brown dirt.

The three women look at each other as if they understand - the poor old guy is touched.

OLD MAN (CONT'D)

Well, what? Do you know silver when you see it? Lookee here.

He spits into the dirt, squishes it around then holds up his dirt-coated fingers.

Tiny bits of silver glisten in the dirt.

TINA

Wow, look at that.

JILL

If they still have silver out here then why did everyone leave?

HONEY

I know. It was the pace. Stress is a real killer.

OLD MAN

You gotta' lot sass in ya', don't ya', Honey. Pretty enough to get away with it too. But you're more right than you know. Things can get pretty excitin' around here, that's for sure.

The Old Man moves off with his donkey.

OLD MAN (CONT'D)
(looks back as he goes)
Stick around, you'll see.

Jill, Tina and Honey stare after the Old Man.

HONEY
How did he know my name was Honey?

TINA
(walks off with Honey)
Oh, c'mon, all men say that... honey,
sweetheart, baby, darling - it's
enough to make you puke.

Jill lingers, watching the Old Man vanish into the brush
before she turns and goes.

CUT TO:

A CAMERA FLASH

POP!

Carlos photographing Robin up against a hitching rail in
front of the brothel.

JILL

In the shade of the VERANDA applying make-up to Honey's all-
too-perfect face.

The magazine shoot is under way.

SHOTS INCLUDE:

Robin and Honey modeling hot bikinis.

Jill putting up Honey's long black hair.

Dino applying suntan oil to his muscular body.

Andy filling a trough with water - squirting the hose at
Honey and Robin who SQUEAL and scamper away.

Tina annoyed with Andy.

TINA (CONT'D)

Cut it out, Dino! you'll ruin their
makeup.

Carlos prepping his cameras. Changing lenses.

SHOOTING

Honey.

And Robin.

In various sexy swimwear and shorts.

The two women together.

And with Dino.

Andy employing reflectors to get just the right shot.

The whole look and feel of the shoot is very Maxim or SI
swimsuit issue - set against the rustic background of an old
Western town.

Carlos gets SHOTS of the models...

In and around the buildings, in the doorways and windows.

On a broken down wagon out in the street.

The two women always scantily clad.

Dino with his shirt open in every shot.

They're photographed around fences and the WATER TROUGH,
sporting cowboys hats, bandannas and toy six guns.

Finally Carlos checks the light.

A GRAY MANTLE OF CLOUDS

Rolling by in the sky.

CARLOS

Looks at Tina and waves his hand across his throat indicating
they should stop the shoot.

CARLOS

We're losing the light.

Tina turns to the models.

TINA

All right, you guys, that's it. We're done for the day. Great job, everyone!

The three models break a pose.

Walk by the water trough when Dino suddenly shoves Robin into the water.

She CRIES OUT in surprise.

Dino LAUGHS, until Honey grabs him from behind and pushes him in too, falling in on top of him.

The three models playing like kids in the trough.

Andy suddenly armed with the hose squirting everyone in sight.

Jill takes off her shirt down to her bikini top.

JILL

C'mon, Andy, hit me, I'm roasting.

Andy squirts Jill and she darts out of the way.

JILL (CONT'D)

Oh, that's cold!

Carlos peels off his shirt and rushes over to Andy.

Fights him for the hose. Wins it. And squirts Andy running away... and everyone else.

The whole crew in high spirits: jumping in and out of the large trough, splashing and LAUGHING, Honey and Robin adjusting bikinis that slip out of place.

Honey rises out of the trough, water glistening on her beautiful brown body - a trailer money-shot.

She walks over to Dino sitting on the edge of the veranda. He wraps a towel around her. Leans in and kisses her neck.

HONEY

(pushing Dino away)

Hey, cut it out! Andy's right there.

DINO

So?

HONEY

So I thought you were friends?

DINO

We are. What's that got to do with it?

ANDY

now with hose, watches them from the other side of the trough, jealous concern all over his face.

Robin dumps a bucket of water over Andy's head and runs back to the trough and Andy shoots her with the hose, carrying on with the fun.

CLOSE ON - A STREAM OF WATER

Flowing out of small hole in the base of the trough.

Running down the side of the BROTHEL.

Gathering speed on a gradually SLOPE.

Finally arriving at a small CEMETERY behind the brothel.

Where THREE GRAVES are poorly situated on what is now the eroded side of a small ESCARPMENT.

The stream of water rushing down it.

Washing away clods of dirt.

Exposing the top part of a small SKULL buried in the ground.

EXT. VERANDA - BROTHEL - LATER

A large brown spider crawls across the wooden planks next to Jill's head.

Jill sunbathing with Tina on towels laid out on the sun-exposed end of the veranda.

Nearby, Andy and Carlos sit in the shade. Andy munching on a bag of chips. Carlos cleaning a camera.

A short distance away Robin kneels beside the TROUGH running her hands through the murky water.

CARLOS

Hey, Robin! What are you looking for?

ROBIN

I lost one of my earrings.

Robin indicates an orange hoop earring on one of her ears.

CARLOS

Is it in there?

ROBIN

I don't know. I can't see and I don't feel it anywhere.

CARLOS

Well, put in an invoice with Tina and maybe she'll reimburse you.

TINA

(eyes closed)

I heard that and I'm not reimbursing anyone. I didn't ask you guys to start horsing-around with the water. Sorry Robin.

Robin comes off her knees.

Notices the stream of water running from the trough down along the side of the brothel.

She follows it.

BEHIND THE BROTHEL

Robin tracks the streams of water looking for her earring.

Reaches the small CEMETERY with the three graves, the old wooden crosses near the edge of the ESCARPMENT.

Robin looks over the side and SEES...

Her earring in the trail of water running down the slope.

She eases down the escarpment and retrieves her earring. Climbs back up and notices part of the SKULL uncovered by the stream.

Robin digs up the skull.

Uses water from the stream to wash it clean.

The small skull nearly fits in her hand - a child's skull that we will later learn belonged to a five-year-old boy.

Robin takes off a towel wrapped around her waist and covers up the skull.

Starts to leave but then stops and approaches a window at the back of the brothel.

Peeks inside and SEES...

HONEY AND DINO

in HONEY'S BEDROOM, nude. Honey with her back to the window straddling Dino on the bed.

Robin watches...

Honey and Dino having sex.

After a time she grins knowingly and continues on her way.

RESUME HONEY AND DINO

Both drenched with sweat.

Honey climaxing and collapsing in a heap on Dino.

MOMENTS LATER

Dino buttons his shirt and Honey fixes her hair.

DINO

So how was that, huh?

HONEY

Too short, too rough and I still got bored. Other than that it was fine, stud.

Honey pats Dino on the cheek and walks out.

Leaves him at a lost for words.

EXT. BROTHEL - DAY

An array of cotton-ball clouds passes over the town.

INT. BROTHEL - DAY - SHOTS OF

Jill on the couch in the MAIN ROOM perusing her tablet.

Tina in the BATHROOM taking a shower.

Robin napping in her BEDROOM.

Carlos at the KITCHEN table labeling small plastic containers with a sharpie. Storing the film in his blue bag.

INT. HONEY'S BEDROOM - BROTHEL - DAY

Honey, dressed in tight shorts and a flimsy top, opens her door and tosses Andy's bag out of the room.

Looks coldly at Andy standing in the hall with a crushed look on his face.

HONEY
There, that's all your shit. Now
stay away from my room.

Honey shuts the door in Andy's face. Turns and gets back into bed with Dino - who reaches over for a kiss.

HONEY (CONT'D)
(pushes him away)
Quit it!

PICK-UP

Andy in the hall - gut-punched.

He picks up his bag and goes into

CARLOS'S BEDROOM

Tosses his bag on one of the two beds and goes to the window and gazes outside. SMACKS the wall with his fist.

CUT TO:

THE PAGES OF JILL'S BOOK - CLOSE ON

An old black and white photograph of a pretty young woman holding her five-year-old boy by the hand. A tall black man with snow white hair beside them in an apron.

Jill reads in the MAIN ROOM. Turns the page.

Brings up another photo of the three crosses in the small cemetery behind the brothel.

ON JILL

Studying the image, intrigued.

She comes off the couch and heads for the door.

EXT. BROTHEL - DAY

Jill steps off the veranda and walks behind the brothel.

EXT. CEMETERY - BEHIND THE BROTHEL - DAY

Jill rounds the corner and approaches the three graves.

Looks at her book as if to match the photo.

Passes through the remnants of an old white picket fence and looks down at the crosses marking the graves.

Carved words barely readable in the center cross:

HENDRIKA VAN DYKE
Died 1881

JILL

Stands there for a time looking down at the graves

UNAWARE THAT OFF TO HER LEFT

Outside a shack fifty yards from the brothel stands the ghost of Hendrika Van Dyke - GIRL GHOST.

The pale, rotting, frost-bitten ghost of a woman from the 1880s. She stands perfectly motionless staring at Jill.

JILL

Turns and looks in her direction...

But now no one is there.

Jill reaches down and straightens one of the crosses.

Takes a last look at the pathetic-looking graves then turns and heads back inside.

INT. MAIN ROOM - BROTHEL - DAY

Jill walks in on Dino dressed for a workout, sitting in a chair putting on his running shoes.

DINO
Where were you? I thought you were
in your room.

JILL
I went for a walk.

DINO
Not much to see, is there? God, I
can't wait to get out here. This
place is boring as hell.

JILL
I see you and Honey have done you're
best to livin things up. Couldn't
you at least until we got home?

DINO
What can I say, shit happens.

Dino cracks a devilish grin.

Andy enters the room and comes and stands over Dino, fuming.

JILL
Andy, let it go.

ANDY
Stay out of this, Jill. This is
between me and my *best friend*.

DINO
Ah, come on, man, spare me the drama.

ANDY
Just tell me one thing, Dino. How
could you do it? You lousy prick.
You know I love her.

DINO
Can't we do this after my run?

Andy looks on the brink of tears.

DINO (CONT'D)
Come on, dude, you know how she is.
If it wasn't me, it'd be somebody
else.

ANDY
But you're my best friend! I
introduced you to Tina. And this is
how you repay me?

Dino ties his shoe then stands and looks frankly at Andy.

DINO
Believe it or not, bud, I actually
did you a favor.

Dino takes a step and Andy blocks his way.

JILL
(comes over)
Andy, don't!

DINO
(to Andy, menacing)
What?

Dino looks eye to eye with Andy, ready for whatever he brings.
Andy thinks better of it and allows Jill to pull him aside.

ANDY
I can't believe you did this.

DINO
Yeah, well, then don't. Pretend it's
a dream and go back to sleep.

Dino SNICKERS and walks outside.

Andy, teary-eyed, looks at Jill then storms back to his room.

EXT. VERANDA - BROTHEL - DAY

Dino stops outside the door and grins like it's all a big
joke to him. Comes off the veranda and goes on a run.

INT. ANDY AND CARLOS'S BEDROOM - BROTHEL - DAY

Andy comes into the empty room and plops down on his bed,
boiling mad. Looks over at his bag on top of a bureau.

Stares at it and thinks.

Opens the bag and takes out a SWITCHBLADE.

Pops open the razor-sharp blade.

EXT. GHOST TOWN - DAY - SHOTS OF DINO RUNNING

Dino jogs down the MAIN ROAD.

Turns at the edge of town and runs down a TRAIL.

TRAIL - FARTHER ON - DAY

Dino runs through the brush working up a sweat.

Rounds a turn on the trail and comes upon a sign...

ABANDONED MINE - KEEP OUT!

PICK-UP DINO

Running hard through the brush.

He passes an OLD SHED and hears a noise - a WOMAN WEEPING.

Dino stops and goes to the shed.

DINO

Hey... Is someone there?

He circles the shed and comes upon an attractive YOUNG WOMAN sitting on the ground, CRYING.

DINO (CONT'D)

Hey, what's wrong? What are you doin'
out here?

The girl looks up - a pale, blonde, blued-eyed girl just out her teens in a tattered old-fashioned dress.

She glances at Dino, briefly and unconcerned, as if he were just part of the scenery. Covers her face and weeps.

DINO (CONT'D)

Are you all right? Are you hurt?

The girl stands to leave and Dino holds her back.

DINO (CONT'D)

Hey, hold on. What's the matter?
Did someone hurt you?

The pretty girl looks up at Dino then falls against him.

Dino holds her, awkwardly at first, but as she wraps her arms around him he gains a comfort with it and embraces her as if he truly cares.

The girl stops crying, looks up and smiles.

DINO (CONT'D)

There, that's better.

The young woman slides her hands around Dino's neck and kisses him passionately.

And like any red-blooded American male Dino responds.

He slides his hands around her waist, over her ass and up her back onto two fleshy mounds - a pair of great tits.

Dino pulls back, dumfounded at first, until he puts the picture together and realizes that she stands before him with her HEAD TURNED COMPLETELY AROUND!

GIRL GHOST stares at Dino with a maniacal, evil expression, her pretty face of a moment before now ROTTING and horrible!

She opens her mouth and reveals rotten teeth and a black bulbous tongue!

A horrified Dino staggers back, trips and falls.

Comes to his feet and takes off running.

He tears down the TRAIL through the brush.

Wheels around a boulder and runs straight into

GIRL GHOST

Standing on the path, her ghostly, rotting hands reaching out for him!

DINO (CONT'D)

NOOOO!

He turns and runs back the other way.

Breaks through some heavy brush and sees GIRL GHOST again.

Dino halts and stumbles. Clammers back to his feet and runs back the other way...

Rounds the boulder and SUDDENLY GROANS - his mouth agape!

Dino doubles over in pain holding his stomach.

Falls to his knees and looks up at...

Andy standing over him holding the switchblade.

The razor-sharp tip DRIPPING WITH BLOOD.

Dino mouths some words, shocked at what Andy has done.

Then the lights go out and Dino drops dead at the feet of his friend.

MOMENTS LATER

Andy drags Dino's body over to a pile of boards off the side of the trail.

Tosses some of the planks aside and uncovers a large HOLE in the ground - an old ventilation shaft for the mine.

Andy DUMPS DINO'S BODY down the shaft. Throws the knife in too then looks into the hole to be sure the body is gone.

Starts laying boards back over the hole.

Sets a board in place then turns for another and is suddenly face to face with GIRL GHOST! Her ghastly necrotic flesh just inches away.

Andy CRIES OUT! Stumbles backwards and falls.

Grabbing the edge of the hole at the last moment. Hanging on for dear life.

Girl Ghost looks down at him with pitiless eyes.

She kneels and puts her cold white hands, all rotting and mottled, on Andy's face. Digs her nails into his eyes.

Andy SCREAMS and falls.

EXT. VERANDA - BROTHEL - DAY

Jill sits out front on a bench eating an orange. Watching...

A tumbleweed roll down the street.

She gets up to go back inside but then stops and turns when she hears a CHILD CRYING.

She walks into the street and looks around.

Not a soul in sight. A gust of WIND HOWLS between two old wooden buildings across the road.

Jill studious the silence then turns and walks back inside.

CUT TO:

A BOTTLE OF WINE

Opened and poured.

By a tipsy Tina. Circling the brothel's KITCHEN table filling glasses for Carlos, Jill and Robin, the remnants of dinner before them.

TINA
(raises her glass)
To good friends... and back-stabbing
women!

Tina laughs and slides into her seat. Robin CLINKS glasses.

ROBIN
...And stupid men!

Tina and Robin down their drinks. Refill them.

CARLOS
Hey, c'mon you guys, lay off Honey.
We don't know what's going on between
her and Andy.

JILL
Sure we do. She's fucking his best
friend.

ROBIN
Yeah, it's been goin' on for a while.

CARLOS
Okay, so she cheated on Andy. So what?
Who are you to judge? Like we all
never cheated on anyone.

JILL
I haven't. I'd break up with them
first.

TINA
I've cheated, alot. But always behind
their back, and *after* it was done to me.

ROBIN
I've cheated, once or twice. But,
Honey, she cheats on everyone, even
the people she's cheating with.

Robin's buzzed and she giggles at her own joke.

CARLOS

Okay, so she likes sex, and she's not faithful. I still like her. She's my friend.

JILL

That's the problem, all you guys like Honey no matter what she does.

TINA

No, they don't all like her, they all wanna' fuck her, there's a difference.

CARLOS

I don't wanna' fuck Honey.

HONEY (O.S.)

Oh, why not?

Everyone turns as Honey walks into the room.

HONEY (CONT'D)

I'd fuck you in a heartbeat, you're hot...

(stops and looks down
at Carlos)

sort of, for an old guy. But it would totally screw up working together and I can't afford that. You're the only decent photographer in town I can stand.

Honey goes to a cooler and takes out a yogurt. The others looking around in awkward silence.

HONEY (CONT'D)

Go on, keep talkin' shit. I don't care. Hey, where are the spoons?

Jill slides a plastic across the table.

JILL

All the utensils are in here.

Honey takes a spoon, sits eats your yogurt, pleased with herself, that she's the center of attention.

JILL (CONT'D)

Sorry, Honey. We didn't mean to talk shit about you behind your back.

HONEY

It's cool. I don't care. I'm friends with all you guys and I talk shit about you all the time. So does Andy. And despite what you might think, Andy and I are still friends. I don't want to screw him anymore but that's because I'd rather fuck Dino. But I still like the guy.

ROBIN

Fuckin' Honey, that's awesome. You're so honest. Brutal, but honest.

Robin raises her glass to Honey.

CARLOS

(to Honey)

Hey, not to change the subject or anything but do you know where Dino is? No one's seen him since he went running.

HONEY

Nope. Don't know and don't care. Ciao.

Honey gets up and walks out, still eating her yogurt.

JILL

(to Carlos)

She's something else. Isn't she? Deceitful as hell, but honest about it.

CARLOS

That's kind of weird about Dino don't you think. I mean, where did he go?

TINA

Knowing Dino he probably ran into some chick and is getting laid right now.

ROBIN

He just got out of bed with Honey.

TINA

So? Like that's gonna' stop him. Dino would screw that wine bottle if he could fit his dick into it.

JILL

Ah, come on, Tina, do you have to be so crude.

TINA

What? I'm just being honest, like Honey. I thought you guys liked that.

Tina smirks and downs more wine.

CARLOS

And what about Andy, where's he hiding?

ROBIN

I haven't seen him. He's probably in his room.

CARLOS

No, he's not. I was just in there before dinner.

JILL

Maybe he left.

CARLOS

How? I got the keys to the van. And I'm sure he didn't walk out of here. Plus his bag is still our room.

TINA

(waves her hand and slurs out)

Maybe the ghosts got him.

(to Jill)

You said this town was haunted.

JILL

Nope, it can't be the ghosts.

TINA

Why not? I believe in ghosts. I have all kinds of ghosts in my past.

JILL

Not like these. The ghosts here only haunt people during the day.

ROBIN

How do you know that?

JILL

It's was that book I was reading.
It said the people didn't leave here
because the mine ran out of silver,
they left because of the ghosts.

CARLOS

What ghosts?

JILL

There's three, if you believe the
stories, a young woman and her little
boy, and an old black guy who used
to be a slave.

CARLOS

So what are they like greedy ghost
that want the silver, is this like
Scooby-Doo?

Carlos chuckles.

JILL

No, but I think there's something to
it. I swear I just heard the little
kid crying before dinner.

TINA

Oh, okay, now this is getting good.
I love shit like this. Here have
some more wine...
(fills Jill's glass)
and scare me. I love to be scared.

Jill smiles at her buzzed friend.

JILL

I don't know how scary it is. But
it's an interesting story. Kind of
sad, really.

Jill pauses and looks around at her friends, who listen
intently.

JILL (CONT'D)

The girl's name is Hendrika Van Dyke.
She's buried right behind the brothel
along with her little boy and, I
think, the former slave. I went out
there earlier to check them out.

TINA

What the ghosts or the graves?

JILL

Who knows? Maybe both. It's pretty creepy back there.

CARLOS

So who is she? Why's she haunting this town?

JILL

She was a mail-order bride from New York who came out here to marry one of the miners. She was just eighteen but that sort of thing was common in those days. The man she married was nice enough but one night he got into a bar fight and killed another miner. The other guy started it but it didn't matter, he was related to the sheriff, so they convicted her husband and hung him for murder.

CARLOS

So is he one of the ghosts?

JILL

No. But the story gets worse. By then she had a baby and no money and no one to help her. So she did what a lot of women did back then, even today...

(looks around)

she went to work here in the brothel.

TINA

Fucking men, they've always been shits.

Tina downs her drink and refills her glass.

JILL

Then one winter they had a really bad blizzard and her little boy got lost in the snow. He was five by then and she begged everyone to help her find him. I mean, how far could a little boy go in a blizzard? But they all refused.

(MORE)

JILL (CONT'D)

Being a prostitute a lot people wouldn't even talk to her. And of course the sheriff wouldn't lift a finger, so she went out on her own. The only one who agreed to help her was a freed slave who worked in the brothel as a cook. They found all three of them the next day huddled together in the snow, froze to death, not even a hundred feet from the town.

Everyone's quiet as they ponder the woman's fate.

JILL (CONT'D)

Ever since then the town's been haunted. But not at night, just during day.

CARLOS

Why, is that... because at night she's out looking for her kid?

JILL

Maybe. Who knows?

TINA

That's a fucking great story! And on that happy note...

(stands, wobbly)

I'm going to bed.

Tina walks out with her glass of wine.

TINA (CONT'D)

See you all in the morning. That's if the ghosts don't get us.

A moment later she pops her head back in the room.

TINA (CONT'D)

Oh, I forgot, they don't come out at night. So we're all safe.

Tina chuckles. Turns and goes.

INT. TINA'S BEDROOM - BROTHEL - MORNING

Sunlight streaks through a dust-coated window into the heavily shadowed room.

Tina passed out under the sheets, her empty wine glass on the nightstand beside the bed.

SMASH CUT TO:

GIRL GHOST standing at the end of the bed looking at Tina.

INT. JILL AND ROBIN'S BEDROOM - DAY

Robin lies in bed, sound asleep.

Jill across the room, tossing and turning on her mattress.

Jill hugs her pillow, her eyes closed, only half-asleep.

OVERHEAD SHOT

Of Jill lying in bed. Something small, child-size, moving next to her under the sheets.

The sheet slides down on its own uncovering Jill's shoulder.

The small, frozen white arm of a five-year-old boy comes out from under the covers reaching for Jill...

Touching her back with his icy fingers.

Jill throws back the covers and bolts out of bed.

Looks around, scared out of her wits.

But no one's there. She looks over at...

Robin sound asleep across the room.

Breathes a sigh of relief. And wonders.

EXT. BROTHEL - DAY

Tina comes off the veranda and looks up and down the street for any sign of Andy and Dino.

INT. CARLOS AND ANDY'S BEDROOM - DAY

Tina walks up to the open door and peers in at Carlos putting on his shirt.

TINA

Hey, did Andy sleep here last night?

CARLOS

No. He wasn't here when I woke up.

TINA

What about Dino? Is he in with Honey?

CARLOS

Could be, if he came in late? But I haven't seen him.

ON TINA

Concerned.

KNOCK, KNOCK

Tina knocks on HONEY'S BEDROOM door. It takes a moment but finally Honey answers in her underwear.

HONEY

(groggy)

What?

TINA

Is Dino in there?

HONEY

No.

TINA

Did he sleep here last night?

HONEY

No.

TINA

Well, have you seen him?

HONEY

Fuck no! And I thought you said we could sleep in. What time is it?

TINA

It's after seven. C'mon, get going, take a shower. I want to leave soon.

HONEY

Ah, fuck!

Honey swings the door closed.

MOMENTS LATER

Tina sits in the MAIN ROOM having her coffee, worried. She tries her phone. No service.

TINA

Shit!

Carlos walks in.

CARLOS

Hey, what's going on? Honey, said we're leaving.

TINA

Is she ready?

CARLOS

No, she just kicked me out of the bathroom.

TINA

God, why is everyone taking so long. Where's Jill and Robin?

CARLOS

They're coming. But Robin only just out of bed.

TINA

Are you kidding me? C'mon, what's wrong with these people! We have to go. I need to report this. I have no idea what's happened to Dino and Andy and right now it's starting to freak me out.

CARLOS

You think they got hurt?

TINA

I don't know, that's just it. I've got no idea. Where the hell are they?

Jill and Honey walk into the room.

TINA (CONT'D)

There you guys are. Come on, we're leaving.

JILL
Okay, wait, let me get my bag.

TINA
No, leave your stuff, we're not going home yet. We're going to the ranger station. I have to report this. Dino and Andy still aren't back.

JILL
Hey, this might be a stupid question, but did anybody check to see if they took the van?

CARLOS
I told you last night, I've got the keys.

JILL
That wouldn't stop Dino. His dad was a crook, he can hot wire anything.

TINA
I'll kill him if he did.

Tina heads outside and Carlos, Jill and Honey follow.

EXT. BROTHEL - DAY

The four of them come out onto the veranda and round the corner of the brothel where they SEE...

THE VAN

Parked up against the side of the building.

TINA

Turns to the others.

TINA
Okay, they didn't take the van. I guess that's good news. But then where are they?

JILL
I know when Dino went running, but when did Andy disappear?

CARLOS

Nobody knows. I haven't seen him since Honey kicked him out of her room.

Jill, Tina and Carlos look at Honey.

HONEY

Don't look at me. I don't know where he is. I took a nap after that.

JILL

What's with Robin? Why's she taking so long?

TINA

Go get her, would you. Tell her we gotta' go. I don't want to leave anyone here alone.

Tina gives the others a look, this could be serious.

JILL

I'll be right back.

Jill hurries inside to get Robin.

INT. JILL AND ROBIN'S BEDROOM - DAY

Robin sits on her bed combing her hair. Jill comes down the hall to her open door.

TINA

Hey, c'mon, we gotta' go. Tina's in a hurry.

ROBIN

Should I bring my stuff?

JILL

No, leave it. We're coming back.

ROBIN

(stands)
Where we going?

JILL

To the ranger station. Dino and Andy are missing.

ROBIN
Oh, fuck. Their probably just screwing
around. What's she freaking out for?

JILL
C'mon, they're waiting.

ROBIN
(stands)
I'm coming. Just give me a second. I
want to use the bathroom.

Robin walks with Jill into the HALL and steps into the
bathroom.

JILL
Hurry up, okay.

ROBIN
Let em wait.

Robin shuts the door and Jill heads outside.

INT. VAN - DAY

Jill walks up to the van and gets in the back with Honey.
Carlos at the wheel with Tina up front beside him.

TINA
Is she coming?

JILL
Yeah, she had to use the bathroom.

CUT TO:

THE BATHROOM DOOR

and hold on it for a long time. The tension building.

Finally we HEAR CARLOS storm into the BROTHEL, calling out!

CARLOS (O.S.)
Hey Robin! Come on, we gotta' go!

Carlos arrives outside the bathroom door.

CARLOS (CONT'D)
C'mon, everybody's waiting. Tina's
pissed.

Nothing.

CARLOS (CONT'D)

Robin!

Carlos BANGS on the door and it swings open... REVEALING
An empty bathroom.

CARLOS SEARCHES THE BROTHEL

Looks in JILL AND ROBIN'S BEDROOM.

Other BEDROOMS...

The KITCHEN...

Finally comes tearing out the FRONT DOOR.

CARLOS JOGS UP TO THE VAN

And stops at the driver's window.

CARLOS (CONT'D)

(to Tina)

She's not there! I looked everywhere
and couldn't find her. She's just
gone!

JILL

What? I just left her in the bathroom
(slides open her door)
I'm gonna check.

TINA

No, don't! Shut the door. Stay right
here. This has gone far enough. Get
in, Carlos. C'mon, get in! We're
getting the fuck out of here.
Something weird's going on, and we're
getting the rangers involved. They
can look for Robin.

Carlos hesitates.

TINA (CONT'D)

C'mon!

Carlos jumps in.

Starts the van and drives away.

PICK UP THE VAN

Turning onto the MAIN STREET.

Heading out of town, raising a cloud of dust.

CUT TO:

THE BATHROOM DOOR

Opening. Robin coming out after having used the facilities.

EXT. VERANDA - BROTHEL - DAY

Robin comes outside and looks up and down the street.

Not a soul in sight.

Puzzled, she goes to the corner of the veranda and looks down the side of the brothel.

No van in sight.

Just tire tracks in the dirt.

ROBIN
Fucking assholes!

Robin turns and goes back inside.

CLOSE ON THE TIRE TRACKS

A pair of very old shoes stepping into frame. GHOSTLY BLACK LEGS seen through holes in a dusty old pair of pants.

INT. KITCHEN - BROTHEL - DAY

Robin takes a cold beer from one of the coolers and touches her brow, her neck.

Opens it and takes a swig.

BAM! The open kitchen window drops and shuts.

Scaring the hell out of Robin who spills beer on her dress.

ROBIN
Oh, shit! Look at this.

Robin walks out of the kitchen.

INT. BATHROOM - BROTHEL - SAME

Robin steps into the bathroom and takes off her dress.

Washes off the beer in the sink.

She hangs up the blouse. And runs water for a bath. Returns to her

BEDROOM

And pulls her blue bag from the closet and sets it on the bed. Takes out a change of clothes.

Then unwraps the towel concealing the CHILD'S SKULL.

Robin handles the skull like it's a stash of gold.

Suddenly a FLUTTERING NOISE behind her startles Robin who turns sharply to a curtain FLAPPING in the breeze.

Robin wraps up the skull and puts it back in the bag. Leaves the bag on the bed and goes to the...

BATHROOM

And closes the door.

Gets naked.

Steps into the tub and draws the curtain.

Robin sits in the tub shampooing her hair.

OLD MAN GHOST

Suddenly in the bathroom with her! Standing by the door.

He moves slowly towards the tub.

ROBIN

Dips under the water and rinses her hair.

OLD MAN GHOST

Reaches for the curtain with his decaying black hand.

ROBIN

Comes up from the water. Stands and draws back the curtain, suddenly face to face with Old Man Ghost.

She SCREAMS! Throws up her arms and cringes.

Slips in the water.

And SMACKS her head hard on the brass faucet.

Knocked cold. BLOOD STREAMING down her brow.

Old Man Ghost looks down on Robin who slips under the water with her mouth open.

BUBBLES. A red plume in the water... and Robin is gone.

EXT. DESERT ROAD - DAY

The van drives by.

Takes a hairpin turn on the dirt road sending up another cloud of dust.

IN THE VAN - EVERYONE

looks out the windshield through the wispy brown cloud.

Stares in disbelief when it clears and reveals the

GHOST TOWN

Directly ahead of them.

CARLOS

Slows the van. Stops.

CARLOS
What the hell?

TINA
You were going in circles!

CARLOS
No, I wasn't.

HONEY
What are you talking about, you idiot!
(MORE)

HONEY (CONT'D)

Look, you brought us right back to the town!

Carlos throws his arm over the seat and glares at Honey.

CARLOS

Shut up, Honey! All right! I'm sick of your mouth!

HONEY

Fuck you! You're not my boss. You're just the fucking photographer!

TINA

Stop it, Honey! Stop it, both of you! Just cool it... everyone! And let me think.

JILL

Hey, look, it's Robin!

EXT. BROTHEL - DAY

Robin, on the veranda, looking into the alley where the van was park. She turns and and heads back into the brothel.

CARLOS

BEEPS the horn, but its too late. Robin disappears into the brothel.

Tina turns to Carlos.

TINA

Well, c'mon! Let's get her.

Carlos puts the van in gear and drives up the street.

EXT. BROTHEL - DAY

The van comes to a halt in front of the brothel.

INT. VAN - DAY

Carlos BEEPS THE HORN! Lays on it for a good long time! BAAANNNTTT!!!

Nothing stirs in the brothel.

CARLOS

What's wrong with her, is she deaf?

JILL

She's probably in her room. I'll get her.

TINA

No, stay here. Carlos, you get her.

Carlos opens the door and steps out.

TINA (CONT'D)

And grabbed the film while your in there.

CARLOS

You want us to get our bags?

TINA

No, it will take too long. Just bring the bag with the film. I don't want it to disappear.

HONEY

Oh, yeah, right, get the precious film but leave our stuff. That's not important.

TINA

We'll get when we come back. No one's going to steal your clothes. Go on, Carlos, hurry.

Carlos rounds the van and heads into the brothel.

INT. MAIN ROOM - BROTHEL - DAY

Deathly quiet.

Carlos enters and looks around.

CARLOS

Hey, Robin! Come on, we're here!
Let's go!

Silence.

Carlos heads for the back rooms.

IN THE VAN

Jill and Tina watch the brothel while a disinterested Honey picks at her nails.

RESUME CARLOS

Walking down the HALL.

Looking into the BEDROOMS.

His and ANDY'S BEDROOM quiet as a morgue.

He grabs his blue bag off the bed, the one with the film.

A FLAP-FLAP comes from behind him and Carlos wheels at the sound! Startled by the curtain FLAPPING in the breeze.

JILL, TINA AND HONEY

wait in the van.

TINA

What's taking so long?

INT. JILL AND ROBIN'S BEDROOM - SAME

Carlos stands in the doorway of the heavily shadow room, a bar of sunlight in his eyes.

Carlos puts his hand over his eyes and SEES...

A pair of old shoes underneath the curtain, someone moving behind it.

Carlos freezes.

IN THE VAN

The three women keep watch on the brothel.

While ahead of them in the street GIRL GHOST suddenly there.

She approaches the van. No one spotting her. All eyes on the brothel parallel to the van.

The horrible-looking ghost coming closer and CLOSER, her hateful blues eyes locked on the van.

She approaches the windshield. Only steps away.

When Honey looks up, sees her and freaks out.

HONEY
NOOO!! NOOO!!

Honey flails around in the back seat in a full on panic.

Jill and Tina turning, SEEING...

Nothing. The girl ghost no longer there.

JILL
(grabs a hold of Honey)
Honey! Honey, calm down! What's wrong?

HONEY
She's there! she's there! I saw her! Oh God, she's right there!

TINA
Who? Who's there!

JILL
Honey, look, there's nobody there.

A tearful Honey looks up and SEES...

The perfectly empty street.

JILL (CONT'D)
You're just scared. Okay? That's all.

HONEY
No, Jill! No, I swear, I saw her!
(points)
There was a dead girl right there!

JILL
Honey, c'mon, calm down. There's no--

A stunned Tina suddenly reaches over the seat and grabs Jill by the arm.

Jill turns and SEES...

Girl Ghost on the veranda facing the brothel door.

SHE DISAPPEARS in front of their eyes!

TINA
Oh, shit! Carlos!

Tina lunges and SLAMS the horn....BAAANNNTTT!

And Jill throws open her door and runs toward the brothel.

CARLOS - IN JILL AND ROBIN'S BEDROOM

Stares at the curtain, the shape of a person behind it.

Carlos quietly lays his bag on the bed.

Picks up a lamp. Holds it like a club and...

Reaches for the curtain and rips it aside.

Nothing's there, just a pair of old shoes on the floor.

Carlos relaxes.

Smiles at his own foolishness and puts down the lamp.

Suddenly the sound of the horn filters into the room.
BAAANNNTTT! BAAANNNTTT!

Carlos listens. Thinks.

CARLOS
Robin! Where are you? Let's go!

Grabs his bag off the bed (or so he thinks) but it's the wrong blue bag, he's grabbed Robin's instead.

He dashes into the HALL and runs straight into Jill. Frantic!
Breathless!

JILL
C'mon, Carlos! Get out of here!

CARLOS
Why? What's wrong?

JILL
Nevermind, run!

She grabs Carlos's arm

CARLOS
No wait! What about Robin?

JILL
We saw the ghosts! They're real!

Just then water from the bathroom seeps under the shut door into the hall.

Jill and Carlos exchange fearful looks. And Carlos opens the bathroom door, revealing...

ROBIN'S LOVELY LONG LEG

Hanging out of the tub.

Carlos drops his bag on the sink and goes to Robin.

Lifts out of the water, Jill helping

JILL (CONT'D)
Lay her down. I know CPR!

They lay Robin on the floor and Jill performs CPR.

Working hard. Breathing into Robin's mouth.

Pumping her chest.

Carlos at her side with prayers in his eyes.

Suddenly Old Man Ghost's head rises out of the tub scaring the bejesus out of Jill and Carlos.

Jill jumps back and knocks Carlos to the floor. The two of them scrambling to their feet while...

Old Man Ghost stands in the tub, dripping wet, his horrible dark face locked in a hideous grin.

Jill and Carlos stagger toward the door and try to escape into the hall when...

GIRL GHOST

drops UPSIDE DOWN from ceiling right in front of them.

Jill SCREAMS!

And Carlos grabs his bag off the sink and swings it at the ghost who VANISHES BEFORE IMPACT!

Jill and Carlos scramble out the door and race down the hall.

EXT. BROTHEL - DAY

The front door of the brothel flies open and Jill and Carlos come barreling out.

They sprint to the VAN.

Carlos taking the wheel, tossing his bag on the seat.

Jill throwing open the sliding door.

Leaping in. SLAMMING the door.

Tina and Honey, frantic, looking around.

TINA
Where's Robin!

JILL
Dead!
(sobs)
She's dead...

Carlos starts the van.

Whips a U-ey and speeds down the street.

EXT. DESERT ROAD - DAY

The van turns sharply onto the dirt road at the end of town.

INT. VAN - DAY

HONEY
(terrified)
Oh, fuck... fuck..

Jill leans over the front seat.

JILL
Slow down, Carlos. Don't drive so fast!

TINA
What happened to Robin? Are you sure she's dead.

Carlos flashes a glance at Jill, then looks back at the road.

JILL
(solemnly)
Yeah... we're sure.

Honey, tucks up into a ball in the back seat, whimpering.

HONEY
Oh, God, no! No!

Carlos shoves his blue bag over to Tina.

CARLOS
Here's your fucking film! I hope it
was worth it.

TINA
I don't care about the fucking film.
(she smacks the bag)
I care about Robin.

JILL
Robin drowned. We found in the tub.

Honey looks over.

HONEY
She couldn't have drowned that fast.
We just saw her.

Tina not listen, focused on the bag. She picks up. Zips it open.

TINA
Who's bag is this?

Carlos takes a turn, then looks over.

CARLOS
Mine... No... that's not mine, it's
Robin's.

Tina takes out the skull and unwraps it.

TINA
Oh, my God, what did she do?

JILL
That's a kid's skull.

HONEY

Oh, no! No! That stupid bitch. She took her kid. No wonder she's after us.

Carlos weaves around another turn.

JILL

Carlos, we have to put it back.

CARLOS

No way. Throw it out!

JILL

You can't do that. It has to go back!

Carlos slams the brakes and van slides to a stop.

CARLOS

Here, give me that!

Tina stuffs the skull into the bag.

TINA

No, Carlos, don't!

Carlos yanks the bag away from Tina.

Opens his door and throws it out.

TINA (CONT'D)

No!

Tina throws open her door and runs around the front of the van after the bag.

Reaches it then stops and grabs her chest.

Tina turns to Carlos. Grimaces, then drops to her knees.

Jill and Carlos fly out of the van and go to her aid.

CARLOS

Oh, shit! Tina!... Tina... hang on.

They lay back on the ground and Jill checks her pulse.

Tina looks up at her and tries to speak.

TINA

My... I can't...

Tina DIES.

JILL
Oh fuck! Tina, no! NOOO!!!

Jill starts CPR, desperately trying to revive her friend.

BACK IN THE VAN - HONEY

Is halfway over the seat looking out at Carlos and Jill.

SUDDENLY GIRL GHOST

Appears at the side of the road.

She stares at Honey. Then starts walking toward Jill and Carlos who are unaware of her presence.

HONEY

Freaks out and scrambles over the seat.

Throws the van in drive.

And takes off down the road.

SURPRISING CARLOS AND JILL

as the van speeds past them.

CARLOS
(bolting up)
Honey, no!!!

Carlos looks around, sees nothing...

Girl Ghost no longer in the road.

PICK UP - HONEY

At the wheel, scared out of her wits, streams of tears running down her cheeks.

She looks in the...

SIDE MIRROR

At her abandoned friends.

CARLOS

In the road waving her back.

Jill still working on Tina.

HONEY

Looks from the mirror back to the road. At...

OLD MAN GHOST

Standing right in her path!

Honey SCREAMS!

Cranks the wheel.

Veers off the road.

And plows straight into a boulder... WHAM!

The Chevy van crunches to a halt and BURSTS INTO FLAMES.

BACK ON THE ROAD

Carlos and Jill look at the CRASHED VAN...

At the FLAMES and SMOKE roiling into the air.

Jill looks down at Tina, beyond all help.

She moves a lock of hair off of Tina's face then closes her best friend's eyes.

Stands and turns to Carlos.

JILL

They won't let us leave.

(picks up the bag)

This has to go back.

And without another word, Jill starts walking back to town.

Carlos looks after her for a time, then follows.

EXT. DESERT ROAD - GHOST TOWN - DAY

Jill and Carlos walk past the buildings at the edge of town.

Jill senses something and looks behind them.

OLD MAN GHOST

Following at a distance. Treading slowly down the middle of the road, blocking any hope of escape.

Jill and Carlos walk on.

EXT. BROTHEL - DAY

Jill brings Carlos to a halt in front of the brothel.

CARLOS
All right, now what?

Jill looks back at...

Old Man Ghost still behind them in the road.

And Girl Ghost now standing at the other end of the street.

JILL
This way.

Jill leads Carlos toward the back of the brothel.

EXT. CEMETERY - BEHIND THE BROTHEL - DAY

Jill and Carlos round a corner and approach the tiny cemetery, the three rickety crosses sticking out of the dirt, the fragments of picket fence around it.

Jill leads Carlos up to the graves.

CARLOS
Okay, which one is it?

JILL
I'm not sure.

Jill looks around.

JILL (CONT'D)
What was Robin doing back here?

CARLOS
She lost her earring, remember?

Jill recalls, thinks on it.

JILL
All this 'cause of a fuckin' earring.

Suddenly Carlos goes stiff with fear.

CARLOS
(breathes out)
Jill...

Jill turns and SEES...

THE GHOST OF HENDRIKA VAN DYKE

Standing just a few feet away. Old Man Ghost beside her.

The horrible-looking phantoms glaring at the two intruders,

Seconds pass, like an eternity.

Finally, Hendrika raises her finger and points at a grave.

Jill kneels down at the grave just to the right of Hendrika's.

Digs a hole with her hands and returns the little boy's skull to its rightful resting place.

Jill comes off the ground wiping her hands. Looks at...

Hendrika now standing there holding her little boy's hand with Old Man Ghost beside them - all three of them appearing as they were in life.

JILL
I'm sorry... I'm so sorry.

Hendrika Van Dyke stares coldly for a time but then smiles faintly at Jill.

Jill smiles back and only then notices...

The little boy is holding a wooden horse in his hand. And at that moment the ghosts vanish in the blink of an eye.

Jill stands there for a time in the bewitched silence.

Finally turns and looks over at Carlos.

EXT. TURNOFF - HIGHWAY - DAY

Jill and Carlos walk down the dirt road up to the turnoff.

Arrive and look up at the sign.

DEADVILLE
1 mile

LATER

Jill and Carlos walk along the HIGHWAY thumbing a ride.

A SEMI TRUCK passes.

Brakes and pulls over.

INT. SEMI TRUCK - DAY

Carlos sits between Jill and the TRUCK DRIVER, an amiable guy in his 50s with a big belly that touches the wheel.

TRUCK DRIVER
Where're you all headin' for?

JILL
The nearest town.

CARLOS
We need the police.

TRUCK DRIVER
You folks in an accident?

Jill nods.

TRUCK DRIVER (CONT'D)
Anyone hurt?
(picks up his CB mic)
I can call it in.

JILL
No. No don't do that.
(checks with Carlos)
We'll tell them ourselves.

TRUCK DRIVER
Suit yourself.

Truck driver replaces the mic.

They drive in silence for a time.

Carlos with his head back, dozing.

Jill gazing out at the passing scenery.

She turns and looks out the windshield.

At a white van in the road ahead of them.

Jill studies it as they close the distance.

Gets an astonished look as they pull up behind the vehicle - a white Chevy Express Van 1500.

The van brakes and turns off the highway.

Jill turning to read a sign posted at the side of the road:

DEADVILLE
5 Miles

Jill follows the van with her eyes as they past the turnoff.

JILL
Pull over.

Carlos stirs and looks around.

JILL (CONT'D)
Pull over, now!

The truck driver hits the brakes.

EXT. HIGHWAY - DAY

Jill climbs out of the cab.

JILL
C'mon, Carlos. C'mon!

JILL (CONT'D)
All right, stay if want!

Jill storms off.

Carlos, befuddled, looks at the driver.

He gets and looks at Jill walking away.

TRUCK DRIVER
Are you sure you folks want out here?
There's nothin' around but desert.

CARLOS
It's all right. Thanks!

Carlos shuts the door and hurries after Jill.

MOMEMNTS LATER

Jill and Carlos approach the sign:

DEADVILLE
5 Miles

The two of them turn and stare at each other in disbelief.

EXT. DESERT ROAD - DAY

Seen at a distance the tiny figures of Jill and Carlos walk toward Deadville up the winding dirt road.

EXT. MAIN STREET - DEADVILLE - DAY

Jill and Carlos walk into town down the center of the road.

Come to a halt and stare at something...

THE WHITE CHEVY VAN

Parked along the side of the BROTHEL.

JILL AND CARLOS

exchange mystified looks.

They step onto the VERANDA and approach the front door.

Hesitate in front of it, both of them torn between curiosity and dread.

They ease open the door...

INT. MAIN ROOM - BROTHEL - DAY

Jill and Carlos walk into the main room of the brothel and stop and stare at...

Andy and Dino lounging on the couch drinking beer.

Honey seated sideways in a chair across from them with her long brown legs draped over the arm.

Tina and Robin come in from the kitchen carrying a plate of sandwiches and bags of chips.

TINA

Hey, there you are! We were just
going to send out a search party.
Come on, lunch is ready.

Jill and Carlos look each other, utterly mystified by what's
going on.

After a time they slowly walk over and join their friends.

FOCUS ON THE WALL BEHIND THEM

The old black and white photos on the shelf.

CLOSE IN ON ONE OF THE PHOTOS

A pretty young woman standing with a five-year-old boy holding
a toy in his hand - a hand-carved wooden horse.

Their loyal family friend right beside them, a tall black
man with snow white hair wearing an apron.

ZOOM IN ON THEIR FACES

And hold.... FADE OUT.

THE END