

The Grave

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EXT. FULL PANORAMIC VISTA -- DAY

Gilded wheat waves in the wind as far as the eye can see.

Framed in the glow of a sunset, a white farm house sprouts from the plain at the end of a long dirt road.

EXT. FARM HOUSE - QUICK SHOTS OF -

A tire-swing spinning in a breeze.

A broken-down tractor in a field.

A bicycle in the yard and a mini-van in need of a wash before the front 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 on the floor; family photos a kilter on the wall.

One photo of Mom and Dad and their twelve-year-old son beside a beautiful lake.

INT. BEDROOM -

The boy's room where a homemade curtain flaps in the breeze. More happy photos here and sport posters hung on the walls. Small-town trophies crowd a bureau top.

Another on the floor before a closet. A partial view of the name plate reads:

"Plainfield Bobcats West Kansas Little League 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 a curtain in the breeze. Suddenly a shutter slams against the window and

Housewife jumps in her skin, stops a scream with her hand. She breathes, calms herself, then suddenly bolts up and starts searching the closet.

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

Frustrated, she stops and wipes away tears, noticing a box on the shelf above her head. Recognizes it, reaches, practically lunges for it and rips it open.

A Native American beaded necklace and stacks of baseball cards spill out onto the closet floor. She scoops up the necklace and clutches it to her chest -- found it!

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

HOUSEWIFE (CONT'D)

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

She slumps to the floor and sobs.

HOUSEWIFE (CONT'D)

... leave me alone.

After a long still moment she ventures another peek.

The necklace is still there, lying in the dark, while beyond it through the flapping curtain the headlights of a vehicle approach the house. Housewife gasps.

EXT. FARM HOUSE -- NIGHT

A pick-up truck rolls to a dusty stop and a farmer and LITTLE LEAGUER hop out and saunter up to the house.

INT. BEDROOM CLOSET -- NIGHT

Housewife, still huddled on the floor, listens. Hears the front door close and indistinct voices coming from the living room. For a moment she looks suffused with hope, saved, then a terrible realization hits her and she bolts to her feet.

But as she does two powerful hands shoot out of the floor and seize her ankles -- ghoulisn, necrotic hands, mottled purple, black and white.

Housewife tries to scream, but two more rotting hands slither out of the wall and around her face, covering her mouth. Housewife's eyes go wide as saucers as she's jerked violently out of frame.

LITTLE LEAGUER (O.S.)

(fading)

Mom?... Mom?

CLOSE IN

on the necklace on the floor, on a cluster of white beads... closer and closer until the entire frame fills with white.

A watery circle forms in the whiteness, like an aerial view of an alabaster swimming pool. Hazy blue dots appear in the water, expanding, linking up, coming into sharp relief as a thin vertical line.

ANGLE WIDENS

to reveal a positive pregnancy test in a young woman's hand.

JILL JACKSON stares at the result. The sky has fallen and the world has been swept away. She shakes the tester and stares, expecting, no, demanding a different result.

The telling blue line remains.

Jill bolts up and throws it into the toilet of an APARTMENT BATHROOM... The tester spins, sinks in the bowl.

Water pours from a spigot.

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

A very scared, pretty young woman stares back at her. She gazes deep into her own eyes searching for an answer.

INT. BEDROOM - MOMENTS LATER -

Jill slips on a pair of jeans and a top.

Goes to a closet and puts on a "Detroit Pistons" jacket. Stops to look at one side of the closet that is conspicuously bare, just empty hangers.

IN THE BATHROOM

She puts on lipstick. Combs her hair. Half the sink is bare, as are two shelves in the medicine cabinet. Even one of the towel racks is empty. The whole impression is as if someone has vacated with all their belongings.

She returns to the BEDROOM, to a large professional make-up kit set on a table. Checks the contents. Locks it. And sets it by the door.

Grabs her purse from a nightstand, pausing to look at a photo of her and a handsome guy in happier times. She picks it up, studies it, then drops it in a waste basket.

CLOSE ON: PHOTO

Its glass broken. A crack running between the smiling couple.

EXT. LAKE MICHIGAN DOCK - DAY - AERIAL SHOT -

That sweeps in over the blue water and ends at a dock where a photo shoot is underway. Lights. Reflectors. Models and crew.

The models pose. A photographer shoots - DAVID CHUN, a Chinese-American on the plus side of forty, but too fit and handsome 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, the producer of the shoot. Slender, sultry, easily pegged as a former model herself, she's a woman who exudes confidence and style and though nearing fifty she carries her age as lightly as a smile.

TINA

No, no, no. C'mon, Dino, for Christ's sake stop pouting this isn't for "Teen Beat".

DINO AKAU

22, is hapa (half white/half Polynesian) and gorgeous, with sun-streaked hair and GQ features. There is an air about him that says "the world and all its women are at my feet." He stares blankly at Tina, her criticism have all the effect of a pea shooter against a battleship.

TINA (CONT'D)

(to David)

Change the set up. Let's get some shots with the skyline in the background.

Immediately everyone on set springs into action. The models break up and head toward a craft table, director chairs.

Grips move lights, reflectors.

David comes to a table blanketed with cameras beside Jill's make-up stand. Changes a lens. Looks at Jill.

She sits bonelessly in a director's chair with her head against the backrest staring blankly into space.

DAVID

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

JILL

My circle of friends is way too small. Does all Detroit know?

DAVID

No, just everyone you've ever met, and their relatives.

Jill sits up and shakes her head and sighs.

JILL

Oh, David.

He comes over and gives her an avuncular massage on her shoulders.

DAVID

Hey, c'mon, Jill. Where's my big girl?

She looks up at him.

JILL

Smashed. In tiny little pieces.

DAVID

(sincere)

He's not worth it. You know that. Never was. Never will be.

Jill smiles a thanks. David pats her fondly on the shoulder and walks off.

Jill sits there a moment, thinking.

A finch lands on the dock in front of her. Hops around in search of food.

Jill takes what's left of a sandwich off her make-up table and tosses the bird some crumbs.

The finch approaches warily, grabs a morsel and takes to the air. Jill watches him go. The hint of a smile coming to her face.

ACROSS THE SET

An assistant hands Tina two cups of coffee. She comes over to Jill and offers her one. Sits 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.

She looks at Jill with genuine 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 your walking on air.

(MORE)

TINA (CONT'D)

But they're all butterflies, straight or gay, and they just love to fly from flower to flower, sucking them dry until nothing's left behind but a shriveled mess.

JILL

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

TINA

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

She takes out a bottle of pills from her purse.

JILL

No, thanks.

TINA

You sure?

Jill nods "yes".

TINA (CONT'D)

I'll tell you what. I've got another shoot lined up for this weekend, at a lake up north. It's a small gig, out in the middle of nowhere, but it pays well and it'll get you out of town for a few days. Which, I'd say, is just what you need. You want in?

JILL

I'll think about it.

TINA

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

Tina grins. Stands and comes behind Jill where she speaks into her ear.

TINA (CONT'D)

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

Jill turns and smiles.

JILL

Thanks.

TINA

You bet. Tasteless coffee and armchair psychology, what else is a best friend for.

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

TINA (CONT'D)

For Christ's sake, Carlos, would you leave Honey alone for a minute, and get that goddamn reflector out of the way, it's throwing a huge shadow into the shot.

CARLOS VEGA

a paunchy latino grip in his thirties, breaks away from an intimate conversation with HONEY CHUGANI, a stunning East Indian model, and strolls over to the reflector.

Jill watches Tina, thinking. A beautiful blonde model walks up and drops into the make-up chair, looks at expectantly at Jill. Who gets and goes back to work.

EXT. WOODS -- DAY - AERIAL SHOT OF A VAN -

Traveling a winding forest road.

INT. VAN -- DAY

Jill stares out at the scenery, lost in thought as the radio music, engine, and all sound fades then falls away altogether leaving her in a cocoon of silence.

MOS: Jill stares out at the forest, a green homogenous blur that after a few seconds turns abruptly blue as the van breaks out of the trees near a lake.

SOUND UP: Jill comes out of her reverie. Shifts in her seat and moves aside an unfastened safety-belt.

ROBIN BEZDEK

28, a beautiful blonde, statuesque Czech, sits beside Jill.

ROBIN
 (re: the belt, heavy
 accent)
 You know you reel-ly should put that
 on.

JILL
 Yes, Mom.

Robin turns contemptuously from Jill and looks out the window.

ANGLE WIDENS

To reveal Carlos, the grip, seated on the other side of Jill.
 Up front, David drives with Tina beside him.
 The two other models, Honey and Dino, in the third row seat.
 Carlos sifts through a bag of fast-food.

CARLOS
 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 for do you need pepper? It's a
 hahm-burger.

CARLOS
 (imitating her accent)
 Hahm-burger... Yes, I'm going to eat
 hahm-burger because I'm humm-gry.

He cracks up. Looks into Robin's annoyed face.

CARLOS (CONT'D)
 I need the pepper for the french
 fries. 'Cause I likes 'em hot, like
 you.

He smiles broadly then stuffs a bunch of fries in his mouth.

Honey leans forward in her seat and whispers in his ear.

HONEY
 Go head, keep flirting, and I'll
 throw up on your fuckin' back.

She flicks his ear hard with her finger and sits back in her seat. Robin ventures a cautious glance back at Honey who smiles falsely and stares daggers with her eyes.

DAVID

steers the van around a bend and comes to a fork in the road. Turns to Tina.

DAVID

Which way?

Tina checks a map.

TINA

Left. No, right. No... Wait a minute...

She turns the map right side up. Flashes David an "oops" look. Traces her finger along the map.

TINA (CONT'D)

That-a-way.
(points right)
The cabin rental office should be about a mile up.

David makes the turn.

CARLOS

Hey, Tina, don't get us lost again, Remember last time, we ended up surrounded by headhunters.

TINA

They weren't headhunters.

Jill gives Carlos a look.

CARLOS

Borneo. Bones in the nose, spears.
(makes a mean face)
... You don't wanna know.

He takes half his burger in one bite then takes out a bag of pot from his shirt pocket and tosses it back to Dino. Speaks with his mouth full.

CARLOS (CONT'D)

Hey, Dino, roll us a fatty.

Dino checks the weed.

DINO
 Fuckin' hey, Carlos. Where'd you
 score this?
 (smells a bud)
 This shits' potent.

CARLOS
 I got it off this kid in my building
 who always has great weed.
 (to Jill)
 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 gently removes his hand.

EXT. PARK TOURIST CENTER -- DAY

The van pulls in and parks before a quaint wooden building
 nestled among the trees.

Tina and David step out.

INT. VAN -

Jill stands.

CARLOS
 Where are you going?

JILL
 To the bathroom. Do you mind?

Carlos moves his legs aside and Jill stoops past him on her
 way out. Carlos's eyes follow her ass as it passes inches
 before his face. Honey slaps him on the back of his head.

HONEY
 Cut it out.

CARLOS
 Hey!

Jill turns and shuts the door on their ad-libbed bickering.

INT. PARK TOURIST CENTER -- DAY

Tina and David enter the foyer with Jill trailing them. They pass a wall map of the park and a display case where David stops and looks at the items on display: Indian beads and headdresses, dream-catchers, tomahawks, arrowheads, etc.

Jill turns into a bathroom and Tina moves on to a RECEPTIONIST behind a counter where a sign reads: "Cabin Rentals".

TINA

Hi.

RECEPTIONIST

Hi. May I help you?

TINA

Yes, we're here for a cabin. We have a reservation.

RECEPTIONIST

Let me see... Ms. Greer, right?

TINA

That's right.

The clerk smiles and opens a reservation book.

JILL -

comes out of the bathroom and goes toward the reception counter when she's diverted by a carousel with books, maps and brochures. She looks it over. Something catches her eye:

CLOSE ON: A BOOK -

The title reads - "True Algonquian Legends and Ghost Stories".

JILL -

flips through it, checks the price.

AT THE DISPLAY -

David reads small cards beside the items on display.

CLOSE ON: A CARD -

It reads - "Arrowhead returned from Phoenix, Arizona by the family of John Forman: A Morman missionary who died of a heart attack two days after returning home from...".

RESUME DAVID -

Staring at the display, a mix of curiosity and concern on his face. Tina and Jill walk up. Jill carries a plastic bag containing the book. Tina holds up a key.

TINA

Got it. You ready?

DAVID

No, wait a sec. Did you know about this?

TINA

About what?

DAVID

(re: the display)

All this, the whole park's cursed.

TINA

What?

DAVID

Says here you shouldn't take anything home you don't buy in a store.

Tina looks at the items and the heading for the display:

"Leave only footprints, take only memories."

ON JILL -

JILL

Or else?

DAVID

Or else you're toast.

David indicates the cards with a nod.

Jill reads a card.

"Algonquian necklace returned from Plainfield, Kansas by the family of Gayle Rogers who died of an asthma attack three days after returning home...".

She scans other cards...

"... A French Lawyer... killed in an auto accident...."

"... A Japanese train conductor... crushed..."

"... A Swedish Student... drowned...."

BACK TO JILL -

JILL

Great, just what I need on top of everything else, to be cursed.

TINA

Oh, would you guys grow up. This stuff's just for the tourists. I found us a great location, wait 'til you see it. And it's dirt cheap. So cheap that if the boogeyman gets you I've got enough left in the budget to give you a great funeral. A fricken' burial at sea if you want. Now, can we go? I've been traveling for six hours and I like to take a shower before the flies get wind of me. I hear the park has really big flies to go along with the nine other plagues.

She walks off.

David and Jill exchange looks then follow her out.

In the doorway they pass a PARK RANGER - tall, African-American, dangerously handsome. He smiles at Jill.

PARK RANGER

Hi.

JILL

Hi.

Jill flashes her sexiest smile and looks back after they pass.

JILL (CONT'D)
Sure I can't take him home.

EXT. HIGHWAY -- DAY

The van cruises along a highway beside a deep blue lake, music blaring from the windows.

Turns onto a side road...

EXT. CABIN -- DAY

And pulls to a stop before a shabby cabin at the edge of a woods.

Everyone unloads, gathering their bags. Dino and Carlos hefting a cooler. Jill looks at the rough accommodations.

JILL
(to David)
No wonder she has room in the budget.

DAVID
You know Tina, nothing but the best for her crew. Be glad if it has a bathroom.

TINA
I heard that.

Jill heads inside.

Robin picks up a blue travel bag.

DAVID
Hey, that's mine.

Robin checks the name tag -- David's right.

ROBIN
Sorry.

She picks up another blue bag and follows the others in.

Tina slings her bag over her shoulder and turns and looks at the cabin, a bit chagrined, apparently it's not what she expected either. She slams shut the van door.

INT. CABIN MAIN ROOM -- NIGHT

A fireplace roars to life. Carlos and a bare-chested Dino jump back from a gout of flame, laughing like ten-year-olds.

CARLOS
(holding a pint of
151 rum)
Whoa!

TINA
(on the couch)
Damn it, Carlos, stop playing around.
What do you want to do, burn the
place down?

An exasperated Tina looks at Jill and Robin sitting beside her. Jill lifts her eyes from her book of ghost stories and shrugs, numb to such antics.

TINA (CONT'D)
I swear every time I hire those two
I feel like I'm back in the tenth
grade.

David comes from the kitchen carrying a handful of beers.

DAVID
Dino!

Dino turns. David tosses him a beer. Offers Carlos, who declines by raising the rum.

He hands beers to Robin and Tina, offers Jill.

She just stares at it, deliberating whether to take it.

DAVID (CONT'D)
What's up? You want it or not?

Jill takes it... reads the alcohol content... pops it open. Each action like taking one step closer to a cliff. She drinks, a huge guzzle -- a headfirst dive over a troublesome decision.

Jill resumes reading. Turns a page.

CLOSE ON: the book, on a drawing of two Algonquian warriors: one stands and offers a tomahawk to another with snakes in his hair seated in a chair.

David drops into a chair beside Jill.

DAVID (CONT'D)
You brought a book?

JILL
I got it where we rented the cabin.
It's pretty good. Scary.

HONEY (O.S.)
What's scary?

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

JILL
This book. You wouldn't believe
some of the stories.

Carlos lights a joint.

CARLOS
You're right, I wouldn't.

HONEY
Like what? Scare me.
(sharply at Carlos)
I need some kind of stimulation.

Honey takes the joint, sits and swings her legs sideways over the arm of her chair, a position that gives the guys a great view of an ass that would launch a thousand ships.

Dino and David check her out and exchange looks. Carlos takes it all in, and it hits him hard, like a knife in the chest. He conceals his pain behind another swig of the 151.

JILL
Well, the best one is about these
Australian hikers who pissed off a
shaman.

ROBIN
What's that?

JILL
Someone with supernatural powers who
can commune with the spirits.

DINO
You mean a witch doctor?

CARLOS

No, that would be Honey's
gynecologist?

Carlos laughs at his own joke.

HONEY

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

Carlos's face drops. The others laugh.

ROBIN

Oh, Honey, that's disgusting.

Honey shrugs.

HONEY

Ever date one?

TINA

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 CARLOS

Shut up, Dino.

Dino grins and toasts them with the beer.

DAVID

So what about the Australians?

JILL

Well, it's supposedly a true story.
These guys from Sydney were here on
vacation when one of them beat up a
teen-aged boy, pretty bad. A kid
who turned out to be the son of an
Algonquian medicine man, a shaman,
or shapeshifter who watches over the
land.

DINO

A what?

JILL
Shapeshifter. Someone who can change
shapes into different animals.

HONEY
Oh, please.

JILL
I didn't say I believed it -- but
it's kind of creepy.

DAVID
So what happened?

JILL
Well, that night, in a cabin like
this, this shaman came after them
and he brought along other Indian
spirits, manitous or ghosts, who
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 cabin burned down while they
were fighting them off.

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

JILL
'Cause one of the guys 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.

ROBIN
Salt?

JILL
Yeah, I guess ghosts don't like it.

TINA

Oh, get real. They were Aussies for Christ's sake -- they probably just freaked out on 'shrooms and burned the place down.

JILL

Yeah, probably.

Jill looks at David who seems to take the account a little more seriously than the others.

EXT. CABIN -- NIGHT

The sounds of the party carry into the surrounding woods.

INT. JILL, TINA AND ROBIN'S ROOM -- NIGHT

Robin and Tina are sound asleep in their beds, but Jill lies awake staring out the window.

She gets up and leaves.

Goes into the HALL...

past Honey's and Carlos's room. Through the half-open door she sees

A dark figure standing over the bed.

Jill freezes. Creeps closer. Peers in.

HONEY'S AND CARLOS'S ROOM -

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

Dino stares, lust oozing from his pores.

JILL

(at the door,
whispering)

Dino.

Dino drops the sheet and comes over to her.

DINO

Hey, Jill.

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

DINO
(mocking her whisper)
I got lost. Can't... see... in the
dark.

Jill eyes him suspiciously.

JILL
You're a creep.

DINO
Yeah. So?

Jill turns to go. Dino puts his hand against the wall and
blocks her way.

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

JILL
I'm hungry.

DINO
Yeah? Me too.

He scans Jill's lithe body, her breasts barely contained by
a wife-beater T-shirt, her toned brown legs to die for.

JILL
Forget it, Dino. Not on my last
day.

Dino grins, unperturbed. He drops his arm and Jill walks
away.

DINO
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
Screw you.

DINO
Yeah, sure, anytime.

He smiles. Jill turns and walks out.

Through the MAIN ROOM into the

KITCHEN -

where she goes straight to a cooler and gets a beer. She fumbles with the tab, grows more agitated, then finally pops it open and takes a long drink. Calms down and stares out the open window.

An eerie sound floats in on the breeze, a distant rising and falling of Indian chanting and drums.

In the distance a string of torches head toward the lake.

Jill walks outside to get a better view.

EXT. CABIN -- NIGHT

She looks in the direction of the torches.

Nothing there now, just an expanse of forest sloping away toward a calm moon-lit lake.

Jill turns and goes back inside.

INT. JILL, TINA AND ROBIN'S ROOM -- DAY

A ceiling fan spins.

Jill lies awake staring up at it through the dim morning light. She looks like shit and from the sick pallor of her face feels like it too. Suddenly she bolts up and runs from the room.

MAIN ROOM -

Straight for the front door, when she abruptly turns, darts into the KITCHEN and retches in the sink.

She washes up. Digs into a bag for a soda cracker. Takes a bite and chucks it in disgust. She heads outside.

EXT. CABIN -- DAY

Emerging on to a beautiful morning -- sunshine over the lake, a wet-breeze in the air, a rainbow arcing across cumulus-nimbus in the distance.

Jill savors the breeze then turns to the sound of Hip-Hop music drifting in from around the side of the cabin.

She follows it and finds a park ranger's jeep with it's radio playing. She looks around, sees no one and turns the music off.

Suddenly Park Ranger's head pops up out of the ground where the cabin yard meets the trees.

PARK RANGER

Hey! I was listening to that!

A surprised Jill reaches for the radio again.

PARK RANGER (CONT'D)

Forget it. I'm done here anyway.

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

She walks up to him doing her level best not to stare at his hot bod.

JILL

Good morning. I didn't think I'd see you again.

PARK RANGER

Oh? Well I knew I'd see you.

Park Ranger wipes his brow and glances at the gaping hole.

PARK RANGER (CONT'D)

One of my jobs is to do the upkeep on the cabins. You've got something blocking your main water valve.

Jill steps up and looks in the hole.

The dull eyes of a dead infant stare up at her from out of the mud.

She turns to Park Ranger, who's whole head is engulfed in slithering snakes.

Jill screams!...

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

She calms down then falls back on the pillow.

EXT. FOREST ROAD -- DAY

The van cruises through the forest. Stops beside a

ROADSIDE STAND -

Tina, Jill and Honey step out and approach the stand where a tourist couple purchases fruit from a powerfully built Algonquian Indian -- ASKUWHETEAU or "AK", (40). The couple leaves while the women select from among an assortment of fruit. Tina holds up a couple apples.

TINA

Are these ripe?

AK

Ripe and clean. I pick them fresh every morning and wash 'em before I set them out.

TINA

How much?

AK

Fifty cents. A piece.

Tina gives him a five. AK makes change. Looks at Honey who peels a plumb and eats.

AK (CONT'D)

Are you from around here? You look like a local girl.

HONEY

(smiles falsely)

Nope, just a horny tourist.

Jill peruses the fruit with little enthusiasm.

An Algonquian girl, late teens, approaches the stand carrying an infant in one arm and leading a three-year-old by the hand. She looks drained, worn for her years.

She smiles at Jill as she walks by.

Jill stares after her with an odd look on her face -- is it sympathy or dread? She picks up an apple and hands AK a bill. AK bags the fruit.

AK
You ladies going to Mirror Lake?

JILL
Yes, we are. Is it far?

AK
No, the turn off is just up the road.
There's a sign. You can't miss it.

AK smiles and hands her some change.

JILL
Are you Algonquian?

AK
Born and bred.

JILL
What's your name?

AK
Askwheteau.

JILL
I'm sorry?

AK
Call me "AK", it's a lot easier.

JILL
No, no, I want to know. As-ku...

AK
Askwheteau. It means "He who
watches".

TINA
Watches what?

HONEY
(cuts in under her
breath)
Hot girls, obviously.

AK flashes her a disapproving glare. Honey smiles falsely, bites the plumb and turns away half-cringing.

AK
 Watches over the land, the people.
 I'm not sure exactly. My Mom just
 liked the sound of it.

JILL
 Me too.

Jill holds up the apple.

JILL (CONT'D)
 ... Thanks.

The women walk off. AK stares after them.

AK
 You ladies be careful, now! Stay on
 the trail and don't leave a mess!
 (softer, to himself)
 The people around here don't like
 that.

EXT. MIRROR LAKE -- DAY

A small glassy lake surrounded by forest.

The photo shoot is underway... Shots include -

Jill putting the finishing touches on Honey's makeup.

Teasing Robin's hair.

Dino applying suntan oil.

David prepping his cameras.

Carlos setting up reflectors.

Tina pointing out to David where she wants the shots.

DAVID SHOOTS:

Honey...

Robin...

In various sexy swimsuits.

The women pose together.

With Dino.

The whole look and feel of the shoot is very Maxim or SI swimsuit issue.

David checks the light.

IN THE SKY -

A mantle of clouds rolls in.

ON DAVID -

He looks at Tina and waves a hand across his throat indicating it's time to stop shooting.

Tina turns to the models.

TINA

All right, you guys, we're losing the morning light. That's it for today. Great job, everyone.

The three models break a pose.

Walk along the lake edge. Suddenly Dino shoves Robin into the water. She falls and screams! Dino laughs until Honey grabs him from behind and drags him in too.

The models play in the lake shallows.

The others watch from the shore. Carlos peels off his shirt and joins them, running wildly into the water where he trips and falls flat on his face.

Jill strips down to a bikini. Turns to Tina.

JILL

You coming in?

TINA

No, you go ahead. No suit.

DAVID

So, what's the problem? We don't mind.

TINA

I'm sure you don't.

David smiles. Takes off his shirt and runs with Jill into the lake.

MOMENTS LATER -

Honey sits atop Carlos's shoulders chicken fighting with Jill atop David and Robin atop Dino. Everyone's in high spirits: falling, splashing into the water, adjusting bikinis that slip out of place.

Honey rises out of the water, a trailer money-shot. She scrambles to Dino and hops on his shoulders, practically drowning him in the process.

Carlos comes up from under the water, sees...

Honey mount Dino.

A wave of disappointment flashes across his face, then Robin hops onto his back and he carries on with the fun.

LATER -

David races off a ROCK and falls fifteen-feet into the lake. Jill steps up to the edge and looks down from atop the rock.

DAVID

Come on, Jill. Jump!

Jill stares at the water below, swallows hard, then turns to go back down. A soaking wet Robin climbs up beside her.

ROBIN

What are you worried about? It's not going to kill you.

Robin runs and jumps off the rock, screaming.

Jill looks back at the water, thinking, her hand unconsciously touching her belly.

She clenches her jaw. Runs. And leaps off the rock...

Falling in slow-motion into a poorly-executed belly-flop.

Robin cheers.

Tina, sitting in the shade, bursts out laughing.

TINA

Oh, my God, that looks painful!

Jill comes up from under the water then dolphin-dives back under.

UNDERWATER -

She presses on her belly and screams -- an explosive release of fear, frustration and anger.

Jill SURFACES. Swims to the lake edge near Tina.

ACROSS THE LAKE -

Honey floats on her back with Carlos side-stroking beside her.

HONEY

This water feels so good.

(closes her eyes)

This whole place is to die for.

Carlos puts an arm around her. Startling Honey, who flips over and shoves him away.

HONEY (CONT'D)

Don't!.. You jerk... Just leave me alone.

Honey swims across the lake and ducks into a

SMALL ALCOVE -

She climbs onto a slab of rock when she's suddenly yanked under the water. She pops up gasping for air. Dino surfaces, clinging to her, trying for a kiss.

HONEY (CONT'D)
 Stop it. Stop it, Dino!
 (slugging his shoulder)
 Let go of me!

He releases Honey and she climbs on the rock.

HONEY (CONT'D)
 What's the matter with you?! Carlos
 is right there.

DINO
 So?

HONEY
 So? I thought you were friends.

DINO
 We are.
 (kicks away on his
 back)
 What's that got to do with it?

CARLOS -

on the rocks, gets a glimpse of Dino and Honey in the alcove. By his look he can guess what's going on.

EXT. MIRROR LAKE - LATER -

A large brown spider crawls across a slab of rock, passing unobtrusively behind Jill's head while she sunbathes with Robin and Honey.

Nearby, Tina and David sit in the shade. Tina fills out a shooting report. David cleans a camera. Suddenly Carlos and Dino emerge from the trees.

CARLOS
 Hey, you guys, get up! C'mon, you
 gotta check this out!

EXT. GRAVEYARD -- DAY

An ancient rock wall, collapsed in places and nearly overgrown with vines and weeds.

Carlos and Dino lead the others through a break in the wall into the center of a great circle. All around them are strange piles of stones -- crude grave markers. Tina stumbles.

CARLOS
Watch out, Tina, I took a piss over there.

Tina comes quickly to her feet.

TINA
This better be good, Carlos.

CARLOS
It is. You'll see.

He leads them to the edge of a pit.

CARLOS (CONT'D)
Check it out.

At the bottom of the pit among branches, pine cones and leaves are bones half in and out of the mud.

DINO
Pretty cool, huh?

ROBIN
What is that?

CARLOS
(takes a spooky tone)
Bones, girly. Human bones.

JILL
Hey, let's get out of here.

DINO
What for? This place is awesome.

JILL
This place is a graveyard.

DINO
So?

Jill stares at the bones, at a baby's skull half in and out of the mud. She steps back, nearly swoons, then turns and tramps off through the grass.

DAVID
Where're you going?

JILL
(without turning)
Back to the lake.

TINA
C'mon, Jill, don't be like that.

Jill stops and turns.

JILL
What's wrong with you guys? Haven't
you got any respect?

Carlos lights a joint.

CARLOS
I got respect.

He offers it to Jill.

CARLOS (CONT'D)
Want some?

Jill rolls her eyes and walks off.

FOREST TRAIL - MINUTES LATER -

Jill walks down the dim trail. Everything quiet, eerily still. She slows her pace, stops and peers down the dark trail.

Ahead of her something moves in the bushes.

Jill freezes. Backs up a step. Suddenly a black, hairy thing bolts out of the brush and rushes toward her.

Jill screams! Turns and slips as a wild boar bears down on her, tusks flashing. She grabs a rock, rolls over, ready to strike when the boar turns on a dime and disappears into the brush.

Jill drops the rock, lays back and breathes a huge sigh of relief.

EXT. GRAVEYARD -- DAY

Everyone but Tina sits on the rock wall smoking a joint. Tina stands before them scanning the graveyard with a critical eye.

TINA

Hey, what do you guys think of taking some shots around here.

ROBIN

That's a great idea. It's really beautiful -- so green and ancient.

HONEY

Find by me, just not at night.

CARLOS

What? Are you afraid of ghosts.

HONEY

No, mosquitoes, you dipshit.

TINA

David?

DAVID

I don't know. It's not a bad location, but... it's still a graveyard.

Tina weighs his opinion.

Carlos takes the 151 rum from his backpack and passes it around. Honey drinks, spits it out.

HONEY

God, that's awful!

CARLOS

Hey! Don't waste it. This stuff's expensive.

Dino looks at the rum Honey has spit.

It seeps into a mound near their feet.

DINO

Now you've gone and done it.

Honey and the others look, unsure of his meaning. Dino points.

DINO (CONT'D)
You've spit on his grave.

He laughs, the others too, all except David.

HONEY
Yeah, right. As if I care. I bet the guy was a scalp-hunter... and a wife-beater.

David stares with a serious expression at the mound of dirt: an age-old grave. He takes a good look around the graveyard. Hops off the wall and slings his camera bag over his shoulder.

DAVID
I'm outta here.

TINA
What's the matter, David?

David takes another look around.

DAVID
Just doesn't feel right... I'll see you guys back at the lake.

David walks off.

CARLOS
You're just high, bro.

Tina looks after him.

TINA
Wait, David! I'll come with you.

David stops and waits. Tina joins him and together they tramp off through knee-high grass.

Dino hops off the wall and heads the other way.

CARLOS
Where're you going?

DINO
I'm just gonna take a look around.
Don't run off with the weed.

Dino walks off, casting an inviting look at Honey as he goes.
Honey climbs off the wall.

CARLOS
You too?

HONEY
(as she goes)
Hey, I gotta pee, alright. Do you
mind?

Carlos shrugs, takes another swig of rum and unloads a long
belch -- BUUURRRPPP! He smiles at Robin.

CARLOS
Alone at last.

EXT. MIRROR LAKE -- DAY

Jill comes out of the brush at a jog. Stops at the lake
edge, breathless and shaken. She looks around, focusing on
The rock where she made her jump.

She stares at it for a long moment, then suddenly sobs and
slips to the ground in tears.

EXT. GRAVEYARD -- DAY

Dino, out of sight of the others, leans against a grave marker
beside a large rock, waiting. After a moment, Honey appears
from around the other side.

FOREST TRAIL -

David and Tina walk along the trail. Tina trips and nearly
goes over the side. David catches her just in time.

TINA
Thanks.

They look down the steep, muddy slope that descends into the
brush. Turn and look at one another. There is a moment.
David smiles awkwardly and releases Tina. Walks on. Tina
stares after him, then follows.

GRAVEYARD - WALL -

Carlos lies on the wall with his eyes closed feeling the
effects of the heat and 151.

Robin, alone and bored, hops off the wall and returns to the pit. She looks into it, selectively, and notices

The tiny skull half in and out of the mud.

GRAVEYARD - ROCK -

Dino and Honey have PG-13 sex against the rock.

EXT. MIRROR LAKE -- DAY

Jill, all cried out, sits by the edge of the lake holding her knees, staring blankly at the water. A shadow crosses her face and she looks up at

Rain clouds scudding across the sky.

EXT. GRAVEYARD - WALL -- DAY

Robin zips up her backpack and places it carefully beside her. Wipes mud off her hands on Carlos's pants who lies dozing on the wall with his mouth open.

GRAVEYARD - ROCK -

Dino buttons his shirt. 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 walks off. Dino staring after her, at a lost for words.

EXT. CABIN -- DAY

A mantle of brooding clouds. Drizzling rain.

INT. CABIN -- DAY - SHOTS OF -

- Jill alone on the couch listening to the rain.

- Tina and Robin napping.

- David sleeping while Carlos, now in David's room, pumps out push-ups between the beds.

Carlos hops up. Goes to the window and gazes out at the rain. Slams the wall with his fist.

- Dino lying with Honey, post-coital, crashed.

He comes awake, eases out of the bed. Throws on some sweats and leaves Honey sleeping.

INT. MAIN ROOM -- DAY

Dino walks in on Jill and takes a seat. Puts on running shoes.

DINO
I thought you were sleeping?

JILL
I'm not tired.

DINO
No, just worried.
(off Jill's look)
I heard you this morning. Does your
boyfriend know?

JILL
I don't know what you're talking
about.

DINO
Sure you do.

Dino cracks a devilish grin. Before Jill can answer Carlos enters the room and comes and stands over Dino.

JILL
Carlos, let it go.

CARLOS
(eyeing Dino)
Stay out of this, Jill. This is
between me and my friend.

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

CARLOS
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?

Carlos looks on the brink of tears.

DINO (CONT'D)
Dude, she's a slut. If it wasn't
me, it'd be someone else.

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

DINO
Yeah, whatever.

Dino stands and looks frankly at Carlos.

DINO (CONT'D)
Believe it or not, Carlos, I actually
did you a favor.

He takes a step. Carlos blocks his way. Jill bolts up and
grabs Carlos.

JILL
Carlos, don't.

DINO
Now you're in my way, friend.

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

CARLOS
I can't believe you did this.

DINO
Don't. It's just a dream, go back
to bed.

Dino gives Carlos a smug look then leaves.

Carlos stares after him. Jill takes Carlos gently by the
arm, but he brushes her off and storms back to his room.

EXT. CABIN -- DAY

Dino stands under the cabin eaves stretching his legs. He grins, smugly, like it's all a big joke to him, then takes off on his run.

EXT. SHOTS OF DINO RUNNING -- DAY

He jogs down the cabin road.

Along a forest road...

FARTHER ON -

He works up a sweat, turns where a sign reads:

"Mirror Lake Road."

ANOTHER ANGLE - MIRROR LAKE ROAD -- MINUTES LATER

Dino runs through a drizzle past an inviting TRAIL leading into the woods. He turns on to it, up a mild grade through the trees.

The rain intensifies, pours.

And he takes cover under a large tree. Through the patter of rain a strange noise comes from behind him -- soft weeping.

Dino goes around the tree in search of the source.

Among the deeper shadows of the tree he comes upon an Algonquian girl sitting on an upraised root.

DINO

Hey, what are you doing out here?

The girl looks up at the sound of his voice: a pretty dark-eyed girl just out of her teens in a soaked shift. She glances at Dino, briefly and unconcerned, as if he were just part of the scenery, then she puts her face back in her hands and weeps.

Dino goes to her.

DINO (CONT'D)

Are you all right?

She sobs and stands as if to leave. Dino holds her back.

DINO (CONT'D)

Hey, hold on. What's wrong?

She raises soft beseeching eyes and 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.

She stops crying and smiles up at him. Dino smiles back.

DINO (CONT'D)

There, that's better.

She slides her hands around his neck, draws him closer and kisses him, open mouthed, passionately.

And like any red-blooded American male, Dino responds, holding her close, sliding his hands around her waist, over her ass and up her back onto two fleshy mounds -- a pair of great tits.

Dino pulls back, dumbfounded 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 him with a maniacal, evil expression. She opens her mouth and reveals rotten teeth and a black bulbous tongue that slithers out of her mouth like an eel.

Dino is horrified. He staggers back. Trips over a root.

She comes toward him and he screams, pops up and runs wildly

INTO THE WOODS -

blindly through the trees and into a

SMALL CLEARING

where he rounds a tree and comes upon Girl Ghost straddling a log, having mock sex with it with her head turned around.

Dino cries out, whirls and sprints off. Weaving through the trees until he enters a

CLUSTER OF DENSE BRUSH -

and loses all sense of direction, turning this way and that, unsure of where to go or what horror awaits him behind the next branch.

Finally he breaks out of the brush onto a

TRAIL -

breathless, nearly hyperventilating, his eyes flick from one direction to the next deciding which way to go. He goes left.

FARTHER DOWN THE TRAIL -

a muddy slope rushes with water. Its soft earth loosening under the flow.

DINO -

races down the trail -- splashing through puddles -- slipping on mud and back to his feet.

He rounds a bend in the trail and comes upon

Girl Ghost arched on the ground with her entire head buried in the mud, her hips thrusting up and down.

The macabre sight throws Dino into a complete panic. He screams, spins and stumbles off the other way.

THE MUDDY SLOPE -

drowned by the downpour, cracks and shifts slightly.

Dino flies past it down the trail. Rounding another bend where he comes upon...

Girl Ghost having PG-13 sex with an Algonquian Man with long coarse hair down his back. Hunched over the girl who lays on a rock, the man turns and looks at Dino with the face of a boar.

DINO -

runs back the other way. Past the muddy slope which breaks loose and sends a torrent of mud rushing toward him.

DINO (CONT'D)

NOOOOOO!

Mud fills the frame.

MOMENTS LATER -

Dino lies in mud up to his chin, half-conscious and stuck out here where no one will find him.

EXT. CABIN -- DAY

Light rain. A windless slate-gray sky. Carlos sits on the cabin steps drinking a beer. Jill emerges from the cabin dressed for a night out and sits beside him.

JILL

Hey.

CARLOS

Hey, yourself.

JILL

Honey and Tina are going out. Wanna come?

Carlos takes a swig.

JILL(CONT.) (CONT'D)

C'mon, Carlos, don't just sit here all night getting drunk. It's the worst thing you can do.

CARLOS

Oh, yeah? So I should go to a bar and get drunk. That's a lot better?

JILL

Maybe you'll meet someone... You know there are other fish in the sea.

CARLOS

Sure there are, and they're all man-eaters.

Carlos looks side-eyed at Jill. She smiles and puts an arm around him and they sit quietly like this for a moment.

CARLOS (CONT'D)

All right, I'll go. But I'm gonna get stupid drunk tonight.

JILL

Okay by me, just don't get sick or into a fight.

CARLOS

Then what's the point?

Carlos smiles, gets to his feet and goes in. Jill follows, then suddenly stops in the doorway and listens... A faint baby's cry comes from the trees.

Jill scans the forest...

The rustling trees. The shadowy figure of a girl moving among them.

Jill does a double-take and steps away from the door for a better look.

But nothing's there, just lush greenery swaying in the wind.

Jill takes a last look around then turns and enters the cabin.

INT. CABIN -- DAY

Where she comes upon David chilling on the couch, nursing a beer, and Robin applying lotion to her sunburned back. Jill crossing the room...

JILL

You guys coming with us?

DAVID

I'm in. Just waiting for Tina.

JILL

(she stops)

What about you, Robin? You better hurry up and get dressed if you want to come.

ROBIN

I think I'll stay here. I'm really burnt.

JILL

(as she goes)

I told you to put on more sunscreen. Try aloe. There's some in the kitchen.

Robin applies the lotion and winces.

Jill enters her

BEDROOM -

coming in on Tina as she slips on a sexy dress. Jill whistles.

JILL (CONT'D)
Look at you. Hot mama.

TINA
Oh, cut it out.
(looks around)
Have you seen my shoes?

JILL
Over there.

Tina retrieves them from a corner. Puts them on. She displays her outfit for Jill.

TINA
Think David will like it?

JILL
Well, yeah. I didn't know you had a thing for him.

TINA
Neither did I. But things can happen on location... I hope. You almost ready?

JILL
Yeah, I'll be done in a minute.

TINA
Okay, I'll wait in the van. And tell Honey if she changes outfits one more time we're gonna leave without her.

She picks up her purse and heads out of the room.

Jill goes to her travel bag and removes her purse. Goes through it, tossing out the non-essentials. Extra make-up, combs... The cell phone? No, keep that. The condoms? Useless things. She tosses out of her purse into the bag.

She comes across a locket. Opens it and reveals a happy snapshot of herself and Alan.

She stares at the picture then plucks it out, crumples it up and tosses it in a waste basket.

She goes to a mirror where she applies lipstick. Pulls back and smiles at herself.

Honey comes in, in a rush and crowds the mirror, putting the finishing touches on her mascara.

HONEY

Sorry, but the mirror in my room's broken, makes me look like I have two heads.

Noticing Jill's conservative dress.

HONEY (CONT'D)

You're not wearing that, are you?

JILL

Shut up, Honey. Don't start with me.

Jill leaves the mirror and grabs her purse.

HONEY

I hope I run into an old guy tonight... someone about forty, with money.

JILL

God, Honey, you're unbelievable. You just got out of bed with Dino.

HONEY

Oh, please, I only did that to let Carlos off easy.

JILL

Easy? By sleeping with his friend?

HONEY

Exactly, and now after I dump Dino they can both hate me. It'll give them something to bond over. You know how guys love that shit.

JILL

Honey, I swear I don't know why I stay friends with you, you're so bad.

Honey steps back from the mirror and admires herself in her tight jeans.

HONEY

Yeah, I know, and you couldn't be more jealous.

JILL

Oh, please, as if.

HONEY

C'mon, Jill, admit it. Good girls like you always like to be around women like me. 'Cause I do what you wish you could.

She pats Jill on the cheek and heads into the

HALL -

where she bumps into Carlos coming from his room. They stare for an awkward moment.

HONEY (CONT'D)

Is Dino back?

CARLOS

No.

HONEY

Well, I'm not waiting anymore.

Honey starts for the main room. Carlos takes her arm, detains her. She glances at his hand and he lets go, a comment on the tip of his tongue. He checks it.

HONEY (CONT'D)

What, Carlos? Go ahead, just say it.

Carlos can't speak, he just stares like a wounded puppy.

HONEY (CONT'D)

You knew it was bound to end, sooner or later.

CARLOS

How can you say that? A week ago you told me you loved me.

HONEY
A week ago I did.

Honey smiles and she is like the sun, the moon and the stars all in one. Everything any man could ever want right there in that one look -- beautiful. Carlos melts.

HONEY (CONT'D)
Don't hate me, Carlos. You'll always be someone special to me. It's just that, I don't know...
(introspectively)
... I've never been able to stay with one guy.

She smiles again. Walks off.

HONEY (CONT'D)
(as she goes)
And tell Jill to hurry up, I'm sick of waiting.

Carlos steps into

JILL'S ROOM -

CARLOS
You hear that?

JILL
Which part?... Are you all right?

CARLOS
No... Yeah.

JILL
You sure?

CARLOS
Yeah, I'm sure. Let's go.

They leave the room.

EXT. CABIN -- TWILIGHT

Emerge from the cabin and join Honey, David and Tina already in the van.

David is at the wheel, Tina in the front passenger seat. Jill hops in back with Honey, and Carlos climbs into the third row seat.

The van pulls away.

EXT. CABIN ROAD -- TWILIGHT

Travels down the muddy cabin road then turns onto the paved road beside the lake.

INT. VAN -- TWILIGHT - MOVING

Jill looks out at a gorgeous sunset. Turns to the others.

JILL

I wonder what happened to Dino? He should have been back by now?

TINA

Maybe he's lost.

HONEY

So what if he is? Who cares?

Carlos glares at Honey. She feels his eyes upon her and turns and looks at him with a blank expression.

INT. JILL, ROBIN AND TINA'S BEDROOM - NIGHT

Robin sits in her underwear and a t-shirt smoking a joint in bed. She pins it and leaves the room, passing a window on her way out.

As she moves out of frame we linger on the window for an uncomfortably long time. The room is deathly quiet and, at first, there is no apparent reason for the prolonged shot.

But then we close in on the window, on the trees beyond, twenty to thirty feet away from the cabin, where a strange figure stands motionless among the trees -- an emaciated, half-rotted, Algonquian man with stringy gray hair and black hate-filled eyes. This is OLD MAN GHOST.

INT. CABIN KITCHEN -- NIGHT

Robin sifts through a bag and finds the aloe. Applies it to her sunburn shoulders while gazing out an open kitchen window where a curtain blows in a breeze.

She takes a beer from a cooler and heads into the

MAIN ROOM -

to the screen door, where she stares out at the deepening gloom, looking perhaps for any sign of Dino.

BAM! A loud impact overhead jolts Robin who cries out and jumps back, spilling beer all over herself.

Clunk, clunk, clunk -- something rolls across the roof then falls PLOP! - into the mud before the porch: a huge pine cone loosed from an overhanging tree.

Robin stares at the pine cone and shakes her head.

Goes back to her room.

CLOSE ON -- THE PINE CONE -

As two black, half-rotted feet step into frame.

INT. ROBIN'S BEDROOM -- NIGHT

Robin comes in and takes her bag from the closet and lays it on the bed. With her back to the camera she takes off her wet shirt and puts on a dry one.

A fluttering noise comes from behind her and she turns nervously to a curtain flapping in the breeze.

She stares at the bag then looks through it and comes up with something wrapped in a T-shirt -- the baby's skull she took from the graveyard.

She handles it like someone checking on their stash of gold, making sure it's still there.

A noise comes from the main room, like the scuffing of feet on a floor. Robin looks. Listens. Nothing there.

She wraps up the skull and puts it back, noticing something colorful at the bottom of the bag. She takes out a fashion magazine.

Lays back and flips through it. Suddenly a wall mirror drops and shatters... and Robin jumps.

ROBIN

Shit! What's next? This whole damn place is falling apart.

Robin goes and picks up the glass, tossing it piece by piece into a waste basket.

While she does, Old Man Ghost comes in through the door behind her. Shuffling his feet across the floor -- each step timed with the crash of the pieces of broken mirror dropping into the basket, masking the sound of the ghost's steps.

He comes closer to Robin... closer... reaching a bony hand...

Robin picks up a piece of mirror and sees...

The horrific reflection of the ghost behind her. Robin wheels; too shocked to scream.

Old Man Ghost's hand stretches, impossibly long, disappearing into Robin's chest where it presumably grabs her heart.

She groans. Screams!

EXT. FOREST ROAD -- NIGHT

The van flies by, the whoosh of the moving vehicle and loud radio music overlapping Robin's echoing scream.

INT. VAN -- NIGHT

Jill stares out at the blackness of a forest at night and her own reflection in the glass.

David drives, eyes focused on the twisting-turning road. He comes to a fork in the road and slows the van.

The road on the left has a sign that reads "Ranger Station 3 miles".

ON DAVID -

DAVID
Hey, which way?

No one can hear him over the music. He turns off the radio.

DAVID (CONT'D)
Which way, you guys?

JILL
I think you go left.

TINA
No, right; the only town around here
is that way.

David brings the van to a complete stop.

JILL
Yeah, but you have to go back by the
ranger station to get there.

TINA
No, it's this way, away from the
lake. That's where the bars are.

DAVID
C'mon, somebody look at the map.

TINA
What map?

David gives her a look.

TINA (CONT'D)
I forgot it.

DAVID
Yeah.

David floors it and takes the road on the right. Tina looks
at Jill and bites her lip. Jill shrugs.

EXT. FOREST ROAD -- NIGHT

The van winds through the forest.

IN THE VAN -

an irritated David drives too fast.

CARLOS
Hey, slow down, David.

He ignores him.

TINA
David, I'd like to get there in one
piece if you don't mind.

David eases off the gas.

In the back seat, Jill looks out her window at

AN OLD WOMAN -

walking out of the trees by the side of the road, her face
blocked by a shock of stringy white hair.

RESUME: JILL -

looking back as they pass. She turns to Honey to say something, but seeing her engrossed in filing her nails says nothing.

SHOTS OF THE VAN -

Traveling deeper into the forest...

Weaving along a WINDING ROAD...

Down a LONG LONELY STRETCH.

EXT. FOREST ROAD - 2ND FORK -- NIGHT

The van comes to another fork in the road. Slows and stops.

INT. THE VAN -

David stares at two black tunnels of road before them.

DAVID

Okay, now what?

Everyone exchanges looks, unsure of the way.

JILL

Stay to the right. It's gotta come out somewhere.

David turns to Tina, who is about to give her say when Honey cuts in.

HONEY

Why don't we ask the old bag? I bet she knows the way.

Jill turns and sees -

The old woman walking along the road on the left.

Resume Jill, mystified.

JILL

(softly)

What's she doing here?

TINA

Probably lives out here. Somewhere.

(MORE)

TINA (CONT'D)
Let's give her a ride, she can show
us the way to town.

JILL
(eyeing the old woman)
No, don't.

Off her tone the others turn.

JILL (CONT'D)
I just saw that woman a few miles
down the road.

HONEY
Shut up, Jill. Don't act.

JILL
No, I swear I saw her... way back
there. How the hell did she get
over here?

TINA
Alright Jill, very funny, our own
little ghost story.

David looks at Jill, checking for a joke, recognizing that
she means it.

DAVID
(to Jill)
It's probably just someone who looks
like her.

He rolls down his window. Jill reaches over and grabs him.

JILL
No, David, don't! I'm not kidding!

DAVID
C'mon, Jill, take it easy. What's
the matter with you?

JILL
David, I swear I saw that same woman
back down the road. And it was over
a mile away!

TINA
(on edge)
Stop it, Jill. It's not funny.

Jill looks at Tina to plead her case when she notices the woman is no longer on the road.

JILL
Where'd she go?

The others turn and see -

An empty road.

David gets a sober, disconcerted look.

DAVID
Forget it. Let's just get out of
here.

He puts the van in drive and takes the road on the right.

EXT. FOREST ROAD - ISOLATED SPOT -- LATER

Heavy-limbed trees drape over a stretch of road. For a moment, utter stillness, until the hum of an approaching vehicle rolls towards us from down the road. Headlights cut in out of the dark as the van races by.

INSIDE THE VAN -

David speeds, concentrating on the road. The mood has changed. Everyone's silent, lost in their own thoughts, harboring fears they dare not voice.

THE SPEEDOMETER -

Climbs... sixty, seventy...

JILL -

eyes it from the back seat. At eighty she leans forward and touches David's shoulder.

JILL
David, slow down.

David presses harder on the pedal.

JILL (CONT'D)
Slow down, David, you're scaring me!

David lets up on the accelerator.

DAVID
You just better not be punking us,
Jill, or I swear...

They exchange looks in the mirror.

DAVID (CONT'D)
And where the hell are we?

HONEY
We're lost, Einstein. Whadda ya
think?

Tina looks through her purse.

TINA
Oh, shit. I forgot my cell.

JILL
I've got mine, but who am I supposed
to call?

TINA
I don't know, anyone... information.
Just find out where we are; I haven't
seen a road sign for miles.

Jill takes out her phone and calls. Puts down the phone.

JILL
No signal.

CARLOS
No shit. Where in the middle of
nowhere surrounded by ghosts. What'd
you expect?

TINA
Hey, look! Another road.

David slows the van for a turn.

HONEY
What are you doing?

DAVID
It feels like I'm going in circles.
I'm gettin' off this road.

HONEY

The hell you are. You're just gonna
get us more lost. David!

EXT. FOREST ROAD -- NIGHT

The van makes the turn.

IN THE VAN -

Honey glances back then turns to David.

HONEY

Goddamnit David, why don't you just
pull over and let someone else drive!
You think I want to spend my whole
night in this stupid van?

TINA

Honey!

HONEY

Don't Honey me, I'm sick of David
deciding what we do. Who put him in
charge, he's just the goddamn
photographer!

TINA

I did. Alright?! Now that's enough.
So everyone just shut-up and let him
drive.

Honey drops back in her seat and fumes.

SHOTS OF -

The van traveling a PAVED ROAD.

Moving deeper into the forest where the ROAD NARROWS and
trees close in from the sides.

FARTHER ON -

The van comes to the end of the paved road where a MUDDY
TRACK leads off into the bush.

IN THE VAN -

David brakes and the van rolls to a stop twenty yards up the
muddy track.

ON HONEY -

Seething.

HONEY

Way to go, David. Now do you think
you could just get us back on the
right road?

David turns and glares at Honey while he puts the van in
reverse.

The van backs up, swerves -- thwack! Into overhanging brush.

David guns it.

The wheels spin

The van rocks, rolls, goes nowhere.

HONEY (CONT'D)

Oh shit, now what?

JILL

We're hung up on something.

David revs the engine. Smoke billows from the exhaust,
engulfing the van in a cloud.

CARLOS

Cut it out, David! You're gonna
burn out the tranny!

TINA

David!

David eases off the pedal. Bangs the dash with his fist.

DAVID

Shit!

EXT. FOREST - MUDDY TRACK -- NIGHT

The van barely visible for the cloud of exhaust around it.

INSIDE THE VAN -

Honey launches back and kicks David's seat.

HONEY

You idiot, now look what you've done!

David wheels and points at Honey.

DAVID

That's it, Honey, shut up! Just shut up! One more word and I swear I'll throw your bitchy ass out and you can walk out of here!

HONEY

Yeah, just try! Try it, David and see what happens!

JILL

Stop it, you two!

TINA

(overlapping)

Cut it out! Both of you. Stop arguing. Let's just get out of here. All right?

Honey eases back in her seat and David turns to the wheel. Tempers cool.

Jill shakes her head and looks off, out the window through the cloud of smoke.

Suddenly a hideous crone appears in the cloud... a half-rotted old Algonquian woman with mad red eyes and an evil grimace -- this is OLD WOMAN GHOST. She mouths a curse at Jill then recedes into the cloud.

Jill screams and throws herself across the van onto Honey's lap, scaring Honey and Tina who scream themselves.

JILL

Oh, my god! She's there! She's out there!

Jill looks frantically around the van then ducks low in her seat.

DAVID

Who! What are you talking about!

JILL

That woman! She's right outside!

TINA

What woman? The old bag?

HONEY
(overlapping)
Oh shit, she's freaking out.

David reaches over the seat and takes hold of Jill.

DAVID
Jill. Jill! Just calm down. Calm
down, damnit. It's all right.

The smoke outside the van dissipates, clears. The others
look around. Carlos leans forward from the third row seat.

CARLOS
C'mon Jill, look, there's nothing
out there.

Everyone stares at Jill, unsettled by her antics, waiting to
see if she'll be all right. Jill's rapid breathing slows
and she calms a bit.

DAVID
Go on, see for yourself.

Jill rises in her seat and looks around. Sees -

The empty muddy road. A perimeter of trees.

Jill stares out the window.

JILL
I swear I saw her. I know I did.
She was right in front of me.

Tina puts out a hand to calm her.

TINA
Hey, you're just a little freaked
out, Jill, that's all. We all are.
But it's all right. It was just the
smoke, really.

HONEY
Can we just go?

David glances sharply at Honey who juts out her chin and
glares back. He turns to Jill.

DAVID
(tenderly)
Are you okay?

Jill wipes away tears and nods in the negative.

JILL
No. I saw something, David. I know
I did. We gotta get out of here
now.

DAVID
All right, we're outta here. Just
as soon as we get the van loose.
C'mon Carlos.

David pops open his door. Carlos climbs out of the back and
exits through the sliding door.

JILL
No David! Don't!

David holds up.

JILL (CONT'D)
Please! Don't go. Try again, maybe
the van will come loose. David, I
know she's out there!

DAVID
(to Tina)
Try to keep her calm.

He shuts the door and joins Carlos who has come around to
David's side of the van.

Jill lunges after him. Tina holds her back.

JILL
David!

EXT. FOREST -- NIGHT

David and Carlos come around the back of the van and find a
wheel stuck in a rut.

IN THE VAN -

Jill breaks away from Tina.

JILL
Let go of me!

She climbs back into the third row seat, trying to keep an
eye on David and Carlos.

TINA

Jill, would you just calm down. For god's sake, they're going to be fine.

HONEY

Oh, forget it; she's lost it. Let her look.

OUTSIDE THE VAN -

David digs mud out from under the wheel with the wide end of a broken branch.

Near the trees, Carlos looks for rocks. He picks up a large one and comes and places it under the wheel. Goes back in search of another.

IN THE VAN -

Jill watches them work. Shifting in her seat she steps on something on the floor - Carlos's discarded fast food bag.

She looks at it, something dawns on her and she grabs it quickly and dumps it onto the seat -- ten packets of salt spill out. Tina notices.

TINA

What are you doing?

JILL

They don't like salt.

Tina and Honey exchange looks like their friend's insane.

OUTSIDE THE VAN -

Carlos drops off another rock and David puts it in place.

DAVID

A couple more should do it.

Carlos goes back to an area near the trees. Sifts through a pile of rocks. Finds a good-sized one and picks it up.

Turning as he lifts he fails to notice that by removing the rock he has uncovered the face of a massive WARRIOR GHOST: a monstrous half-rotted, Algonquian warrior with matted hair and black, shiny skin, mottled purple and white from necrosis. He lays still as a stone with his eyes closed.

IN THE VAN -

Jill works frantically on the packets. Tearing them open. Dumping the contents into her palm.

CARLOS -

hands David the rock and goes for another. Bends to pick one up when he sees...

The face in the ground.

Carlos freezes, in total shock.

Suddenly the eyes open and a powerful hand shoots out of the mud and grabs Carlos by the throat then wraps around his neck like a snake.

IN THE VAN -

Tina and Honey scream! Jill looks out the window.

CARLOS -

Held by the ghost, is choking, struggling to pull away with Warrior Ghost's python-like arm fast around his neck.

David turns. Stunned for a moment by what he sees, but then he picks up a rock, runs up and heaves it at the ghost.

Warrior Ghost's mouth opens impossibly wide and swallows it whole - then yanks violently on Carlos and disappears with him under the ground.

David looks at the ground for any sign of Carlos.

Only the soles of his shoes are visible, sticking up from the mud.

David backs up, turns and runs for the van, but Warrior Ghost's hands shoots out the ground and takes hold of his ankles. Tripping him.

Warrior Ghost's head and shoulder reappear from out of the mud, his huge, powerful arms dragging David back into his grasp...

David digs into the mud with his hands, flails with his feet, trying to pull away, but he's drawn slowly, inexorably, into Warrior Ghost's grasp.

All of a sudden Jill leaps out of the back of the van, rushes up and splatters the ghost with salt.

Warrior Ghost roars - releases David - and slips back into the mud, shriveling.

Jill gets David to his feet. And on to the

VAN -

where they climb in the opened back door, tumbling over the third row seat, slamming shut the door.

HONEY

(screaming)

Oh, my God! Oh, my God!

David and Jill scramble to their seats. David fumbles for the key. Drops it.

TINA

Hurry up! Get us outta here!

David gropes for the key on the floor.

Jill looks over Honey's shoulder toward the area where Warrior Ghost went into the ground. While behind her, outside the van, Old Woman Ghost appears floating slowly toward the van as if she were gliding on skates.

David's fingertips touch the key, pushing it farther from his hand.

Old Woman Ghost reaches the van. Scratches at the window with oversized, claw-like hands.

Jill, Tina and Honey turn and scream!

As David comes up with the key and jabs at the ignition --

Missing it -- but touching a button on the fob that opens the sliding door...

Old Woman Ghost lunges in, grasping at the screaming girls with elongated hands and a slimy, slithering blue tongue.

David starts the van.

The stuck wheel spins, gains purchase against the rock...

And the van pulls away, shedding Old Woman Ghost who slides out the door clutching at Jill's legs.

EXT. VAN -- NIGHT - MOVING

The van flies down the muddy track.

Onto the PAVED ROAD...

And down to the TURNOFF where it takes a left on two wheels, racing back the way they came.

INT. VAN -- NIGHT

Jill rights herself in her seat and looks out the back window...

A great maw of darkness chases the van, swallowing up forest and road as it comes.

Jill turns to David.

JILL
Oh, Jesus, David! Go! Go!

David floors it.

EXT. SHOTS OF THE VAN - ESCAPING -

Speeding down the HIGHWAY.

Coursing through BENDS IN THE ROAD.

IN THE VAN -

Tina looks at Honey curled up on the seat. Trembling with fear, her face stained with tears.

TINA
Honey. Honey are you all right?

Honey just stares into space.

Tina and Jill exchange looks. Jill reaches into the back and comes up with the remaining salt packets. She pries open Honey's hand and empties a packet into it. Her own hand trembling as she does.

JILL
Here, take this. It'll keep them away.

Honey clinches the salt, comes out of her daze and looks at Jill.

TINA
Jill, give me some.

Jill pours salt into Tina's palm. Keeps a handful for herself.

DAVID
What's that?

JILL
Salt. They don't like it, spirits,
remember. Oh shit.

David looks at Jill in the mirror, he remembers.

EXT. FOREST ROAD -- NIGHT

The van speeds by.

Girl Ghost steps out of the roadside trees and watches it pass.

EXT. FOREST ROAD - FARTHER ALONG -- NIGHT

The van weaves around a blind turn.

Passes the 2ND FORK in the road.

IN THE VAN -

David handles the van like a professional racer, hands tight on the wheel, leaning into the turns, no one cautioning him now on how to drive.

Honey hangs on with one hand, the other hand still clinched in a fist around the salt. One of the turns nearly puts her on her side and she puts the salt in her jeans pocket and steadies herself with both hands.

TINA
Where're we going?

DAVID
I don't know. The nearest town.
Detroit. Anywhere but here.

JILL
What about Robin and Dino?

DAVID
We'll call them; they can take a
cab.

JILL
But their cells won't work.

David looks back at Jill and loses the road. He cranks the
wheel and

The van skirts the trees.

On David, focusing on the road. He glances at Tina. She
turns to Jill.

TINA
When we get to a town, we'll send a
cab for them.

JILL
C'mon, Tina, they're your friends;
they could be dead by then.

DAVID
What makes you think those things
will go for them?

JILL
What makes you think they won't? We
all went to the graveyard.

David shakes his head.

DAVID
Look, I'm getting outta here. I'm
not going back off into the woods!
I wanna go where there's are people.
Real people!

EXT. FOREST ROAD -- NIGHT

Van headlights appear from out of the dark. Speeding towards
us... filling the screen with blinding white light.

EXT. FOREST ROAD - 1ST FORK -- NIGHT

The visitor station sign looms in the f.g. ANGLE WIDENS to
reveal two branches of road shooting off into the dark.

The headlights of the van approach down the road on the right.
The van slows.

INT. VAN -- NIGHT

David makes the turn.

POV FROM THE VAN:

of the headlight beams sweeping the trees, settling on the road to the station, on Girl Ghost standing in the road, her horrific mouth open impossibly wide, screeching at them.

DAVID -

whips the wheel around.

The van spins...

The girls are tossed in their seats... screaming! As the van does a 180 then speeds off the other way.

INT. VAN -- NIGHT

David pounds the wheel.

DAVID
Goddamnit! What the hell are those things! They're everywhere!

Tina's eyes brim with tears.

TINA
I think I'm gonna be sick.

HONEY
(trembling)
Oh God, help us.

Jill takes a towel from the back and wraps it around Honey.

David drives, his eyes shifting between the road and the mirrors, wondering where the ghosts will appear next.

EXT. LAKESIDE ROAD -- NIGHT

The van travels the road by the lake.

INT. VAN -- NIGHT

JILL
Hey, where are we?

DAVID
Where do you think?

David cranks the wheel.

EXT. CABIN ROAD -- NIGHT

The van turns onto the cabin road.

Flies along. Spewing mud.

Slides to a stop before the cabin.

INT. VAN -- NIGHT

David looks at the cabin, thinks for a moment, then blasts the horn. Everyone eyes the cabin for any sign of Robin or Dino.

TINA
Where are they? Why's it so dark?
Dino's gotta be back by now.

JILL
What if he didn't make it back?

DAVID
Then where's Robin?

HONEY
(overlapping)
Oh, shit. What are we doing here?
C'mon, let's just go!

David lays on the horn again. Lets it wail for a good three seconds then releases it and looks around -- not a soul in sight.

DAVID
Screw it. I'm outta here.

He puts the van in drive.

JILL
No, David, don't! Those are our
friends in there.

DAVID
You don't know if they're in there.
You don't know what's in there!

JILL

So what, you're just gonna leave them? For God sake, David, we can't just leave without checking... What if that was me? Huh? Or Tina? Would you leave us too?

David thinks, torn as to what to do. He puts it back in park.

DAVID

Alright!.. Shit!.. I'll go!

He grips the wheel with two hands and sits still for a moment, breathing through his nose, gathering his nerve. Turns to Jill and Tina.

DAVID (CONT'D)

Leave the van running, and if you see anything, anything at all, you lay on that goddamn horn.

He scans their faces, making sure. Jill nods a reassurance. David steps out. Stares at the cabin then turns back to the women.

DAVID (CONT'D)

Give me some salt.

Tina pours hers into his hand.

TINA

Be careful, David... and grab the film.

DAVID

Forget the film. If they're not there I'm getting the hell out.

TINA

Sorry.

David takes a last look at the women, and at the area around the cabin, then runs off.

INT. CABIN MAIN ROOM -- NIGHT

Dark. David enters. Creeps along... stumbles over a chair and loses the salt.

DAVID

Shit!

He tries to scoop it up, gets nothing but a few grains and gives up.

He moves on into the

HALL -

toward the dark bedrooms.

DAVID (CONT'D)

(whispering)

Robin? Dino?

He looks into a bedroom, Dino and Honey's room.

Through the dim moonlight he can make out a bed and dresser... no one there.

IN THE VAN -

The women stare anxiously at the cabin.

TINA

What's taking so long?

IN THE CABIN -

David walks down the hall. Checks...

HIS AND CARLOS'S BEDROOM -

the brightest room, lit by a stream of moonlight arrowing in through a window.

No ghosts in sight so again he dashes in and grabs his camera bag with the film.

A curtain flaps in the breeze and David wheels at the sound, his nerves on a razor's edge. He scurries from the room.

IN THE VAN -

The women hardly breathe as they eye the cabin for any sign of the ghosts.

INT. JILL, TINA AND ROBIN'S BEDROOM -

David enters cautiously through the dark.

DAVID
(whispering)
Robin?

He looks at a lump on the bed, checks it with his hand -- not Robin, her bag.

The shutter in the next room bangs against the window and the sudden sound sends a jolt through David.

Sweating, scared to the bone, he turns to leave when he trips over something on the floor -- Robin's hand extending out from under the bed.

IN THE VAN -

The women watch the cabin through the side windows. In b.g. the back of Warrior Ghost's massive head slowly rises up in front of the windshield.

Jill and Tina turn and stare in terror.

TINA
(softly)
Oh, god.

Honey turns... sees the ghost... and opens her mouth to scream when Jill reaches over and clamps a hand over it.

Warrior Ghost turns... And the women duck out of sight.

He comes around the van.

Peers in the window.

WARRIOR GHOST'S POV:

of the tinted van window. The deeply shadowed interior within.

IN THE VAN -

Jill peeks up as Warrior Ghost presses his horribly-rotted face against the glass. She buries her face in Tina's back -- all three women trembling for a long terrifying moment.

Finally, Jill dares another peek. The ghost is gone.

She looks over the window's edge and sees -

Warrior Ghost walk up to the cabin and into the ground as if he were descending stairs.

Jill hops into the front seat and slams the horn, then throws open the door.

JILL
Look out, David! He's coming!

Off her warning, she bolts from the van and sprints toward the cabin.

TINA
Jill!

IN THE CABIN -

David drops his bag on the bed and drags out Robin's body.

It's stuck. He pulls harder. Puts his legs into it and yanks... And out comes Robin with a grotesquely contorted face.

David yells and falls back against the wall staring at the dead woman.

Suddenly the distant sound of the horn filters into the room.

David listens... registers the warning... bolts up... when all of a sudden Warrior Ghost shoots through the floor and grabs him by the ankle.

David falls. Grabs a bed leg and hangs on.

JILL -

Races through the MAIN ROOM... trips and falls.

IN THE VAN -

Honey and Tina anxiously watch the cabin. It's all too much for Honey who panics and climbs into the driver's seat.

TINA
What are you doing!

Honey puts the van in drive -- Tina grabs her.

TINA (CONT'D)
Stop it, Honey! Don't!

IN THE CABIN -

David clings to the bed leg, kicking wildly as Warrior Ghost's arms entwine around his calves like vines -- pulling him toward a mouth that opens wide as a shark's.

JILL -

gets to her feet. Runs into the...

BEDROOM -

Coming on the scene just as Warrior Ghost yanks David loose.

DAVID

NOOOOOOOO!

Jill rushes up and splatters the ghost with salt.

Warrior Ghost wails, releases David and shrinks back into the floor.

Jill gets David to his feet.

AAARRRGGGHHH! Old Man Ghost drops halfway through the ceiling and grabs Jill by the hair.

Jill screams!

David grabs a bag off the bed and with a swing worthy of Barry Bonds swipes at the ghost...

But before the bag strikes the ghost vanishes, releasing Jill, and she and David race from the room.

IN THE VAN -

Tina and Honey fight for the key. In b.g. David and Jill rush out of the cabin up to the van.

Jill comes around and hops in through the sliding door. David dives in front, shoving the tussling women out of his way with the bag.

DAVID

Move!

David grabs Honey by the arm.

DAVID (CONT'D)

Where's the key!

Honey thrashes about.

HONEY

Let go of me!

Suddenly Jill reaches over the seat and wraps an arm around Honey's throat.

JILL

Give him the goddamn key, you bitch!

Honey quickly holds up the key. David takes it. Starts the van. Tina screams!

OUTSIDE THE VAN -

Old Man and Warrior Ghost rush towards them.

DAVID -

floors it. And...

THE VAN -

lurches, spits a rooster tail of mud and speeds away.

EXT. CABIN ROAD - NEAR THE CABIN -- NIGHT

The van taillights fade into the dark.

Pan to the side of the road where Girl Ghost stands staring after them.

EXT. FOREST ROADS -- NIGHT - VAN ESCAPING -

Turning sharply onto the LAKE SIDE ROAD.

Flying by at high speed.

Turning again onto a FOREST ROAD.

INT. VAN -- NIGHT

A humbled, disheveled Honey sits silently between David and Tina staring at the road ahead. David glances at her.

DAVID

Get in back. Give me some room.

Honey turns around in the seat. Her eyes meet Jill's -- uncertain, sorrowful.

Jill offers a hand and Honey climbs in back and tucks into a corner.

TINA
What happened back there? Were they there?

DAVID
Dino wasn't.

TINA
And Robin?

David looks in the mirror at Jill. She puts a hand on Tina's shoulder.

JILL
Robin's dead.

Tina sobs.

TINA
Oh, god... No.

Honey stares numbly out the window. After a long beat, David pushes his bag toward Tina.

DAVID
Here. The film.

Tina opens the bag. Looks through it.

Reacts to the unfamiliar clothing and comes up with Robin's bikini.

JILL
That's Robin's.

David looks over.

DAVID
Ah, shit, I grabbed the wrong bag.

Tina feels something in the bottom of the bag and pulls it out -- a small item wrapped in a T-shirt.

Jill and Honey look warily at the package as Tina unwraps it and reveals a small skull.

TINA

(softly)

Oh, no. What did she do?

Tina holds up the skull.

JILL

That's a baby's skull.

HONEY

Oh, great! No wonder they're after us, she took their baby.

Tina wraps it up and puts it in the backpack.

JILL

We gotta put that back.

DAVID

No way. Throw it out!

JILL

Are you nuts?

DAVID

I said throw it out.

TINA

David, that'll destroy it, then they might never leave us alone.

DAVID

I'm not going back to that graveyard. So forget it!... I'm getting the hell outta here!

JILL

(to Tina)

It won't do any good, they'll find us.

DAVID

Yeah? Well, we'll see about that.

JILL

Don't you remember that stuff where we rented the cabin? Those things people sent back? They were from all over the world.

TINA
David, what if she's right?

DAVID
(overlapping)
I don't care! I'm not going back to
that graveyard. Now throw that damn
thing out!

He reaches for the backpack. Tina pulls away.

TINA
No!

Jill looks out the window at...

A sign that reads: "Mirror Lake Road 1/2 Mile".

She comes to David's shoulder.

JILL
David, make this turn. Please! We
have to give it back!

DAVID
No way.

JILL
I'll go. You can stay in the car.

DAVID
No!

JILL
Don't be a fool. If we don't give
it back we're gonna die!

The road to the lake appears in the headlight beams.

JILL (CONT'D)
David!

Jill reaches for the wheel. Honey pulls her back.

HONEY
Leave him alone!

Jill shoves Honey back, grabs David.

EXT. FOREST ROAD - NIGHT

The van speeds past the road to the lake.

ON JILL -

pulling at David as he drives.

DAVID
(struggling)
Quit it, Jill! Let... go!

Tina joins in, prying Jill off David. Honey recovers and together they toss Jill back in her seat.

JILL
(breathless)
What's wrong with you guys?... You
wanna die!

TINA
Jill, maybe David's right. Maybe if
we --

Tina freezes, something in the road has caught her eye.

TINA (CONT'D)
Oh, no. Oh, Jesus no...

David checks the rear-view mirror. Jill and Honey turn.

ON THE ROAD BEHIND THEM -

something weird follows -- a large ball or something, bounding up and down in the road, coming closer and closer.

IN THE VAN -

everyone stares at the strange thing, trying to make out what the hell it is.

HONEY
Oh-my-God. Here he comes! NOOOO!

ON THE ROAD BEHIND THEM -

the thing takes another bounce -- and lands -- close enough to see it's Warrior Ghost bounding after them thirty feet at a time like some kind of bizarre kangaroo.

IN THE VAN -

The women scream! As Warrior Ghost, viewed through the back window, lands right behind the van.

David floors it. Accelerating away from --

WARRIOR GHOST

Who bounces again and disappears.

DAVID

Looks frantically around the van.

DAVID
Where'd he go?

AAARRRGGGHHH! Warrior Ghost lands on the van outside David's window. David cries out! Loses control...

Sending the van off the road into a sideswipe of the trees. Branches crack. Shatter. And split. Flying every which way until it suddenly clears and a huge tree limb appears in front of the van.

DAVID (CONT'D)
NOOOOOOOOOO!

The van slams into the limb... shattering the windshield.

Jill and Honey bounce off the front seat, rebounding in a heap.

The van is stopped. The motor dies.

David comes up from the wheel, bloodied and dazed. He looks over at Tina.

She lies with her head resting on the limb. Staring blankly -- jerking -- blood pumping from where the limb is stuck in her chest.

David reels, throws open the door and tumbles out onto the grass.

EXT. CRASHED VAN -- NIGHT

The van rests with its hood half buried in the trees, crunched, hissing, spewing steam.

The sliding door opens and Jill staggers out and drops to her knees. Bruised, bleeding from scrapes and in a daze, she gets to her feet, reaches in and pulls an unconscious Honey from the wreck.

Drags her off onto the grass then looks around.

Everything serenely quiet, not another car in sight and no sign of the ghosts. Honey moans and Jill tends to her.

JILL
Honey... Honey... C'mon girl, wake
up.

Honey comes to and looks dazed at Jill. Jill sits her up.

JILL (CONT'D)
Hold on.

Jill goes to the van, to Tina. She reaches in and moves hair away from her friend's face. Sobs.

After a moment, Jill straightens, wipes aside her tears and looks in the backpack for the skull.

She collects it. Then comes around the van and gets Honey to her feet. Bringing her over to David who sits zoned out by the side of the road.

JILL (CONT'D)
I'm taking this back. Now are you
coming or not?

DAVID
You won't make it, Jill.

HONEY
Where's Tina?

Jill and David exchange looks, neither one wants to say. David's eyes turn toward the van.

Honey goes and looks in the driver's window. She staggers back and drops to the ground, sobbing.

HONEY (CONT'D)
Oh, god, we're gonna die. I just
know it. We're all gonna die.

Jill comes and puts an arm around her. Speaks on the brink of tears herself.

JILL
 No, we're not, Honey. We're not
 gonna die.
 (to David)
 We're gonna make it.
 (back to Honey)
 We're gonna get out of this. Do you
 hear me?

She holds Honey by the shoulders and looks her in the eye.
 Honey nods yes to Jill.

JILL (CONT'D)
 Now come on, get up.

She gets Honey to her feet, looks again at David, who comes
 to his feet and joins them.

EXT. FOREST ROAD -- NIGHT

Jill, Honey and David walk down the dark road in silence,
 eyeing trees that sway in the breeze, the encroaching
 darkness.

FARTHER ON -

they come to a turn leading off into the forest. Jill looks
 up at a sign.

It reads: : Mirror Lake Road".

EXT. MIRROR LAKE ROAD -

They walk down the road to the lake.

HONEY
 Oh, shit. Where are we going?

Jill holds up the skull.

JILL
 We're taking this back.

HONEY
 Why? Can't we just catch a ride
 from somebody and get out of here.

DAVID
 You see any cars? There's nobody
 out here.

HONEY

Then let's go back to the other road.

JILL

Look, that book I read said, "Don't take anything. But if you do, put it back where you found it."

HONEY

What if that's not the only thing they're mad about?

Jill gives her a questioning look.

HONEY (CONT'D)

Dino and I made love in the graveyard.

DAVID

Oh, that just great.

(to himself)

Made love.

(to Honey)

Honey, dogs make more love than you.

You screwed him, just say so.

HONEY

I wasn't talking to you!

Jill ignores them, focused instead on something beyond a bend in the road...

An old car parked by the side of the road next to the trees.

Jill picks up the pace.

JILL

Hey, look. Someone's there.

Honey and David see the car and hurry after Jill.

They slow their pace as they approach the car. Ease up to the driver's window.

A man sits behind the wheel, dozing.

Jill taps gently on the window. No response. She taps a little louder. Still nothing. David bangs on the window and the man wakes with a start.

He rolls down his window. They recognize him -- it's AK. He looks drunkenly up at them, completely smashed.

AK
(slurred, seeing their
wounds)
What happened to you? You folks hit
an accident?

JILL
Yeah, we did. Can you help us?

AK
Sure, no problem.

He lays back and shuts his eyes.

JILL
Honey, I want you to go for help.
Can you do that?

HONEY
Aren't you coming?

JILL
No.
(to AK)
Can she drive you home?

AK
Oh, no, girl. I can't drive, too
many beers. That's why I pulled
over.

JILL
Will you let her drive?

AK closes one eye to get a good look at Honey.

AK
Okay, but I'll ride in back. I don't
trust you young drivers.

Jill turns to David.

JILL
You coming?

DAVID
C'mon, Jill, let's just get out of
here? We can take it back in the
morning.

JILL
No, David. Don't ask how I know,
but it has to be tonight. We won't
make it 'til morning.

DAVID
I'm not going back to that graveyard.
Not at night. That's crazy.

Jill looks like she's been punched in the stomach. She stares
at David for a long moment.

JILL
(tearing up)
Whatever, David. I'll do it myself.

Jill walks away.

DAVID
C'mon, Jill! We can do it in the
morning!

Honey turns to David.

HONEY
What's wrong with you? You can't
just let her go by herself.

The car door opens and AK comes out supporting himself against
the car.

DAVID
I said I'd take her in the morning.
Why's it gotta be tonight?

AK walks unbalanced toward the back seat door.

CLIP CLOP, CLIP CLOP.

Honey and David turn at the odd sound. AK smiles benignly --
CLIP CLOP.

They look at his feet and instead of the expected shoes,
see...

Two hairy stocks protruding from beneath his pants ending in
hoofs.

Neither Honey or David can speak, they just stare, horrified,
as they back-pedal a few steps then turn and race after Jill.

JILL

turns around...

David and Honey run toward her, while behind them comes AK moving jerkily on his hoofs.

Jill stands there in shock, staring, until Honey and David catch up to her and pull her with them down the road.

AK stops in the road and laughs, a sonorous bellow that --
Echoes in their ears as the three of them round a

BEND IN THE ROAD -

and run straight into the four ghosts - Girl Ghost, Warrior, Old Man and Old Woman Ghost.

Jill and Honey scream! David grabs the women. Leads them into the

BUSH -

running recklessly away from the ghosts through brush that lashes at them as they pass.

They come upon a TRAIL and follow it...

And soon find themselves at the edge of a BLUFF. Looking over the side they see -

MIRROR LAKE -

shimmering in the moonlight.

JILL

The lake.

DAVID

(points)

The graves must be over there. Come on.

David, Jill and Honey move off down the trail.

EXT. GRAVEYARD -- NIGHT

Quiet. Still. Hauntingly beautiful in the moonlight.

David arrives first, walking cautiously out of the trees, Jill and Honey a few steps behind him.

They pass through the outer rock wall of the burial ground and stop. David turns to Jill.

DAVID

Now what?

Jill scans the graveyard -- the odd piles of stones, a perimeter of tall trees swaying in the wind. At this moment this looks like the creepiest place on earth.

Jill hesitates, too scared to go forward, too close to turn back.

Then they hear something, at first just a murmur, that grows into a chant: a soft haunting tone -- almost welcoming.

Jill checks David, and together they go forward. Honey following close behind.

They pass through the graves. To the center of the graveyard where a mist appears.

Thick and gray, it rises from the wet earth then drifts away leaving behind two Ghost Warriors: fierce manly ghosts armed for battle.

Jill and David stop. Honey tucked in behind them.

DAVID (CONT'D)

(whispers)

Jill, just leave it. Let's go.

JILL

No, wait.

The Two Warriors stand with faraway looks in their eyes, all-powerful sentinels who don't seem to see the humans before them.

Suddenly the chanting stops.

And off to Jill and David's right the four ghosts step out of the trees, the family of the lost infant: The Warrior father; the mother -- Girl Ghost; and the two Old Ghosts -- the grandparents? They stand stock still staring at the three intruders.

Jill removes the skull from the T-shirt and holds it out to the family.

JILL (CONT'D)
(tearfully)
I'm sorry. But we didn't take this.
We didn't take your child...

The ghosts stare, still horribly ugly, but somehow now without menace.

JILL (CONT'D)
... But we brought it back. See.

She drops to her knees. Digs a small hole with her bare hands and gently buries the skull in the ground.

When Jill looks up...

The family of ghosts stand before her as they were in life, noble and beautiful, the mother holding a plump infant in her arms.

They turn and walk off into the trees.

Suddenly AK is standing beside the Ghost Warriors. Tall and straight, he glares at them with angry black eyes then raises a crooked finger and points to the trees.

AK
Go... Leave. And never return to
this sacred place.

Jill stands and nods respectfully, then backs away. David and Honey turn to go with her. The two Warrior Ghosts block Honey's way. She turns and looks at AK.

AK
You. You will stay.

HONEY
Jill! Help me! Tell them I didn't
do anything!

JILL
Please, she's my friend. She didn't
do it; someone else took the skull...
Please, let her go.

AK stares cruelly at Jill and David. Points at Honey.

AK

No. That one stays.

The two Ghost Warriors come for Honey.

She backs away, stumbles backwards onto the ground. The Warrior Ghosts encroaching, looming over her when she suddenly recalls the salt in her pocket and takes it out and flings it in their faces. The Warrior Ghosts cry out and vanish like mists...

And AK lets out a blood-curdling wail.

Honey scrambles to her feet and runs away. Past Jill and David who stumble after her - out of the graveyard into the

FOREST -

where they run wildly down the trail. Chanting and drumming starting up behind them.

ON THE TRAIL -

Honey trips and falls. David stops and helps her up and the three of them run on.

Farther on Jill slips and falls down the STEEP SIDE of the trail.

Honey sees her fall. Stops momentarily and considers helping her, then takes off after David who runs on unaware of Jill's plight.

JILL -

rolls to the bottom of the slope and smacks her ankle against a rock. She cries out in pain. Tries to stand, but falls painfully back in the dirt. Alone and exhausted, the terrifying chants closing in, she calls desperately for help.

JILL

David!

ON THE TRAIL -

David sprints through the brush. He hears Jill's faint cry behind him and comes to a sudden stop. Honey stumbling into him. David looks back.

DAVID

Where's Jill!

HONEY

They got her... Back there... C'mon,
let's go!

Honey tries to run. David holds her back.

DAVID

Where?

HONEY

I don't know. She fell down.

David looks down the dark trail behind them.

HONEY (CONT'D)

David, let's go. You can't go back!
They'll get you too! ... Please,
David... Just get me out of here.
Forget Jill, she's gone.

David looks Honey in the eye: beautiful as she is at this moment he sees her as the ugliest person on earth. He thrusts her aside and races after Jill.

HONEY (CONT'D)

David! Come back!

Honey drops to her knees and cries.

David runs frantically along the trail looking for Jill. All the while the chanting and drumming coming closer, louder, so loud it's as if the whole forest were alive with warriors.

HONEY -

gets to her feet and takes off down the trail, leaving her "friends" behind.

JILL -

crawls toward the trail, pulling herself up the muddy slope by roots and tree stems. She stops, catches her breath, then cries out again.

JILL

David!

ON THE TRAIL -

David races through the trees. He suddenly stops and listens. Through the chants and drums he hears Jill's faint cry, now behind him again.

He turns to go back, but sensing something beside him, looks into the trees and sees -

The two Warrior Ghosts standing among the trees.

David wheels and runs back towards Jill.

DOWN THE TRAIL -

Honey staggers along completely out of breath. She trips over something and looks back and sees -

Dino's grotesque head in the mud crawling with insects that move in and out of the eye sockets.

Honey screams! Springs to her feet.

The face of a half-boar/half-AK pops out of the brush beside her.

She screams again! Wheels and lurches into the brush, running hysterically from a grunting, snorting beast that smashes through the trail behind her.

Honey breaks through some trees and comes upon the

BLUFF -

above Mirror Lake. She tries to stop, wavers on the edge, then...

falls over the side...

down onto a rock where she strikes her head and loses consciousness.

She lays there a moment then rolls limply into the lake. A few bubbles, a plume of blood, and Honey is gone.

JILL -

Pulls herself up the muddy slope. David runs past her on the trail above.

JILL

David!

David comes back, spots Jill and climbs down to help her. As their hands come together the chanting and drumming abruptly stops. David and Jill turn and look up at...

AK standing on the trail with the two Ghost Warriors by his side. He motions to the warriors and they put their shoulders against a boulder, aiming it at Jill and David.

JILL (CONT'D)

What do you want from us? We didn't mean you any harm!

AK stares mercilessly at Jill. The boulder teeters towards them.

JILL (CONT'D)

We're sorry. We just want to go home.

Her pleas fall on deaf ears. David puts Jill behind him.

DAVID

What is it you want?! Blood? Someone's life? Well, go ahead then, take mine, but let her be!... She didn't do anything. It was me, me and the others.

JILL

No, David, don't.

David, now completely fearless, turns to Jill.

DAVID

It's all right. I know what I'm doing.

Jill's eyes fill with admiration for David. She clutches his arm and looks at

AK, who straightens and looks down at them like some dour judge.

He stares at David, comes to a decision, and waves a hand.

The two Ghost Warriors release the boulder and step back, disappearing into the trees.

AK
Leave here and say nothing about
this. Nothing, I tell you. Or I
swear we will meet again.

Jill and David look at him with an unspoken promise in their eyes.

AK smiles a wicked smile then laughs as snakes sprout from his head, one after another until his whole head and face are covered with slithering snakes. The horrifying sight forces Jill and David to turn away.

When they look back, AK is gone... and his echoing laughter fades with the breeze.

Jill turns to David and falls against his shoulder. Whimpering.

DAVID
C'mon, put your arm around me.

David helps her up the muddy slope.

EXT. CABIN -- DAY

A police car, an ambulance and park ranger's jeep are parked in front of the cabin. Park Ranger is near his jeep being questioned by a cop.

Two paramedics come out of the cabin carrying a stretcher with a body under a sheet. Passing Park Ranger, they place the body in the ambulance and shut the door.

EXT. FOREST ROAD -- DAY

David supports Jill as she hobbles along on her bad ankle.

FARTHER BACK ON THE ROAD -

Park Ranger drives, searching for someone, concern all over his face. He rounds a turn and comes upon Jill and David walking by the side of the road.

IN THE JEEP -- LATER

Jill huddles beneath a blanket in the back seat, David beside her. Park Ranger checks them in the mirror: both of them staring off into space.

PARK RANGER
I got called for the accident about
four. I'm sorry about your friend.
Were you driving?

David looks at him with a numb expression and nods.

PARK RANGER (CONT'D)
What happened at the cabin?

Jill and David stare blankly at Park Ranger.

PARK RANGER (CONT'D)
We found another one of your friends
dead. Looks like she had a heart
attack. What do you know about that?

David looks at Jill then back at Park Ranger.

DAVID
She was alive when we left.

Park Ranger stares doubtfully at them in the mirror.

Jill looks away, out at the forest rushing by. But David
meets the ranger's gaze, staring coolly and directly into
his eyes.

Park Ranger breaks it off and focuses back on the road.

Jill looks out at...

The beautiful scenery...

At the overhead sun breaking through a cloud...

A woman with children walking by the side of the road, the
pregnant Algonquian girl and her son.

Her five-year-old wanders too near the road and she pulls
him back.

JILL -

watches them pass. Thinks... and smiles.

The jeep takes a turn and Jill rolls in her seat onto her
unfastened safety belt. She shoves the buckle aside. Then,
rethinking it, fastens it about her waist, carefully adjusting
the pressure off her belly.

FARTHER DOWN FOREST ROAD -

A group of tourists gather around a roadside stand. The jeep passes. And...

JILL -

looks out at...

AN ALGONQUIAN MAN -

selling his wares: an assortment of lovely fruit. The man stares at Jill as she goes by. It's AK, who smiles creepily at Jill then turns back to his customers.

JILL -

Blanches.

THE JEEP -

drives off sporting a bumper sticker: "Leave only footprints, take only memories".

FADE OUT.

THE END