

# CHAIN LETTER

*DON'T BREAK THE CYCLE*

by

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&

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OVER BLACK:  
A phone rings. Someone picks up.

MALE VOICE  
(groggy)  
Yeah?

FEMALE VOICE  
Billy, get the FUCK OVER HERE!...  
What the FUCK DID YOU DO!?--

MALE VOICE  
--CALM THE FUCK DOWN!...JUST STAY  
PUT.

He slams the phone down.

INT. BILLY'S BEDROOM - MORNING

BILLY (18) tears the covers off and jumps out of bed. The posters on the wall and the tattoos that wrap around his body all scream "Rock."

He grabs a pair of jeans and a T-shirt off of the floor as he bolts out of the room.

INT. GARAGE - MORNING

CLOSE UP - Hand turning an ignition.

Billy REVS the engine of his muscle car as he waits for the garage door to open.

He lights up a cigarette and watches sunlight pour into the garage.

He throws on his sunglasses, exhales, and slams on the gas...

DRIVEWAY - CONTINUOUS

Billy glances in his rearview mirror and is surprised to see a FIGURE come into view.

SCREECH

Billy slams on the brakes and brings the car to a screeching halt.

He turns and looks out the rear windshield. The figure is gone...

CONNOR (V.O.)  
Looks like your in a hurry there  
Billy.

Billy is startled by CONNOR (40's) the neighborhood mail man who stands at the driver's side window.

CONNOR (CONT'D)  
Won't hold you up.

He hands Billy the mail with a smile.

BILLY  
Yeah, thanks. Sorry about that.

Billy tosses the mail into the shotgun seat and slams on the gas.

The muscle car flies out into the street and PEELS OFF down the road.

EXT. FREEWAY - MORNING

The muscle car slows to a stop before a long line of bumper to bumper traffic.

INSIDE MUSCLE CAR - CONTINUOUS

Billy surveys the traffic situation.

BILLY  
(sotto)  
Shit.

He slams the gearshift in "park" and leans back.

He takes a couple of long drags from his cigarette as he taps nervously on the leather wrapped steering wheel. His eyes begin to look about and focus in on the articles of mail that sit beside him.

He grabs the mail and filters through it. One by one, he tosses all unwanted junk mail out of his driver's side window.

As he continues to toss the mail out, he catches a stare from an elderly WOMAN in the car next to him. She shakes her head at him disapprovingly. Billy blows her a mocking kiss and continues filtering.

He comes across a manila envelope with no return address, that is sealed shut with red wax.

Billy looks around as if someone were watching him...

He cautiously opens the envelope, and finds a letter.

He pulls it out and reads...

A hint of terror crosses Billy's eyes as he scans the words...

HONK

Billy is startled back into reality. He shakes his head and smirks at the letter as he crumples it up. He rolls his eyes and tosses it out the window with the rest of the junk.

The traffic in the right lane starts moving, and Billy sees a 'William's Plumbing' truck pass him through his passenger side window. He throws the car in "drive," and quickly cuts in behind the truck.

FREEWAY - CONTINUOUS

A small CHILD strapped in a car seat peers out of his window and notices Billy's crumpled up letter spontaneously burst into flames.

INSIDE MUSCLE CAR - CONTINUOUS

He lights up another smoke and increases speed.

BLARING MUSIC

INDUSTRIAL STYLE ROCK blows through the muscle car's speakers.

Completely thrown off guard, Billy drops his cigarette, tries to cover his ears, and turn off the radio all at the same time. Nothing he does can silence the maddening noise...

CRASH

A CRUSH of metal, Billy's windshield SHATTERS, and ten loose pipes from the plumbing truck in front of him SPEAR through various points of his body.

The music continues to blast over Billy's inanimate blood soaked body...

A trickle of blood runs down Billy's arm and drips off of his fingertip...

EXTREME CLOSE UP - a drop of blood falling slowly through space.

MATCH CUT TO:

EXTREME CLOSE UP - a drop of red candle wax falling through space toward the seal of a manila envelope.

NOTE: This is the final drop of the envelope's wax seal and it hits with a deep ECHOING THUD accentuating the music.

CREDITS ROLL over...

CLOSE UP - An African American hand writing a letter.

As the credits roll, the writing's SCRATCHING sound slowly crescendos and drowns out the music.

DISSOLVE TO:

INT. CLASSROOM - DAY

A hand writes a mathematical equation across the chalkboard.

MR. JOHNSON

...And if any of you had been  
paying any attention whatsoever,  
you would now clearly see that  
nothing could ever be greater than  
X.

The STUDENTS nod with a mock approval, they really have no idea what he's talking about. However, LEAH (17), the brainy over achiever, raises her hand begging to be called on.

In the back row sits GINO(18), who focuses all his attention on drawing a supped up sports car with the utmost precision.

Also not mentally present, is STATIA (18), the epitome of Goth. She finishes carving 'Robert Smith' in her desk with a switch blade.

Back at the chalkboard, Mr. Johnson continues writing.

MR. JOHNSON (CONT'D)

Since you clearly have no idea what I am talking about, we'll just have to start from the beginning. X equals--

Microphone FEEDBACK from the PA system interrupts his lecture.

INT. FIELD HOUSE - CONTINUOUS

The PA feedback causes all the gym students to stop what they are doing and listen.

Over the principal's announcement we see ALEX (19) who pays no attention to the PA and continues walking around the track.

KELLY (18) and the rest of the cheerleaders stop practicing their cheer routine and listen intently.

TROY (18) is stripped of the basketball he holds, but he quickly grabs it back.

PRINCIPAL (O.S.)

--May I have your attention please. As many of you might already know, our student body has incurred an unfortunate loss. Billy Gardner was the victim of a tragic traffic accident that took his life over the weekend. I know many of you were friends with Billy and he will surely be missed by all. Services will be held at McCormick Hall tomorrow at 4 P.M. This comes as a great shock to us all. So, for any of those who feel like they need to talk, I would like to remind all of you that our counselors are always available...

(MORE)

PRINCIPAL(CONT'D)

But on a happier note, it looks like our very own Gators are heading up north for the finals.

Troy and his teammates 'Raise the Roof' and exchange high fives.

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

You can still get tickets for the tail gate bus to follow your team all the way to victory. Good job boys and gooooo Gators!

In unison, the cheerleaders chant 'Gooooo Gators' along with the principal and go back into their routine.

DISSOLVE TO:

INT. SCHOOL HALLWAY - AFTERNOON

Students, ready to go home, bustle through the halls. A locker SLAMS shut and behind it is ANGELA (18), just as sweet and innocent as can be.

She packs up her things and walks past the main office. She pauses, turns back, and heads in.

INT. MAIN OFFICE - DAY

Behind the main desk sits the office SECRETARY who welcomes Angela in with a smile.

SECRETARY

Hi there, what can we help you with today?

ANGELA

I was um, wondering if I could see my counselor.

SECRETARY

You're name?

ANGELA

Angela Barnes.

The secretary types this in to her computer.

SECRETARY

Okay... your counselor is Miss Pennington and she is in room H.

(MORE)

SECRETARY(CONT'D)

Just walk down the hall there and you'll see it right past the water cooler.

ANGELA

Thanks.

Angela walks down the hall.

INT. MISS PENNINGTON'S OFFICE - DAY

LOUISE PENNINGTON (30's), African American, sits at her desk looking over some papers.

Angela appears in the doorway and is about to knock, but without even looking up from her papers...

LOUISE

Come on in child, my door's always open.

Angela walks in and stands in front of Louise's desk. Louise still focuses on her paperwork.

LOUISE (CONT'D)

The chair ain't gonna bite ya.

Angela takes off her book bag and sits down. Louise looks up and removes her glasses.

LOUISE (CONT'D)

So what's troublin' ya sugar?

ANGELA

Well that's kind of the thing, you know I'm not really sure.

LOUISE

Whenever someone close to us dies in such an untimely manner, one can never be too sure of anything.

ANGELA

Oh yeah, I heard that boy's death was pretty nasty, but I didn't really know him. That's not why I'm here.

LOUISE

Then why are you here?



ANGELA

Well, for a while now I've been having trouble getting... comfortable... I guess.

LOUISE

How so?

ANGELA

Well... you know... with boys.

LOUISE

Oh, that's no problem. That's just something we women have to deal with our entire lives. Men will always be men.

ANGEL

But I highly doubt that any of these women have ever walked out of multiple restaurants with out saying a word to the nice guy that just bought them dinner.

LOUISE

Girl, you'd be surprised.

Louise chuckles. But by the look on Angela's face, she realizes that this is more than a case of the average teen girls' jitters.

LOUISE (CONT'D)

That bad huh?

ANGELA

Unless it's normal to get nauseous when guys hit on you.

LOUISE

Did you have a bad relationship?

ANGELA

I've never even had a boyfriend.

LOUISE

Okay...Well how about at home? Everything okay with your father?

ANGELA  
Never really knew him, he wasn't in  
the picture.

LOUISE  
And why is that?

ANGELA  
Long story.

LOUISE  
Well maybe in that story lies your  
answer.

ANGELA  
No this is something else,  
something different...

LOUISE  
Then what is it? Dig deeper.

ANGELA  
I wouldn't be here if I hadn't  
already dug as deep as I can.

INT. HOUSE PARTY - NIGHT

A typical high school party with numerous TEENS. There's a  
keg in the corner, music BLARES, and a haze of smoke lingers  
in the air.

In the kitchen, JEFF does a keg stand as his friends CHEER  
him on.

Everyone in the living room stares intently as MARIA and  
SARAH make out.

In the bathroom the one GUY who partied a little too hard  
PUKES his guts out.

We move into the garage where Troy, CHAD, and CARRIE pass  
around a joint.

TROY  
So this is that white widow shit  
huh?

CHAD  
Straight from Amsterdam man.

TROY  
You brought this shit back on the  
plane with you?

CHAD  
I got a killer way to get it past  
the dogs.

CARRIE  
Can we not talk about that while  
we're smoking this please?

TROY  
What do you mean?

Carrie looks at Chad and Chad smirks. Troy processes this. He  
puts two and two together.

TROY (CONT'D)  
You did not?

CHAD  
Hey man, you gotta do what you  
gotta do.

Troy spits in disgust and wipes his mouth.

TROY  
I'm smokin' your ass man? That  
ain't cool. What the fuck's a  
matter with you?

CHAD  
Chill out, it was in a baggie that  
was in a condom... I assure you  
that none of my bootie juice made  
it to your lips man.

Carrie looks down at the joint.

CARRIE  
I am so done with this.

She passes it to Troy.

CHAD  
Besides, it's not like I don't wipe  
my ass or anything...

TROY

(to Chad)

Can we drop all of the ass talk  
please?

CARRIE

Typical Virgo...

(to Troy)

Hey, you get that E-mail I sent  
you?

TROY

You know I don't check that shit.

CARRIE

(sing song)

Well you better check this one...

TROY

Yeah, and why's that?

CARRIE

It's one of those chain letters.

Troy looks over at Chad and Chad rolls his bloodshot eyes.

TROY

Girl, please.

CHAD

Forget Miss Cleo over there. She  
always starts going off on this  
hocus pocus shit when she gets  
stoned.

CARRIE

You can kiss my ass babe. And  
you're right... it could all be  
bull shit or hocus pocus or  
whatever else you want to call it,  
but I say it's always good to cover  
your ass when it comes down to  
karma. I mean who has time for  
uninvited negativity? Not me.

CHAD

Ya see, and it's that exact  
mentality that keep people writing  
that shit...

(MORE)

CHAD (CONT'D)

Fear's a huge business man... Why do you think there are so many psychics out there to call or watch on TV? Because people want to confirm that they're safe. Hell, how do you think religion was formed anyway? Some guy just said if you do this and this and take care of that and don't do this; then I'll make sure you are taken care of after you die.

TROY

(to Chad)

So you don't believe in spirits and shit?

CHAD

Hell no.

TROY

So you don't believe in God?

CHAD

Yeah I believe in a God, but that's different.

CARRIE

(to Troy)

Don't even get in to it with him... If you want to play it safe, just open up the E-mail and forward it to ten other people by Friday.

CHAD

Well, today was Friday, and that ended about two hours ago.

CARRIE

Shit. Your too late.

TROY

Too late for what? I just found out about the damn thing.

CARRIE

Sorry, it's out of my hands.

TROY

Get the fuck outta here.

CARRIE

Those are the rules. Get a chain letter and you do what your told in the time given, or else.

TROY

Or else what?

CARRIE

Or else like, you know... Or else.

CHAD

Or else you end up smoking weed that has come from the bowels of my man ass my friend.

Chad waves the joint in front of Troy's face.

CHAD (CONT'D)

Cash it out.

The kitchen door opens and in bursts JASON with a bottle of whiskey and a drunken smile.

JASON

Troy man, we got shots set up inside for the team, lets go.

TROY

Hold up.

Troy takes one last hit.

INT. TROY'S BEDROOM - AFTERNOON

Troy wakes up hung over, having done one too many shots last night. He gets out of bed and makes his way to the...

KITCHEN - CONTINUOUS

He pours himself a glass of orange juice and a bowl of cereal.

He sits down at the kitchen table and notices a pile of mail. He goes through it and stops on a manila envelope with no return address, and a red wax seal with his name on it.

He pops open the seal.

INT. GINO'S BATHROOM - AFTERNOON

Gino slicks his hair back in the mirror and takes a moment to admire his own good looks.

MOTHER (O.S.)

Gino, how many times do I have to tell you? Go get the GOD DAMN MAIL.

GINO

Alright Ma, I'll fucking do it.

Gino makes his way...

OUTSIDE - CONTINUOUS

He grabs the mail. He thumbs through it and finds the same manila envelope as Troy's, only this one is addressed to him.

INT. GARAGE - AFTERNOON

Statia makes out with her way too old and way too hairy BOYFRIEND on a dirty mattress in the garage.

A MAIL MAN walks up to the open garage and watches the two go at it.

MAIL MAN

Are you Statia?

She pulls her face away from her boyfriend's and gives the mail man the finger.

STATIA

Are you Perv?

The mail man smiles and tosses a wax sealed manila envelope on the ground. Statia eyes the letter for a beat and then her and her boyfriend go back to making out.

INT. KELLY'S HOME - AFTERNOON

Kelly sits on the couch watching television when her MOTHER enters and gives her a wax sealed manila envelope.

MOTHER

Got a secret admirer?

Kelly blushes and eyes the envelope.

EXT. LEAH'S HOME - AFTERNOON

Leah returns home after walking her dog and checks the mail. Inside is a wax sealed manila envelope addressed to her.

EXT. RUN DOWN HOUSE - AFTERNOON

The Mail man walks up and places the mail in the mail box.

POINT OF VIEW - inside of the house peeking out of a window.

We watch the Mail man leave.

INT. STUDIO APARTMENT - AFTERNOON

Alex cleans out all six barrels of his revolver. Through the slot in the door, in drops today's mail. Along with it is a wax sealed manila envelope.

EXT. ANGELA'S PORCH - AFTERNOON

Angela sways on a porch swing sipping lemonade and listening to a soft SONG on her transistor radio.

The mail man waves to her as he delivers the mail, she waves back. She goes down to retrieve the mail and in with it is a wax sealed manila envelope.

SERIES OF SHOTS:

Everyone looks up from their letter. Some look frightened, others stare in disbelief...

EXT. MANSION - SUNSET

A large, ominous, and run down mansion sits in the middle of a giant unkempt lot.

FLASHBACK

The plantation as it looked in the 1850's. Hundred of SLAVES work the land under brutal conditions.

LIGHTENING QUICK FLASH

A male SLAVE being whipped in public.



EXT. BARREN HIGHWAY - NIGHT

The road is dark and lined with old contorted trees. Headlights from a single car pierce the darkness. The car pulls over and stops.

INSIDE CAR - CONTINUOUS

Troy looks out into the darkness and spots a mile marker. He checks a map and his letter, then looks to the right of the mile marker and sees a long dirt road.

TROY

(sotto)

What the fuck?

He turns down the dirt road and drives through the darkness.

He stops his car in front of a towering aged cast iron gate. He stares at the intimidating structure, unsure as to what to do next.

He musters up the courage to exit his car and approaches the gate, when from behind him, a pair of headlights draw near.

Threatened, he sprints back to his car, pops his trunk and pulls out a tire iron.

INSIDE CAR - CONTINUOUS

Angela nears the gate and sees the shadow of a large man holding a tire iron.

BACK TO TROY - CONTINUOUS

He shields his eyes from the bright headlights and makes his way towards them.

INSIDE CAR - CONTINUOUS

Angela panics as the figure comes towards her. She throws the car into reverse and slams on the gas...

CRASH

INSIDE ALEX'S CAR - CONTINUOUS

Alex's head cracks the steering wheel and whips back.

As Alex loses consciousness we...

FADE TO BLACK.

EXT. GATE ENTRANCE - NIGHT

OVER BLACK

GINO (O.S.)  
What happened to him?

POINT OF VIEW - Alex opens his eyes and sees Gino, Troy and Angela looking down at him.

ANGELA  
I think he's coming to.

Alex shakes his head and sits up.

ALEX  
Jesus, how long was I out for?

ANGELA  
Five, ten minutes.

He touches his forehead and winces.

ALEX  
Ah...That'll hurt in the morning.

TROY  
You all right?

Alex looks around and is taken back by the gate.

ALEX  
Where the fuck are we?

Troy extends a hand, and helps Alex to his feet.

TROY  
Where do you think we are?

Headlights of an approaching car appear.

GINO  
Somebody's coming.

TROY  
Who next?

Everyone stands in silence and watches the car come towards them.

The car pulls up. Inside is Kelly. She looks out of her window and can only make out the group's silhouettes.

She cracks her window.

KELLY  
WHO'S OUT THERE?

Troy approaches the car for a closer look. Kelly sees him approaching and locks the door.

TROY  
WHO'S IN THERE?

Kelly recognizes the voice.

KELLY  
TROY!?

TROY  
Who's that?

Troy comes into view, and Kelly exits her vehicle. She charges Troy, pushes him, and slaps him in the chest repeatedly.

KELLY  
(hysterical)  
YOU ASSHOLE! YOU THINK THIS IS  
FUNNY!?

Troy manages to grab hold of her wrists.

TROY  
HEY. CHILL THE FUCK OUT... relax,  
I'm just as in the dark as you...  
You're not alone...

Kelly sees Angela, Gino, and Alex standing behind Troy.

KELLY  
What's going on?

Another pair of headlights approach.

KELLY (CONT'D)  
Who's that?

As the car nears, another set of headlights appear.

GINO  
What is this, home coming parade or something?

The first car pulls up and stops.

Statia gets out of her car and sees the group. She glances back at the approaching car and lights up a cigarette.

STATIA  
Wasn't expecting to see you guys here.

ALEX  
Hey, what's up?

STATIA  
Hey.

The second car pulls up and stops. Leah gets out of the car.

LEAH  
What are you guys doing here?

Gino pulls out his letter and waves it.

GINO  
Got an invitation.

ALEX  
You too huh? Which kidney are you having removed?

Alex captures the group's attention.

ALEX (CONT'D)  
Spleens..liver?

KELLY  
Can we not stand out here any longer than we already have?

TROY  
Everybody ready?

LEAH  
Ready for what?

TROY  
Ready to see who's behind all this  
shit.

STATIA  
After you.

Statia motions to the gate.

Troy walks over to the gate and tries to open it. It won't  
budge.

STATIA (CONT'D)  
Need help?

Troy examines the gate's doors.

TROY  
It's rusted shut...

LEAH  
Then we can leave...We tried right?

ALEX  
What's that mean?

LEAH  
...It means what it means.

GINO  
Look...It's just someone fucking  
with us. I bet it's one of those  
Willowbrook pricks, they're always  
pulling shit like this... Their  
probably filming our dumb asses  
right now. Let's just get the fuck  
out of here and go get drunk  
somewhere.

In the distance, another set of headlights approach. The  
group looks back.

ALEX  
And our next contestant is...

STATIA  
And I thought I was going to be the  
only one...

The car pulls up and stops.

DANNY (18) over weight and acne scarred, gets out.

DANNY  
What do you all want from me?

The gate mysteriously creeps open and catches the group off guard. Statia looks to the gate and then to Danny.

STATIA  
Trippy.

The rest of group eyes Danny suspiciously.

DANNY  
What?

GINO  
What's up with this guy?

LEAH  
What does it matter? The gate's open. Let's just go get this over with. This place is starting to freak me out.

KELLY  
That makes two of us.

TROY  
Then let's go.

ALEX  
How are we supposed to see? It's dark as shit out there.

ANGELA  
I think I've got a flashlight in my car.

LEAH  
I think I do too.

Everyone checks their cars. Leah and Angela come back with flashlights, Danny pulls out a big lantern.

GINO  
(to Danny)  
Is that a lantern? Who the fuck still uses lanterns?

DANNY  
Eagle Scouts.

Danny lights his lantern and holds it up. This gives Gino a perfect view of Angela's face...

FLASHBACK

Gino looks over at Angela at a house party. She looks up and they make eye contact.

BACK TO PRESENT

Gino shakes the vision from his mind and clearly becomes uncomfortable. Angela looks up at him and sheepishly smiles.

TROY  
So we gonna do this or what?

STATIA  
Just waiting on you.

Troy leads and the group follows behind as they pass through the gate.

EXT. PLANTATION GROUNDS - NIGHT

A chill passes through the group. Kelly hugs herself and shivers.

The surrounding MIST gives definition to the flashlight beams and lantern glow that pierce through the haze.

The eerie silence causes the group to question every little wind blow and foot step.

As they disappear into the mist the gate creaks shut. It's ECHO causes Leah to look back.

She can't see through the mist behind her. The gate is gone.

LEAH  
What the hell was that?

GINO  
What was what? Don't worry about it, let's go.

In the distance, Kelly spots an orange glow.

KELLY

Are you guys seeing this?

TROY

That must be it.

DANNY

I... I think I'm just going to head back.

STATIA

Good luck finding the way.

Danny turns back to see nothing but layer upon layer of thick mist.

TROY

No one's going anywhere until we know where we stand.

ALEX

What the hell does that mean?

TROY

It means I don't trust a single one of ya. And until I *know where we stand*, ain't no one goin' anywhere until I know its not them fuckin' with me.

The group heads in the direction of the glow. The outline of the ominous, unkempt, and run down southern style mansion creeps out from behind the mist.

As they get closer the mansion gets bigger, as if it were growing.

Angela is hypnotized by it's grand exterior.

MATCH CUT TO:

FLASHBACK - DAY

The mansion as it was in the 1850's. The bright blue sky allows the blistering sun to pierce through and torch the SLAVES who tend the mansion's grounds below.

POINT OF VIEW - Angela looks down at her clothes and is shocked to see that she is dressed as if it were the 1850's.



She quickly scans the grounds looking for understanding, but is drawn to the mansion's picture window.

She sees the outline of a man...

BACK TO PRESENT

Angela shakes her head.

It was just a vision...

When she sees that she was the only one to have had the vision, she dismisses it and moves on.

As the group walks on, the mist fades and the mansion stands tall in its unsettling glory.

KELLY

Guys...I think I've had enough.

TROY

I told you, no one's fuckin' leavin'. We came in together. We leave together.

ALEX

Did I miss the election?

STATIA

Seriously.

TROY

Then consider me a dictator.

ALEX

How 'bout just Dick?

Statia snickers.

TROY

How 'bout we cut the funny man shit before someone gets hurt...Just tell me somethin', why would I let any one of you out of my sight, when it can be any one of you that set this whole thing up in the first place?

(MORE)

TROY (CONT'D)

And until I am certain as to what the fuck is goin' on here, and who's on whose side, ain't no one leavin' without my blessing.

GINO

I told you who's behind this shit.

TROY

No one at Willowbrook has the balls or the brains to pull something like this off... It's probably some made fun of, Marilyn Manson white boy trying to stir up some attention.

He glances at Alex.

TROY (CONT'D)

And we all know what lengths they go to. And I'll tell you right now, they fuckin' with the wrong man.

STATIA

I kinda want to find out if he's hot.

Troy glares.

ALEX

And what if it's a girl?

STATIA

Even better.

Kelly and Leah look at each other in disgust.

EXT. MANSION - CONTINUOUS

The group stands at the front steps of the mansion.

A single candle lit lantern swings above the door.

Troy steps onto the porch. When his foot hits the first step, the front door violently SWINGS open.

The girls SCREAM and even the guys jump.

DANNY

Alright guys you got me. I'm  
scared okay, let's, let's get out  
of here.

KELLY

I think we're all scared.

STATIA

Speak for yourself.

Statia walks up the stairs and disappears through the front  
door. Reluctantly, everyone follows.

INT. MANSION FOYER - NIGHT

The group stands in a grand foyer in front of a giant  
staircase with long hall ways that run to the left and right.

STATIA

Whoa... How long do you guys think  
this has been here?

KELLY

I don't really care to find out.

Angela takes in the surroundings with a child like curiosity  
and a sense of calm passes over her.

ALEX

So where to?

Above a door frame to the group's right, a single candle  
ignites.

The group exchange glances.

STATIA

How 'bout that way?

LEAH

Fuck that.

GINO

(sotto)  
...definitely not Willowbrook...

ALEX

This is such bullshit.

Alex laughs to himself and moves forward. He skeptically searches the room. He looks up at the ceiling, checks the door jams, checks behind paintings, etc.

ALEX (CONT'D)

(loud)

Alright, you got us, bring out the cameras... 'cause you have to be fucking kidding me...

The group waits for a camera crew and the guilty prankster to emerge, but no one ever comes.

GINO

They probably got a gas line or something running through the candle... Right?

STATIA

They want us to play, let's play.

She walks over to the candle.

Another ignites further down the hall.

STATIA (CONT'D)

Someone's trying to tell us something...

INT. MANSION HALLWAY - CONTINUOUS

The group enters the hall and approaches the second candle.

Again, another candle in the distance ignites.

ALEX

I see a pattern forming.

The group makes their way down the hallway, following the series of igniting candles which lead them to the...

INT. DINING ROOM - CONTINUOUS

Once they all enter the dining room, a series of candles ignite in a domino effect illuminating the whole room in an amber glow.

A large dining table sits in the center of the room. There are ten place settings and a manila envelope propped up against a lone candle.

Off to the side sits a grand piano. Alex walks up to it.

LEAH

This is getting to be a little too much.

KELLY

A little?

Alex then plays trademark 'Twilight Zone' piano loop. Leah and Kelly jump, Alex chuckles.

TROY

You think that's funny?

ALEX

Um... yeah I do.

TROY

But it won't be that funny when I break all your fingers now will it?

ALEX

Would you be blowing me while doing it?

Statia laughs. Troy shakes his head and dismisses Alex's stupidity.

Troy goes over to the envelope and picks it up.

TROY

Here we go.

He opens it and pulls out a letter. Just as he is about to start reading, Statia snatches it from his hand.

STATIA

(In a mocking tone)

No one leaves... No one dies...

Statia looks up from the letter.

STATIA (CONT'D)

That it?

The letter BURSTS into flames and vaporizes instantaneously.

Everyone jumps.

DANNY  
I'm outta here.

Danny hurries out of the dining room and into the hallway...

LEAH  
...Hold on. WAIT FOR ME.

She runs after Danny.

TROY  
What the fuck?

Troy and the rest of the group run into the...

INT. MANSION HALLWAY - CONTINUOUS

They see Danny run to the end of the hall and out the front door.

The door slams shut behind him, and Leah runs right into it.

She frantically tries the door, but it won't open.

LEAH  
It's locked.

TROY  
Whose gonna lock it?

LEAH  
I don't know, just get ME OUT OF  
HERE!

Troy makes his way over to the door and tries to open it, but it still won't give.

A wave of panic hits the group.

Leah, Kelly, Angela, and Statia all look out the window trying to catch a glimpse of Danny. He and his lantern are long gone into the mist.

Troy, Alex, and Gino stand guard scanning the foyer ready for anything.

GINO  
What do you--

TROY

SHHH.

And just as everyone is about to break, the front door slowly creeps open.

ANGELA

We can't leave him out there alone.

LEAH

I'm not going out there.

ALEX

Didn't look that way a minute ago.

LEAH

Fuck you loser.

ALEX

Well alright, but I'm not gonna wear a condom.

Leah looks at Alex in disgust.

TROY

Imagine if it was your ass out there all alone. We all go look for him.

LEAH

Speak for yourself.

TROY

Fine, keep an eye on the house while were gone.

Troy leads the group outside.

Leah reluctantly follows.

EXT. PLANTATION GROUNDS - NIGHT

The thick mist obscures the entire grounds.

GINO

What was his name again?

KELLY

I think it was Danny.

GINO

DANNY...

Everyone in the group starts screaming out his name, but their words are lost in the haze.

They wait for a response...

SILENCE

ALEX

Let's check for his car.

The group walks in silence. The mist lightens and the gate comes into view.

Statia takes the lead and makes it to the gate before the others.

KELLY

Wait a minute...No one leaves, no one dies....

Statia stops and looks back with impatience.

STATIA

You believe that bullshit? You're dumber than I thought.

KELLY

(defensive)

You read it--

LEAH

--But what if it's true?

GINO

It's not true.

KELLY

How do you know?

STATIA

Only one way to find out...

Statia turns tries to open the gate. It's locked.

STATIA (CONT'D)

Fuck...



Statia looks back at the group.

STATIA (CONT'D)

Now what?

SLAM

Danny's body falls from above and is IMPALED on the gate's iron spikes.

One spike goes through Danny's neck, two through his side, and one tears through his thigh. An icy breath escapes his mouth...

Everyone jumps back in terror and shock.

The weight of Danny's body causes his flesh to slowly tear away from the spikes.

Angela stands speechless.

FLASHBACK - DAY

POINT OF VIEW - Angela sees the gate as it was in the 1850's. The doors open and a group of MEN carrying rifles enter the grounds. The oldest man (50's) stares through Angela as he walks by.

BACK TO PRESENT

Troy grabs Angela by the hand and snaps her back into the situation at hand.

TROY

COME ON.

Troy pulls Angela along and follows the others who run toward the mansion.

LEAH

WHAT THE FUCK IS HAPPENING?

KELLY

Oh God, Oh God, Oh God, Oh God...

STATIA

I can't see a God damn thing.

GINO

Just keep going straight.

INT. MANSION FOYER - NIGHT

All seven of the group burst through the door and into the moonlit mansion. They all catch their breath in the dark.

LEAH

This can't be happening. I'm  
calling the cops.

She pulls out her cell phone and dials 911. She hits send, puts it to her ear. After a beat, she pulls the phone away from her ear. She looks at the screen, 'No Service.'

LEAH (CONT'D)

SHIT. No signal.

Others reach into their pockets and pull out their cell phones. Each one reads, 'No Service.'

KELLY

Oh god... oh god... oh god...

Gino grabs Kelly and gives her a good shake.

GINO

KELLY!

Kelly snaps of it and back into reality. She stares at him and begins to cry, he hugs her.

ALEX

Well folks, we are dealing with one  
crazy fuck.

TROY

How do we know its just one?

STATIA

We don't know shit.

The hallway candles ignite in domino fashion illuminating the way to the dining room

INT. DINING ROOM - NIGHT

The group filters into the candle lit dining room.

A new envelope is propped up against the candle on the table. Troy grabs it and offers it to Statia.

STATIA

You go ahead.

Troy opens the envelope and pulls out a letter.

TROY

Test me again... and I will kill  
again...

All the candles go out.

FADE TO BLACK.

INT. DINING ROOM - LATER

CLICK

Alex flips open his Zippo.

It lights. The flicker of the flame ripples the shadows of  
the moonlit room.

He lights a cigarette.

He takes a drag and starts laughing to himself.

TROY

What so funny?

Alex keeps laughing.

Troy stares him down.

Alex continues to laugh. No one quite knows what to think.

TROY (CONT'D)

Keep tryin' me and sooner or later  
I'm gonna--

ALEX

What kick my ass, kill me? We're  
all dead tonight anyway man.

ANGELA

Don't say that.

ALEX

Why, we all deserve this shit you  
know?

(MORE)

ALEX(CONT'D)

I mean who's fucking dumb enough to drive into the middle of nowhere, late at night, because of some random fucking letter?

KELLY

(defensive)

You.

ALEX

...That's the point Trixy, we all fucking were.

LEAH

You don't have to be such an asshole about it.

ALEX

Oh I'm sorry, it's just that sometimes I get a little uptight when I've seen an impaling. And then I got this whole being trapped in here and threatened by letters that just happen to burst into flame thing going on right now, so you'll have to excuse my mood.

STATIA

Look, what do you guys want to do?

TROY

I think I want Alex here to convince me that he has nothing to do with this shit.

ALEX

And why the hell should I have to do that?

TROY

I seen you walkin' by yourself all the time at school, finger nails painted all black and shit, wearing those damn army boots...

ALEX

Wow, you must of been really checking me out. You sure you're not the one who should be coming clean here?

TROY

All the years you've been made fun of and ignored finally caught up to you huh?... Another pussy ass white boy who can't handle real life like a man.

Alex shoots up and gets in Troy's face.

ALEX

How do we know it's not your black ass? You seem the one to be holding the grudge here.

TROY

Back the fuck up off me.

Troy gives Alex a shove and Alex gives one right back.

ANGELA

You were the first one here...

Troy immediately focuses on Angela.

TROY

What'd you say?

ANGELA

What? It's true right?

TROY

Yeah. What the fuck does that have to do with anything?

STATIA

Well then... who knows how long you could of been waiting there.

TROY

Hold up, you sayin' I set this shit up?

ALEX

Now that's interesting... That means you could of been here all weekend for all we know. You could of written the letters beforehand, set up the whole follow the candle game...

(MORE)

ALEX (CONT'D)  
had your homies knife the poor fat  
kid outside so they can get into  
their gang--

Troy grabs Alex by the shirt. Alex just smiles.

TROY  
--FUCK YOU. I should knife your ass  
right here for talkin' that stupid  
shit.

Gino gets in between the both of them.

GINO  
CALM THE FUCK DOWN. Back up.

ALEX  
(to Troy)  
You got guilty written all over ya  
my friend.

TROY  
Don't fuckin' call me friend.

GINO  
Look, who the hell knows who's  
behind this shit alright. It could  
be... her for all we know.

He motions toward Leah. Leah is shocked.

GINO (CONT'D)  
What? Maybe rich daddy's girl got  
sick of spending and turned to  
murder.

LEAH  
Screw you.

KELLY  
You're the one with more than half  
of your family in jail.

GINO  
Why don't you do yourself a favor  
and keep your mouth shut when you  
don't know what the fuck you're  
talking about.

STATIA

Or maybe she does. Maybe our perfect little cheerleader has a sadistic dark side. Let me guess, some kind of molestation at an early age.

Kelly forces herself to say it...

KELLY

...BITCH.

Statia smiles.

ALEX

Actually, he's the bitch.

Alex points out Troy.

TROY

MAN FUCK YOU. YOU WANNA GO?

ALEX

BRING IT BOY.

Troy hits Alex in the face, knocking him back. Gino rushes up from behind Troy and restrains him with a bear-hug.

GINO

CHILL THE FUCK OUT.

Troy slams Gino back into the table. Gino releases his grip. Alex capitalizes on the moment and clocks Troy in the face.

KELLY

CUT IT OUT GUYS.

Troy grabs hold of Alex. The fight continues.

As the boys wrestle around and the girls shout out their pleas, Angela stares at the melee in a trance like state.

MATCH CUT TO:

FLASHBACK

POINT OF VIEW - The dining room as it was in the 1850's. The room is brightly lit, and a group of SLAVES fight against their owner and his henchmen.

BACK TO PRESENT

Angela walks to her side toward the cellar door with her back against the wall as she blankly watches the group yell at each other.

FLASHBACK

POINT OF VIEW - One of the slaves sees Angela trying to escape unnoticed. The slave rushes her, grabs her by her neck, and slams her up against the wall. He snarls and gives her a devilish smile. She looks to her side and sees a vase sitting on top of end table. She desperately tries to grab at it, but it is just out of reach. She stretches her arm out as far as she can and manages to touch the vase with her fingertips. The vase wobbles...

SMASH

BACK TO PRESENT

Angela stands next to the shattered vase. She snaps out of her vision, and tries to gather herself.

Everyone goes silent and stares at her.

Angela regains her breath.

LEAH

You okay?

ANGELA

We need to leave this place. We could point fingers all night, but that's not going to find us a way out.

KELLY

You saw what happened when we tried to leave.

GINO

Well I sure as hell would rather die trying to leave this place, then stick around to see what else is in store.

STATIA

I've certainly seen enough today.



LEAH

Maybe there's a phone in here  
somewhere.

ALEX

Yeah, and maybe we could find a  
computer to check our E-mail while  
we're at it.

TROY

Look, let's just cut the bullshit  
and start lookin'.

ALEX

Looking for what?

TROY

Anything and everything. There's  
got to be something here that  
someone wants us to see. Why the  
hell else would we be brought here?

Statia looks around.

STATIA

It's a pretty big place, we should  
probably split up.

LEAH

I don't know about that.

STATIA

Would you rather lengthen our stay?

TROY

Groups it is.  
(referring to Alex)  
This one's comin' with me.

INT. UPSTAIRS HALLWAY - NIGHT

A flashlight's beam illuminates the hallway as Troy and Alex  
walk ahead slowly.

ALEX

Look, I don't suck cock, and I  
don't lick ass, so don't get any  
ideas.

TROY  
Quit the fuckin' clownin'. Pay  
attention.

The two approach a door.

Troy reaches out and slowly turns the doorknob...

CLICK

It's locked.

ALEX  
Someone doesn't want us pokin'  
around.

TROY  
Someone, huh?

Troy gives Alex a glance. Alex rolls his eyes.

ALEX  
If I wanted you dead, I would've  
killed you in your sleep.

TROY  
I'd like to see you try.

ALEX  
(thinking aloud)  
But you'd be sleeping.

Troy looks at Alex.

CRACK

Troy kicks open the door.

TROY  
After you.

ALEX  
Fuck that, after you.

Alex shines the light inside.

INT. BEDROOM - NIGHT

The two walk in. Alex shines the light across the room and  
highlights a window curtain.

He cautiously makes his way over to the window. He slowly reaches out and grabs hold of the curtain.

He whips it open...

Moonlight pours in exposing the layers of dusty cobwebs, and sheet covered furniture.

Troy rips one of the sheets off and exposes an embroidered ottoman.

Alex pulls off another sheet revealing a large vanity. His eyes are drawn to the hair brushes and mirrors that occupy the vanity's surface.

ALEX

Take a look at this.

Alex holds up a silver brush.

ALEX (CONT'D)

These guys had it made.

Troy rips off another sheet exposing an old rocking chair.

TROY

What kind of people leave all this  
shit behind?

ALEX

Maybe the kind that never left.

Troy turns and rips off another sheet. A sofa is exposed.

Alex makes his way across the room and over to the closet.

He slowly opens the closet door...

Inside, rows of dusty boxes are piled high.

Troy examines an old phonograph.

ALEX (CONT'D)

Check this out.

He brings the open box out into the middle of the room. Troy comes over. Alex pulls out a photo album from the box.

They open the photo album to a picture of the mansion circa the 1850's.

Next to the picture is a newspaper clipping. It reads,  
'TANNER...

The flashlight starts to flicker.

ALEX (CONT'D)

Damn.

CLOSE UP - Alex's hand hitting the flashlight.

MATCH CUT TO:

INT. DOWNSTAIRS HALLWAY - NIGHT

CLOSE UP - Statia's hand hitting the flashlight. It goes  
back on.

STATIA

Piece of shit.

Kelly and Statia walk down a hallway.

KELLY

Do you have to swear so much?

STATIA

Lighten the fuck up.

The flashlight dims. The battery is dead. Their eyes adjust  
to the sporadic beams of moonlight.

KELLY

What are you doing?

Statia lights her lighter.

STATIA

Improvising.

Statia shields the lighter's flame and continues forward.

Kelly stands frozen with uncertainty.

Statia looks back and grabs Kelly by the wrist, snapping her  
back to attention.

Kelly pulls away from Statia's grip.

KELLY

I can take care of myself.

STATIA  
Then act like it.

KELLY  
Don't tell me how to act.

STATIA  
Look, save the whole princess  
attitude for your other pom pom  
bimbos because when I get physical  
I bite.

KELLY  
Um hello? I'm a cheerleader. Poms  
are for the pom squad. If you  
actually showed up to school you  
would know that.

STATIA  
Well, I'd go a lot more if I didn't  
have to listen to you little  
plastic hookers shove school spirit  
down my throat everywhere I went.

KELLY  
Our school spirit helps win games  
okay. The players need us, with  
out us they'd be all alone. And  
everyone knows that there's no  
alone in team.

STATIA  
Is that what they tell you girls  
when you're all drunk and on your  
knees?

Kelly is shocked.

KELLY  
Well at least I'm not a... not  
a...a lesbian.

They come to a door.

Statia slowly turns the doorknob and opens it...

It is another entrance to the dining room.

Statia turns to Kelly. There is an awkward pause.

STATIA  
So you wanna make out?

INT. GUEST BEDROOM - NIGHT

Leah, Gino, and Angela search the room.

Leah is on one side of the room going through dresser drawers while Gino and Angela go through the closet.

Angela finds a tattered old rag doll.

GINO  
I'd definitely rather be drinking.

Angela looks at Gino.

FLASHBACK

From across the room at a big party Angela makes eye contact with Gino.

BACK TO PRESENT

ANGELA  
You still party?

GINO  
(defensive)  
What do you mean?

ANGELA  
Oh... nothing. I've just seen you out before.

GINO  
Yeah, maybe...

PAN TO - Leah on the other side of the room going through an old dresser.

In one the drawers she is shocked to find an envelope with the name 'Leah' written on it.

She looks over and sees that the other two aren't paying attention.

She opens the envelope and pulls out a letter.

As her eyes scan the words of the letter, we suddenly fly through her pupils and into...

#### LEAH'S VISION

NOTE: All visions are fast paced, choppy, sometimes gritty, sometimes blurry, and comprised solely of jump cuts... like a dream you only partially remember.

Leah pushes her handicapped BROTHER (13) around a park after a fresh rain.

An OLD MAN sits on a bench feeding PIGEONS.

Leah sees a YOUNGER MAN in the park. The two share a moment.

Leah smiles.

Leah's brother sits unattended desperately looking around.

Leah wrapped up in a moment of passion with the younger man.

CLOSE UP - The brakes on the wheelchair give out.

Leah's brother goes rolling down the hill.

The old man keeps feeding pigeons.

Leah's brother cups his ears and SCREAMS in terror as his wheelchair rolls faster and faster towards a busy street.

Leah grabs the younger man's hand which is placed between her legs and climaxes.

#### CRASH

A semi hits Leah's brother sending his body flying into the air, leaving only a mangled wheelchair tumbling down the road...

Leah cries uncontrollably over a closed casket with her brother's picture on it.

We zoom in through the wood of the casket to reveal Leah's body inside.

The body opens it's eyes.

BACK IN REALITY...

Leah's head snaps back and she begins to hyperventilate. She drops the letter and it BURSTS into flames.

Angela and Gino notice the flash and look over at Leah.

ANGELA

Leah, you okay hun?

All the color is gone from Leah's face. She is shivering and dripping sweat.

POINT OF VIEW - Leah looking at Angela and Gino.

The sounds of her brother's CRIES and the semi CRASHING into him echo in her head.

They keep repeating and grow louder with every repetition.

Angela and Gino speak, but Leah cannot hear their MUFFLED words.

A FUNERAL DIRGE begins.

Leah looks to the window.

ANGELA (CONT'D)

(to Gino)

What's wrong with her?

GINO

She's fucking lost it.

Leah covers her ears and runs off full speed toward the window...

MATCH CUT TO:

EXT. PLANTATION - NIGHT CONTINUOUS

SMASH

Leah's body CRASHES through the window. She SCREAMS all the way down until... THUD. She hits the ground flat on her back.

Leah opens her eyes, she's not dead.

CLOSE UP - Window.



A large shard of glass breaks loose and falls...

Leah attempts to sit up.

STAB

The shard of glass SPEARS into her throat and sticks upright.  
A single crack runs up the pane.

An icy breath escapes her mouth...

INT. MASTER BEDROOM - NIGHT

Alex looks up from the photo album.

TROY

What the fuck was that?

INT. DINING ROOM - NIGHT

Statia looks over at Kelly.

KELLY

Did you hear that?

INT. GUEST BEDROOM - NIGHT

Angela and Gino look out of the shattered window down at the body.

ANGELA

(sotto)

My god.

EXT. PLANTATION - NIGHT - LATER

Gino, Angela, Statia, Kelly, Alex, and Troy all stand around looking at Leah's body.

KELLY

WHAT'S GOING ON? WHAT DID YOU DO  
TO HER?

GINO

We didn't do a damn thing, she did  
it to herself.

KELLY

LIAR. YOU'RE A LIAR. SHE WOULDN'T  
DO THAT.

Kelly looks at Leah's body. The sight of the excess blood causes Kelly to lean over and VOMIT.

Angela comes to her side and consoles her.

TROY

So she just all the sudden decided  
to run and jump out the window?

GINO

That's what happened man.

Angela looks over and absently stares at Leah's body.

GINO (V.O.) (CONT'D)

She just flipped out.

MATCH CUT TO:

FLASHBACK

POINT OF VIEW - The grounds as they were in the 1850's. Angela sees an OLD MULATTO SLAVE WOMAN lying on the ground. The helpless woman is surrounded by other SLAVES that spit and yell at her. She stares at them all as if she were taking mental snapshots of every single one of their faces. Angela runs to her aid and shields her from the mob.

ANGELA (V.O.)

(muffled)

GET AWAY FROM HER.

BACK TO PRESENT

Angela hovers over Leah's lifeless body shielding her from the group.

Everyone stands in confusion.

ANGELA (CONT'D)

I SAID GET AWAY.

Statia slowly approaches Angela with care.

STATIA

Angela...Look at me...

Angela realizes that she is holding Leah's bloodied body. She looks over at Statia with tears running down her face.

ANGELA  
(crying)  
I don't know what's happening.

Statia gently pulls Angela away from Leah's body. She sits her down and kneels down in front of her.

STATIA  
It's okay...you're just a little  
confused...but it's all over  
now...just relax...

Angela calms down.

ANGELA  
I'm seeing things...and I don't  
know what they are...

STATIA  
What kind of things?

ANGELA  
I don't know...It's like I'm here,  
but somewhere else, or in some  
other time...

STATIA  
But what do you actually see?

Angela looks around and takes in her surroundings. She has a moment of realization.

ANGELA  
...Slaves...

Troy and Alex exchange a glance.

KELLY  
Slaves?

GINO  
You're seeing slaves? Give me a  
fucking break. Look, we're all  
seeing a lot of shit out here, but  
we gotta be able to separate what  
is real from what is fucked.

ALEX

What about the two dead bodies? Are those real, or are they fucked?

GINO

I don't know what the fuck those are, but I do know this talk of seeing people from another time or whatever the fuck is bullshit.

ANGELA

I was there...

STATIA

They could be restless spirits.

GINO

Oh come off it.

STATIA

(to Gino)

Where do you think a person's spirit goes after they die?

GINO

It's called a soul. And it either goes to heaven or hell, end of story.

STATIA

Is that what the nuns at Bible school taught you?

GINO

Try reading. You should give it a shot.

STATIA

What, you mean the Bible? Didn't care too much for the ending.

TROY

We found something...

STATIA

What?

KELLY

Another letter?

TROY  
No. Something else.

INT. DINING ROOM - NIGHT

Everyone is present. Troy pulls the photo album from the box along with some old newspaper clippings.

TROY  
We found this in a closet upstairs.

They all huddle around the photo album as Troy flips through it.

The first page has a photo of the mansion taken in the 1850's. Under it, is also a newspaper clipping that reads, 'TANNER PLANTATION TOPS COTTON PRODUCTION ONCE AGAIN.'

The next page has a photo of two white MEN smiling in the foreground and behind them are several SLAVES working in the field.

Troy flips the page to reveal another newspaper clipping that reads, 'REVOLT AT TANNER PLANTATION LEAVES 10 SLAVES DEAD AND MANY OTHERS WOUNDED.'

Troy is about to turn the page.

STATIA  
Hold on a second, what's that article say?

TROY  
'Ten slaves died on the Tanner Plantation yesterday when an attempted uprising took place. Joseph Tanner got word of the revolt before the plantation suffered any major damage. Nine slaves were murdered on the spot, but the tenth who was believed to be the leader of the revolt, was whipped for hours in front of his fellow slaves and finally hung.

(MORE)

TROY (CONT'D)

Joseph Tanner, proprietor of the plantation, had this to say about the incident, "You put a roof over a nigger's head, feed his belly, and this is how he repays you? An example needed to be set so I whipped that ungrateful low life in front of all his god damn people until I was certain it broke all their spirits. And just for good measure I strung him up and hung the holy hell out of him. His body still hangs there as we speak, reminding every one of those coloreds that no ones ever crosses Joseph Tanner."...'

Troy tosses the book away.

TROY (CONT'D)

Sick motherfucker.

Statia picks up the album and continues to flip through it. As she sees headline after headline documenting the brutal violence that constantly took place on the plantation...

KELLY

So what? We're on a haunted plantation?

ALEX

(to Troy)

Well that's gotta make you feel at home?

TROY

Man fuck you.

Troy shoots up and DECKS Alex in the face. Alex staggers back into Gino. Angela and Kelly scream.

TROY (CONT'D)

I told you to quit that clownin' shit.

Alex gives Troy a bloody smile.

GINO

So were on a plantation, who gives a fuck?

STATIA

This wasn't just any plantation.  
Every single one of these articles  
are all about slave killings.

TROY

So what? Slaves were murdered on  
all fuckin' plantations.

STATIA

Yeah but I doubt that all of them  
took the time to put scrapbooks  
together solely dedicated to their  
killings...This was put together  
like some kind of trophy album.

TROY

Fuck this shit.

Troy walks towards the door.

ALEX

Where are you going?

TROY

I'm done with this place.

KELLY

Wait up, I'm coming with.

EXT. PLANTATION - NIGHT

The group exits the mansion. As they walk further and  
further from the house they get deeper into the thick mist.

GINO

How are we supposed to find a way  
out if we can't even see through  
this shit?

ALEX

And where exactly are we going?

TROY

There's gotta be a weak spot  
somewhere on that gate.

ALEX

So we're just gonna ignore the whole leave and you die principal?

TROY

Fuck those letters. We went by the rules, and Leah still fuckin' died. Let 'em come hunt my ass down. New rules are there are no rules...

STATIA

What about your letter?

Troy stops.

TROY

What about my letter?

STATIA

What exactly did your letter say?

TROY

What the fuck you talkin' about? What the fuck did your letter say?

STATIA

Nothing...All it said was to show up here tonight and wait for further instructions.

ALEX

(to Statia)

Was that all yours said?

STATIA

Yeah...

ALEX

Really...

ANGELA

Mine said something more...

She catches everyone's attention.

ANGELA (CONT'D)

It said that I was going to confront someone from my past...

(MORE)



ANGELA (CONT'D)  
that they had something to tell  
me...

Gino's eyes widen.

STATIA  
Oh yeah?... mine had that too.

ALEX  
What about the two we got here?

GINO  
What about them?

ALEX  
I mean granted, someone could have  
written the first one before we got  
here, but that second one had to be  
written on the spot.

Gino looks around.

GINO  
Some sick bastard is out here  
watching our every move.

Kelly is the only one to hear an ETHEREAL WHISPER. When she  
sees that no one else has heard it, she dismisses it.

STATIA  
Or any one of the spirits' of the  
countless slaves murdered here.

GINO  
Please...

STATIA  
(to Gino)  
You can't tell me that there's some  
logical explanation for the shit  
that has gone down tonight. You've  
seen someone be skewered and  
someone jump out a window, but yet  
you can't give a reason why. And  
what about this mist huh? Who has  
thick fucking mist in their  
backyard?

Gino searches for an answer...

GINO

Whatever.

STATIA

It's time to admit that this is out  
of our hands....

Once again Kelly hears the ETHEREAL WHISPER and is compelled to walk toward it. She disappears into mist, unnoticed by the group.

STATIA (CONT'D)

You can't tell me that a place with  
a past like this is not going to  
have something supernatural  
lingering around.

GINO

Look, just because you spend your  
Friday night's locked up in candle  
lit basements playing with Ouija  
boards and trying to raise the  
dead, doesn't mean that I'm gonna  
buy into any of your supernatural  
bullshit alright.

EXT. PLANTATION - ELSEWHERE - CONTINUOUS

Kelly walks alone surrounded by mist. She hears the  
WHISPER...

KELLY

Hello?

She continues to walk and trips. When she lands on the  
ground, she sees an envelope addressed 'Kelly' right in front  
of her face. She slowly picks it up and opens it.

Kelly's eyes scan the words of a letter.

We suddenly fly through her pupils and into...

KELLY'S VISION

Kelly on top during sex.

In the bathroom Kelly reads a pregnancy test, it's positive.  
She stares at herself in the mirror...Tears of panic begin to  
run down her face.

After snorting a line of coke, and having mascara running down her face from too much crying; clad only in panties and a soiled baby-t, Kelly pops some pills and washes it down with whiskey straight from the bottle.

Black smoke rises from an 8 week old fetus inside an amnionic sac. The sac fills with black liquid.

Kelly's in class, dark circles under her eyes; she grabs her stomach hunching over in pain.

Inside the bathroom stall, Kelly cries hysterically. She stands, turns to look at the toilet and gags. She tries to flush the toilet, but the handle doesn't work.

The toilet is a nasty bloody mess. Chunks of human tissue float on the bloody surface.

Kelly runs out of the bathroom in shame and disgust. PAM steps out of another stall and washes her hands. In walks another CHEERLEADER and makes eye contact with Pam. Pam leaves the bathroom. The cheerleader makes her way over to the stall that Kelly came out of and is horrified by what she sees.

Pam cries as a group of cheerleaders stand around taunting her and pointing fingers. They chant, 'Baby Killer' over and over. Kelly backs away from the group

MATCH CUT TO:

BACK TO REALITY...

Kelly backing away in terror. The letter in her hand BURSTS into flames and she SCREAMS.

EXT. PLANTATION - NIGHT - CONTINUOUS

The group stops.

ALEX

What was that?

ANGELA

Kelly.

EXT. PLANTATION - ELSEWHERE - CONTINUOUS

Kelly puts her hands over her ears.

POINT OF VIEW - The sounds of a baby CRYING and the cheerleaders CHANTING, 'Baby Killer' echo inside Kelly's head.

KELLY

I didn't know... I'm too young...  
I'M SORRY!

From out of the mist emerges the rest of the group.

ANGELA

KELLY.

Kelly takes off running and the group takes off after her.

ANGELA (CONT'D)

KELLY! WAIT!

EXT. PLANTATION LAKE SIDE - NIGHT

Kelly emerges from the mist and stops running. The lake entices her and she slowly walks toward it as if in a trance.

The others emerge from the mist and see Kelly.

STATIA

She's lost it.

GINO

Not again.

Kelly walks into the lake, calm as can be.

TROY

What the fuck is she doing?

With each step she takes, her body submerges deeper and deeper.

ANGELA

(To Gino)

Go get her.

GINO

Fuck that, you go get her.

Kelly's eyes stare forward as the water goes over her head.

ANGELA  
(to Alex)  
Do something.

Alex stares blankly at the bubbles coming up from where Kelly went under.

UNDERWATER

Bubbles escape Kelly's mouth as she tries to scream and her body violently contorts.

Alex continues to stare. The water triggers a...

FLASHBACK

A big fishing boat out to sea on choppy water. The boat is littered with beer cans. Alex holds a beer and stares down into the water at PHIL, who is drowning. Alex stares at him blankly as he sinks into the water.

ANGELA (V.O.) (CONT'D)  
ALEX!

BACK TO PRESENT

Without hesitation Alex bolts towards the lake. He dives in and pulls out Kelly's body. As he carries her body to shore an icy breath escapes her mouth...He places her body on the ground.

He tries to give her a primitive form of CPR. It's no use. Alex gives up.

ALEX  
She's dead.

Everybody is at a loss for words, they just stare at Kelly's body.

After a moment...

TROY  
We gotta keep movin', before  
another one of us loses it.

ALEX  
Keep moving to where? I say we  
head back to the house, maybe  
there's another letter.

TROY

I'm not going back there, fuck that house. I'm in no hurry to chase my own death, if it wants me, it can come find me.

ALEX

That's my point. We don't even know what it is. And until we do this shit is never gonna end.

TROY

So you wanna go back inside and look for some letter that probably don't even exist? What happens when we don't find one and we get locked inside again?

GINO

Yeah fuck that, I'm not going back there.

ANGELA

We aren't safe anywhere we go.

STATIA

I don't see how it does us any good to go back where we've already been.

ALEX

Alright fuck it. Majority rules, let's move on.

Reluctantly, the group turns and presses on.

EXT. BRIDGE - LATER

TROY

I think I see a bridge.

The group walks a little further. They come across a bridge that runs over an entire lake. They stop in front of it.

It's an old wooden bridge and is no more than four feet wide. The wood is rotten and several of the planks are cracked and busted.

ANGELA

There is no way I'm crossing that.

STATIA

Yeah, I don't know how safe that looks.

Troy looks down the lake in both directions and it stretches as far as he can see.

TROY

You could always swim.

ALEX

As long as we don't put too much weight on it, we should be fine. I'll go first...

Alex steps forward and takes his first step on to the bridge. He chooses his footing cautiously and the bridge holds his weight. The rest of the group watches as he crosses.

ANGELA

I don't like this...

TROY

There hasn't been much to like this whole night...

Alex makes it to the other side and waves.

ALEX

YOU'LL BE FINE. JUST TAKE IT SLOW.

GINO

So who wants to go next?

STATIA

Fuck it.

She starts walking across and everyone watches her make it safely to the other side.

TROY

(to Angela)

You should go next.

She takes a deep breath.

ANGELA

Okay.

Angela looks out across the bridge...

FLASHBACK - DAY

POINT OF VIEW - The bridge as it was in the 1850's. Angela sees someone reach out from behind a tree and wave. She crosses the bridge headed toward the WAVING MAN.

BACK TO PRESENT - NIGHT

Angela crosses the rickety bridge mindless to her whereabouts. She comes close to falling through...

Statia sees that something is wrong.

STATIA

GUYS, SHE'S OUT OF IT.

FLASHBACK - DAY

POINT OF VIEW - Angela reaches the center and her leg busts through one of the planks.

STATIA (V.O.)

(muffled)

...ANGELA...

Angela looks out across the bridge and sees the backlit outline of the waving man beckon for her...

BACK TO PRESENT - NIGHT

Angela is at the center of the bridge mindlessly sinking...

STATIA

HELP HER!

TROY

Shit.

Troy and Gino run out to her as fast as they can, completely destroying the bridge in the process.

Troy grabs Angela while Gino frees her leg.

TROY (CONT'D)

ANGELA. SNAP OUT OF IT.



Troy's voice and the shock of the cold water causes Angela to snap out of it.

Terrified of what could be lying under the water's surface, the three of them sprint / swim to the other side.

They collapse when they rejoin the rest of the group.

ALEX

I said take it slow.

GINO

What the fuck were we supposed to do?

ANGELA

There was a man waving...It was daytime...

STATIA

What did he look like?

ANGELA

I don't know... I just saw his outline in the sun...He seemed friendly...

GINO

This again?

ALEX

She is batting a thousand so far.

STATIA

They're definitely trying to communicate with her.

Angela scoots back and gasps.

ANGELA

What's on your foot?

Everyone looks at Gino's foot and a human rib cage is attached to it.

GINO

WHAT THE FUCK!?

He shakes his leg violently, breaking the rib cage off of his foot.

Statia walks over and takes a look at it.

STATIA  
They're bones.

TROY  
From what?

ANGELA  
Like from a fish or something?

Statia picks up one of the obviously human looking bones and holds it up for the group to see.

STATIA  
Must have been some big fish.

TROY  
Or someone who hung around this lake for too long. Let's keep movin'.

They all start walking.

EXT. PLANTATION - LATER

The group moves forward in silence exhausted with the situation at hand.

They come across the tree that the waving man stood behind. Moonlight highlights the large thick branch that extends horizontally outward from the trunk.

TROY  
...A hanging tree...

Statia is torn. She stops.

STATIA  
Look guys...

Everyone focuses on her.

STATIA (CONT'D)  
My letter really didn't say anything about confronting my past... It knew something...something that no one else could know...  
(MORE)

STATIA (CONT'D)

It said that if I didn't come here tonight; everyone would find out...

The group exchange looks of concern.

STATIA (CONT'D)

A little over a year ago I was into some real stupid shit. I was hanging out with some real brainsick maniac's. You think I'm twisted? These guys actually drank each others blood...

Alex and Gino exchange a look of disbelief.

STATIA (CONT'D)

I'm not fucking around... I thought these guys were cool and I wanted to be cool, so I dyed my hair, pierced my lip, and became one of the clan. It started with pentagram graffiti, then went to vandalizing Catholic schools, but then it spiralled in to something more...

A cloud passes over and obscures the moonlight, casting a shadow over Statia.

STATIA (CONT'D)

We looked at organized religion as a disease. So our army of three revolutionaries decided to stop the plague... One night we made up some Molotov cocktails, filled our zippos, and took action. We got to the church and the two guys I was with passed out...

A gust of wind blows through...

STATIA (CONT'D)

It really pissed me off that the two guys I looked up to as gods, were nothing but an image. So I took out my zippo, lit up one of the cocktails, and tossed it through the stained glass window to show them how it was done.

(MORE)

## STATIA (CONT'D)

When it didn't catch at first, I thought it was a dud, so I threw another one. Just as the second one left my hand, I saw the inside of the church burst into flames. We freaked out and ran.... The next morning it was all over the news. It said that among the ashes, the charred remains of a body was found. It turns out that one of the priests would let a homeless man sleep in the pews. So I essentially took one man's act of grace and turned it into an act of cruelty...

The group is stands speechless. After a moment...

## TROY

I broke a guy's leg, ruined his future... I always came in second behind this guy, no matter the competition. He was just flat out better than me at everything I tried. I was always chasing his records, while he kept making new ones... So one day I put on a ski mask, grabbed a bat, and hopped into my boy's van... After that he was in and out of the hospitals for six months... I pretty much shattered all of the bones in his right leg.... He's walked with a cane ever since. So because I wanted to be the best at every single fucking thing, I robbed this guy of a college education. He was up for a full ride, but who can use a crippled basketball star?...

Alex lights a cigarette.

## ALEX

I watched my best friend drown... For every summer since we were 8 our fathers took us fishing. Last summer was the first summer we went alone. It started out great.

(MORE)

ALEX (CONT'D)

We got hammered, we were catchin' some pretty big fish, but then a storm rolled in. We thought it would pass... The boat was rocking hard, and Phil lost his balance. He went overboard and struggled to stay afloat. He kept calling for help, and I could see him drown, but I froze. I saw the terror in his eyes, but all I could think about was that if I jumped in, that I would die too. His final cries for help were choked out by the water and the last thing I remember is his hand disappearing into the sea... Later I told everyone that I fell in too and by the time I got my bearings down, he was gone...

Angela's eyes drift off...

MATCH CUT TO:

FLASHBACK

POINT OF VIEW - The grounds as they were in the 1850's. Angela sees a young slave girl extend her hand...

BACK TO PRESENT

Angela jumps back at the sight of the girl...

FLASHBACK

POINT OF VIEW - The young slave girl beckons for Angela's hand...

STATIA (V.O.)  
(muffled)  
What is it?

ANGELA  
You guys don't see her?

BACK TO PRESENT

No one can see the girl but Angela. The group looks on with concern.

STATIA  
What's she doing?

FLASHBACK

The young slave girl walks away, but stops and looks back towards Angela.

ANGELA  
She's waiting for me...

STATIA (V.O.)  
(muffled)  
You should follow her.

BACK TO PRESENT

GINO  
This is total--

STATIA  
(to Gino)  
--THEN DO WHATEVER THE FUCK YOU  
WANT. The way I see it, we've got  
nothing else to go on...

FLASHBACK

Angela walks toward the young slave girl. The slave girl takes her hand and guides her along.

BACK TO PRESENT

The group watches Angela walk away.

TROY  
Fuck it, let's see where this takes  
us.

Troy, Alex, and Statia follow Angela.

GINO  
(sotto)  
You gotta be kidding me.

He runs after the group.

EXT. RUNDOWN SHACK - NIGHT

The group emerges from the mist being lead by an absent minded Angela...

They continue forward, approaching the remnants of a run down shack.

FLASHBACK

POINT OF VIEW- The shack as it was in the 1850's. Angela sees the doors open to the shack. The old mulatto slave woman sits cross legged in the middle of the floor. As she chants and waves her arms about, her eyes roll back into her head.

Fifteen other FEMALE SLAVES are crowded around her chanting as well, studying her movements as she squeezes the blood of a dead bird onto a pile of ash.

The chanting crescendos...

Suddenly it stops and the old mulatto woman's eyes roll back, and glare at Angela.

BACK TO THE PRESENT

Angela's head whips back, throwing her out of her vision.

ANGELA

She's gone...

STATIA

She wants us to go inside...

GINO

Ladies first.

Statia goes towards the shack and shines her flashlight through the rotted doorway.

INT. RUN DOWN SHACK - NIGHT

Statia leads the group into the shack.

The beam of her flashlight, exposes nothing but dirt and hay.

GINO

There's nothing here. What's she trying to show us?

STATIA

Oh so you're a believer now?

GINO

After tonight, I don't know what  
the fuck to believe.

ALEX

Why would she lead us here?

ANGELA

There's gotta be something.

TROY

There better be something.

Statia moves forward.

STATIA

I'm sure there's--

CRASH

Statia falls through the floor of the shack...

INT. SHACK BASEMENT - CONTINUOUS

Statia slams down onto the dirt floor.

It takes her a second to regain composure.

She picks up the flashlight, tries it, and it no longer  
works. She lights her zippo.

Above her, the rest of the group looks down.

ANGELA (O.S.)

Are you okay?

STATIA

I'm fine.

She looks down and sees an envelope addressed 'Statia.' Fear  
fills her eyes...

TROY (O.S.)

What's down there?

Statia jumps at the sound of Troy's voice.



STATIA  
Let me take a look...

She puts the envelope in her back pocket.

She waves her lighter around and sees a small rusted safe.  
She tries the handle, but it's locked.

STATIA (CONT'D)  
There's some sort of safe, but it's  
locked.

TROY (O.S.)  
How big is it?

STATIA  
It's pretty small.

ALEX  
Can you lift it?

Statia grabs the safe.

STATIA  
Yeah. I'll send it up.

INT. RUN DOWN SHACK - CONTINUOUS

Troy grabs the safe and sets it aside. He and Alex pull  
Statia out.

STATIA  
I knew we'd find something.

TROY  
Let's get this open.

ALEX  
She said it's locked.

TROY  
Look at this piece of shit. It's  
rusted, we'll break the  
motherfucker.

ALEX  
Then go for it tough guy.

Troy sets it on the ground and begins stomping on it. Statia  
backs away into a corner unnoticed.

She opens her envelope, pulls out a letter and begins to read.

Statia's eyes scan the words of the letter. We suddenly fly through her pupils and into...

#### STATIA'S VISION

Statia is in her room standing in front of a mirror applying black lipstick...She puts on her spiked bracers and heads out the door.

A homeless MAN stumbles toward a church.

Statia and two GUYS load their bags with Molotov cocktails.

They run down the street at night, using the shadows for cover.

The homeless man makes it to a side entrance of the church and enters.

The homeless man sleeps in a pew.

Statia is outside the church and lights the first cocktail.

Inside the church the stained glass window SHATTERS and the cocktail hits the ground.

It bursts into flames, but the sleeping homeless man does not take notice. He continues to sleep.

Statia lights another cocktail.

The homeless man awakens to the heat of the flames and sits up... The second cocktail flies through the window and cracks him in the back of the head. His whole head catches fire and he runs around SCREAMING.

The whole church is engulfed in flames.

Statia and the guys run down the street.

The homeless man is fully engulfed in flames in front of the altar. He falls forward and a giant flaming crucifix crushes his entire body.

TV News coverage of the church burning and charred remains.

The warm erratic glow of the television illuminates Statia's horrified expression.

BACK TO REALITY

POINT OF VIEW - Statia's head is filled with the sounds of CRACKLING FIRE and BUBBLING FLESH.

The letter bursts into flames.

Everyone sees the flash and turns.

Statia mindlessly lights her Zippo and tosses it over her shoulder...

The hay immediately ignites, and the flames spread quickly throughout the shack.

ALEX (CONT'D)

STATIA...

Statia stares straight ahead void of all emotion...

GINO

LET'S GO!

Troy grabs the safe and the group runs out of the burning shack.

Statia stays behind and calmly lets the flames engulf her...

EXT. SHACK - CONTINUOUS

The group runs out as the shack's blaze grows larger.

Angela abruptly stops and turns around.

She hears something...

Alex turns around and sees Angela staying behind. He stops.

ALEX

ANGELA!

Angela looks back at Alex...

Statia's flaming body bursts out of the shack.

Angela turns, and is shocked to see Statia charging toward her.

Just before Statia's flaming body reaches Angela, it drops to its knees and falls to the ground...

Angela is surprised to see an icy breath rise from Statia's mouth.

TROY  
TIME TO GO.

Troy pulls Angela by the arm.

EXT. RUN DOWN GAZEBO - LATER

Out of breath, the group stops at a run down gazebo.

TROY  
Fuck this...

Troy sets the safe on the ground and begins stomping on it. After a few good whacks Troy busts the lock open.

ALEX  
It's open...

He opens the safe and inside are several mystical looking trinkets.

TROY  
Check these out.

Troy takes out a couple of trinkets and studies them. Troy tosses one to Alex and one to Gino.

Angela sees something else in the safe.

She bends down and pulls out a torn, discolored, piece of paper that has a small red stain in the center of the page.

TROY (CONT'D)  
(referring to trinkets)  
What do you guys think these are?

GINO  
How the fuck am I supposed to know?

ALEX  
I'd rather not know.

ANGELA  
Guys... it's another letter.

Angela's vision blurs as she tries to focus on the letter...

GINO

Maybe we shouldn't read that...

MATCH CUT TO:

FLASHBACK / VISION

POINT OF VIEW - Angela clearly sees the print of the letter. A tall, 30 something, GRAY EYED SLAVE, stands next to her providing candle light.

The letter reads...

BACK TO PRESENT

ANGELA

(deadpan)

--'People of the north...

Alex slowly scans the flashlight up to Angela's face. Her eyes are rolled back into her head.

ALEX

This can't be good...

FLASHBACK / VISION

POINT OF VIEW - Angela continues to read the letter aloud in a muffled tone.

The flickering candle light illuminates the page. It reads, "...I have heard you fight to free slaves. Us slaves down here on the Tanner Plantation need freeing real bad. We die everyday, and it never stops. Please send someone to come get us real soon, before that mean man Tanner hang another of us...

BACK TO PRESENT

ANGELA

(deadpan)

We don't want to hurt nobody, we just want to survive. But if no one don't come quick, we'll have to fight....'

Angela's head whips back and locks into an awkward position.

Troy, Alex, and Gino jump back in shock.

GINO  
What the fuck!?

FLASHBACK / VISION

POINT OF VIEW - The grounds as they were in the 1850's. Angela watches Slaves work under the blistering sun through the mansion's picture window. A SLAVE DRIVER pours water into his mouth and laughs at the slaves who longingly stare at his canteen.

POINT OF VIEW - Angela observes SLAVES sleeping in a shack. Flies buzz around the cramped quarters, and the southern heat coats their bodies' with a film of sweat.

POINT OF VIEW - Angela reads from a newspaper to the gray eyed slave. Her words are extremely muffled and are impossible to understand. The slave writes on a piece of paper and enjoys an apple as he listens to her read. He lifts his pencil from the piece of paper in frustration. Angela grabs his hand and instructs him how to form the letters correctly.

POINT OF VIEW - Angela watches the gray eyed slave write a letter under the moon light inside a shack. He completes the letter and places it in a stack of others. He begins a new one...

BACK TO REALITY

Alex and Troy stare intently at Angela. She stands, swaying back and forth gently.

ALEX  
Should we let her go?

TROY  
Just be ready.

Gino cautiously backs up distancing himself from Angela. He steps back and hears a quiet crunch.

He looks down and sees an envelope, then quickly scans the area to see if he can spot the courier.

He picks up the envelope and sees that it is addressed 'Gino.'

He slowly opens the envelope, pulls out a letter, and begins to read.

Angela's head locks into another position.

Gino's eyes scan the words of the letter. We suddenly fly through his pupils and into...

GINO'S VISION / ANGELA'S FLASHBACK

NOTE: Both Gino's and Angela's vision are intertwined.

Gino and Angela make eyes at each other at a house party...

The gray eyed slave hands blank pieces of paper, pencils, and a copy of his letter to other SLAVES discreetly while they work.

Slaves throughout the plantation compound copy the letter.

An ACNE SCARRED SLAVE eaves drops from the outside of the shack as the gray eyed slave explains to ten other SLAVES how to copy the letter.

Gino and Angela flirting...

The acne scarred slave whispers into the ear of Mr. Tanner and hands him a copy of the letter. Tanner's eyes widen with fury.

Gino and Angela make out at the party...

Tanner paces in front of a CROWD of slaves reading from the letter in a mocking tone.

Gino leads Angela upstairs...

The gray eyed slave is strung up by his wrists and watches Tanner approach. Tanner crumples up the letter and stuffs it into his mouth.

Gino tries to pull Angela into a room, but she resists. She leans against the wall having drank a little too much...

Tanner gives the crowd a smile and unravels the whip.

WHIP

He takes the first crack. The old mulatto woman watches from the crowd.

Gino fills a cup with beer and drops a pill inside that instantly dissolves.

POINT OF VIEW - Angela sees Tanner toss her into the cellar. He slams the door shut and locks it.

Gino gives the cup to Angela and she drinks it.

The gray eyed slave's decomposing body hangs from the noose around his neck. Flies buzz around his body and a crow pecks at his shoulder.

A candle lights, a hand opens a book to a blank page. The hand writes, "July 10, 1854" at the top of the page...

BACK TO REALITY

Gino's letter bursts into flames. Angela comes to her senses.

ANGELA  
(to Gino)  
You saw it too...

Alex and Troy realize that Angela is speaking past them.

Alex turns and trains the flashlight on Gino.

He is sweating, shaking, and huddled into a ball.

POINT OF VIEW - Gino's head is filled with the sounds of a girl CRYING and SCREAMING 'No'.

ALEX  
(to Troy)  
What's the call?

Gino shoots up and sprints toward Angela.

Alex sees Troy flinch, and is blind sided by Gino's shoulder. The blow knocks him out.

Angela sees Gino rushing toward her, and SCREAMS.

He tackles her to the ground...

He gets on top her and glares down at her.

MATCH CUT TO:



FLASHBACK

POINT OF VIEW - Angela looks up at Gino. He has her pinned down...

He is raping her.

BACK TO PRESENT

Troy pulls Gino off of Angela. Angela lies still.

Gino elbows Troy in the face. Blood sprays from his nose and he falls to one knee.

Troy tackles Gino to the ground. The two struggle, but the raging Gino is able to pin Troy down and choke him.

WHACK

Angela cracks Gino in the back of the head with a large rock.

He falls over off of Troy.

Angela straddles Gino and mercilessly BLUDGEONS his face with the rock.

Blood splatters everywhere, Gino's skull caves in, and Angela keeps pounding.

An icy breath escapes Gino's mouth...

Tears run down her blood soaked face as her pummeling slows...

She delivers one last blow and looks over at Troy and Alex with lost eyes.

The two look at Angela in utter disbelief.

ALEX

You...you...you...you okay?

She looks down at what was Gino's face, looks back to Alex, and nods.

EXT. PLANTATION LAKE SIDE - LATER

Angela and Alex splash water on their faces, cleaning off the last of the blood. Troy waits, staring at the hanging tree lost in thought.

Alex doesn't know whether to speak or keep quiet.

ANGELA  
She's in the cellar...

ALEX  
Who's in the cellar?

ANGELA  
We gotta go back...

TROY  
Are you sure?...

Angela answers him with her eyes.

TROY (CONT'D)  
Then we gotta swim.

They look towards the broken bridge.

ALEX  
You did see what came out of there  
right?

TROY  
It's the only way back.

ALEX  
It fucking better be.

TROY  
Just close your eyes and swim  
fast...

Alex pauses and considers this for a moment.

ANGELA  
Let's go.

All three run into the black water. They swim across as fast as they can, filled with fear.

On the other side, they drag themselves out of the muck and come out unscathed.

Alex pulls out his water logged flashlight, tries it, sees that it doesn't work, and tosses it aside.

ALEX

So that was refreshing.

INT. DINING ROOM - NIGHT

Angela, Troy, and Alex enter the dining room. All of the candles in the room ignite.

On the table is a blank piece of paper, a pencil, and an envelope.

TROY

What the...?

Troy sees another envelope addressed 'Alex' on top of the photo album. Troy looks over to Alex who is staring at the envelope as well.

ANGELA

I don't think you should open it.

TROY

What else is left?

ALEX

You tell me.

He stares at the envelope for a moment.

TROY

So what are you gonna do?

An ear to ear grin comes across Alex's face. He's figured out how to beat the system.

Alex pulls out his lighter and sets the envelope on fire.

ANGELA

What are you doing?

ALEX

(grinning)

I can't die...

The flame burns to his fingers and Alex drops the envelope. The lid of the piano CREEKS open, everyone turns to look at it.

Piano strings SNAPPING.

Several nylon piano strings shoot forth with lightening quick speed and wrap themselves around his wrists, elbows, knees, ankles, shoulders, and neck.

Alex has a split second to try and comprehend his current situation before...

DICE

The strings simultaneously tighten, severing each joint and decapitating him, soaking the floor in blood.

His head hits the floor and an icy breath escapes his mouth...

Angela looks down at the blood soaked pieces in shock. She looks to Troy.

Troy shakes his head, and his body convulses...

ANGELA

Troy?

Angela sees that his pupils are slowly spinning like a top. She jumps back in fear, but tries to disguise it.

TROY

What?

Angela sees Troy's face quickly contort and go back to normal.

ANGELA

Troy?

TROY

What?

ANGELA

It's not you...

She slowly backs away shaking her head.

TROY  
Who else could it be?

She continues to back up.

ANGELA  
Stay away from me.

TROY  
Why you trippin' girl?

As Troy says 'girl' the two of them notice his voice change. It's significantly deeper, darker, and Troy realizes he's changing.

ANGELA  
Look, I don't know what's going on  
or what you've become, but STAY THE  
FUCK AWAY!

On this last word, Angela falls backwards down a flight of stairs.

Troy starts to go down the stairs, but stops himself in the doorway obviously struggling with something inside.

When Angela hits the bottom of the stairs, the cellar door creeps open...

She desperately crawls through it...

The door slams shut and locks.

Troy runs down the stairs and pounds on the closed door.

TROY  
(in his voice)  
Ange--  
(in the deep changed  
voice)  
--abeth.

INT. CELLAR - CONTINUOUS

Darkness. The sound of Angela crying. She hears Troy storm up the stairs.

The sudden warm glow of a candle illuminates the room and calms her nerves.

She explores the cramped confines of the cellar and finds an old leather bound book.

She opens it and inside it says, 'The Diary of Elizabeth Tanner.' Angela looks up.

INT. DINING ROOM - CONTINUOUS

Troy walks into the dining and his eyes are drawn to the paper, pencil, and envelope that sit at the head of the table.

INT. CELLAR - CONTINUOUS

Angela flips through the pages of the diary. She comes to a page marked July 10, 1854, and the candle burns brighter. She stops to read this page.

ANGELA (V.O.)

'I saw him again today. We almost got caught. I should probably not see him for a while, but I don't know how long I can go with out him.'

FLASHBACK

Elizabeth, a 16 year old blonde that has a striking resemblance to Angela, and WILLIAM, the gray eyed slave, lay close together in the moon lit forest as they stare at the stars.

ANGELA (V.O.) (CONT'D)

Why is it that the only man I love, is the only man I can't have?'

We hear the page turn.

ANGELA (V.O.) (CONT'D)

July 15, 1854...

Elizabeth helps William with his writing.

ANGELA (V.O.) (CONT'D)

...William's writing gets better everyday, he's such a quick learner.

(MORE)

ANGELA (CONT'D)

I can't believe papa thinks they are stupid, cause William's one of the smartest men I know. He's got a plan. A plan that will set him free and allow us to be together.

We hear the page turn.

ANGELA (CONT'D)

July 24, 1854...

Elizabeth stares out the mansion window and from a distance see's William being whipped. Tears run down her face.

ANGELA (V.O.) (CONT'D)

...Papa found out about the letters and he was none to happy. He whipped William and left his body to rot. He thought he had killed the man I loved for good, but I found a way to always keep our love alive.

Elizabeth sneaks into the cell and finds William handcuffed and tied to a wall. She puts her finger to his lips, signalling him to be quiet.

She kisses him on the lips and pulls out a knife. With it, she cuts the palm of her hand leaving a pool of blood. She then takes his hand and cuts it.

They hold hands, mixing the blood, and Elizabeth pulls out a handkerchief.

She cleans both of their wounds, soaking the handkerchief in blood. Elizabeth turns, someone is coming, and sneaks out of the cell.

ANGELA (V.O.) (CONT'D)

...I was crying in the spot where we would always meet when the old mulatto slave approached me... I wasn't interested in what she had to say, until she told me that she could make William's spirit live forever. She said all she needed was a drop of his blood, but I decided to give her a drop of our blood, so that we would never be apart, in this life or the next...

Elizabeth enters the slave shack and gives the bloody handkerchief to the old mulatto slave.

Elizabeth is escorted from the shack, and the old mulatto slave quickly squeezes several drops of blood from the handkerchief on to a copy of William's letter.

ANGELA (V.O.) (CONT'D)

...The day after the hanging reporters visited the house. It made me sick listening to how Papa was talking to them about William. I'd had enough of his gloating so I told him the truth about William and I. He didn't believe me at first, but when I told him how we'd made love and the utter joy it brought me, he had heard enough. After he took his aggression out on three more slaves, he tossed me in the cellar.... He said he no longer had a daughter and that the sooner I died, the better off he would be. I forever tarnished the Tanner name, and he wasn't about to let our secret get out...

Joseph Tanner tosses Elizabeth into the cellar and locks it. Inside the basement it is pitch black until Elizabeth lights a candle.

She looks around and stumbles upon a book. She opens it to find that all the pages are blank and she begins to write.

INT. CELLAR - NIGHT

Angela closes the diary.

INT. DINING ROOM - CONTINUOUS

The now fully possessed Troy sits down at the head of the table in front of the envelope and blank paper.

He picks up the pencil and writes, 'Angela' on the envelope.

He grabs a blank piece of paper, closes his eyes, and begins writing.



INT. CELLAR - CONTINUOUS

Angela pulls out the letter she kept from the safe. Under the flickering candle light, Angela looks at the letter lost in thought.

Her eyes are drawn to the blood stain and she focuses on it. She outlines the stain with her finger.

She looks back to the candle and has a moment of realization.

She gets up and grabs the candle. She puts the letter above the flame and it catches fire.

Angela watches as the entire letter is engulfed in flames.

EXT. PLANTATION - EARLY MORNING

The sun creeps up above the horizon.

INT. DINING ROOM - EARLY MORNING

As the sun's rays beam through the windows, Troy stops writing in mid-sentence as his body goes limp and he slumps over.

His body hits the table, covering the letter he was writing.

INT. CELLAR - CONTINUOUS

The cellar door creeps open. Angela reluctantly walks out.

INT. DINING ROOM - CONTINUOUS

Angela cautiously enters the dining room and sees Troy's body. She cries as she walks over to him. She shakes his body.

ANGELA

Troy?

She gets no response. She kisses him softly on the forehead and leaves the room.

EXT. PLANTATION - EARLY MORNING

She emerges from the plantation and is blinded by the rising sun. She walks through the dew covered grass and makes it to the cast iron gate. She is relieved to find that it is unlocked.

She gets into her car and turns the ignition. The car starts.

ANGELA

(sotto)

Thank god.

She drives down the long dirt road, away from the plantation.

DISSOLVE TO:

EXT. PLANTATION - SUNSET

As the sun sets over the plantation, the thick mist reforms.

INT. DINING ROOM - NIGHT

The candles in the room ignite. Troy's body shoots up and without skipping a beat, he finishes writing the letter to Angela as if he never stopped.

A moment of victory for William crosses Troy's face, but this quickly changes to a moment of fear.

Troy's body struggles as William realizes that he is not powerful enough to stay inside.

TROY

(in deep possessed voice)

N000000000000000000000000--

(in Troy's voice)

--00000000000000000000!!!

William's soul, as an enormous icy breath, escapes Troy's mouth.

The soul hangs in the air as the school counselor, Louise, comes in and calmly picks up the letter Troy was writing.

She puts it in the envelope addressed to 'Angela.'

With one of the burning red candles, Louise drips red wax onto the back of the envelope sealing it.

She looks to William's hanging spirit and smiles.

LOUISE

Don't worry sugar, there will be more.

The spirit disappears followed by a gust of wind that causes the candles to flicker and the photo album to flip open.

Louise sees the photo album and walks over to it. She flips through the book and is clearly moved by what she sees.

She stops on a photo of slave shack. In the background is the old mulatto slave, Louise stares at her. There is a definite physical resemblance between the two.

A single tear runs down her face, she smiles. She puts Angela's envelope in the album and as she closes it...

CUT TO:

INT. ANGELA'S HOUSE - AFTERNOON

Angela enters the house as her mom sits on the couch reading. There is color in Angela's face and she looks good with a new hair color and style.

MOM

Hey hun, how was practice?

ANGELA

It was fine. What are you reading?

MOM

One of those trashy romance novels.

ANGELA

Isn't that the third one this month?

MOM

Your aunt keeps giving them to me. You got some mail, and I think there might be one you've be waiting for.

ANGELA

LSU?

A smile crosses Angela's face.

MOM

I guess someone will just have to find out. I put the mail on your bed.

Without a second thought, Angela darts up to her room.

INT. ANGELA'S BEDROOM - AFTERNOON

She bursts through the door, throws her bag down, and grabs the mail off her bed.

She quickly filters through the mail and stops on a Fedex package.

She opens it with anticipation.

Angela almost collapses when she sees an envelope addressed, 'Angela.'

Her trembling hands open the envelope and pull out the letter.

As Angela's eyes scan the letter's words we slowly zoom closer toward her eyes.

ANGELA (V.O.)

There is still one thing you must  
do... you must write 10 letters...  
Don't break the cycle.

Angela's eyes fill the frame. The letter bursts into flames and we see the reflection of the fire in her eyes.

CUT TO BLACK.

The sound of a lead pencil writing on paper.

ROLL CREDITS.