

Echos from the Past

Circle of Death

By

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EXT. A VERY BRIGHT SUNNY DAY

The camera opens on a park bench in a very nice large park with lots of people playing in the background. It looks to be a perfect summer day. The camera has a certain over processed look to it which gives everything the appearance of being extra bright and intense with color. On the Bench is a young boy with red shorts and a white T-shirt, who is around eight years old. Sitting next to him is an older woman well over sixty with very white hair and a summer hat. Just as the camera moves in a little closer, an ice cream truck cuts very closely to the camera and for a moment blocking the view of the two on the bench. The faint squeal of brakes can be heard as the truck slowly comes to a stop not far from where the two are sitting. The old woman turns to the young boy.

OLD WOMAN

Would like an ice cream?

THE BOY

Yes, please

The woman then picks up her purse, stands up and begins to walk toward the ice cream truck which has quickly gathered quite a crowd around it.

CUT TO:

The camera catches the woman walking back with one ice cream cone and lot's of chocolate toppings on it. It is beginning to melt in the midday sun. The crowd that was once surrounding the truck has since seemed to have vanished behind her, as the truck sits alone at the curb. She walks up to Jonathan as the camera, which is at Jonathan's perspective watches her lean over him.

OLD WOMAN

Here you go.

THE BOY

Thank you.

Intro Scene

The boy begins to eat the ice cream. The camera watches him as he enjoys his treat. Sensing that he has chocolate on his face he reaches up to wipe it off.

CUT TO:

The camera, once again set at jonathans perspective, sees the hand come away from his face. Instead of Chocolate his hand and wrist is covered in crimson. Frightened by the sight of what appears to be blood, he looks down at his cone in horror as what was once chocolate, has now turned to blood.

The boy flinched and drops the cone. He looks the old woman standing before him. She is still smiling down at him, as if she does not even notice his dilemma.

As she stares down at him smiling, the sound of a low flying airplane is heard and soon the plane coming from behind the old woman passes over them very close and very loud

As the plain passes over them the woman's skin on her face begins to burn off and almost melt as she looks down at the boy.

As she tilts her head back toward the sky, she screams very loudly along with the ear piercing sound of the plane. Both are silenced as the camera abruptly switches to black.

THE CREDITS THEN ROLL AGAINST A BLACK BACKDROP

INT JONATHANS BEDROOM.

The ticking from a clock can be heard as the Camera fades from black onto a section of wall that holds a picture of a small boy. It then fades down revealing newspaper clippings. One clipping with the same picture of the boy and a headline that reads "Only One Survivor As Bus Rollover Claims Rest" then slowly the camera moves down to another clipping, and another picture of the same boy yet a little older and that headline reads "243 Die In Train Derailment, One Survivor." The camera continues on revealing pictures and more similar articles of incredible survival. Also one of the young teen shaking hands with the governor, and various safety awards. Slowly the camera

fades back to reveal the total wall filled with many miscellaneous pictures and articles.

It is the blue painted wall of a midtown apartment complex in Los Angeles.

Just then, the alarm goes off as the camera pans down to the bed revealing movement under the sheets as a hand reaches from under the covers to slam down on the alarm to silence the buzz.

The man in the bed is Jonathan Daily the same boy from the photos yet now 24 years old. He lives in this apartment that he shares with longtime friend and roommate Tom, who he has been living with since his freshman year at college.

The door opens and Tom enters the room wearing camouflage pants and coat, and what appears to be a comical attempt at a hunters cap.

TOM

Hey shithead!

Jonathan lifts the sheets slightly to get a glimpse at Tom, then pull the sheets back over his head.

TOM CONTINUES

I was wondering how long you were gonna try to sleep till. You need to get your ass up and get your shit packed so we can go meet the girls.

JONATHAN

Dude, it is too early!

TOM

Not even, man, it is 8:00 already. If you were in the military right now you would have already ran ten miles eaten breakfast and shined a shitter or two.

JONATHAN

Man would you give up on that army shit already. You didn't get in. Get over it.

TOM

I'd like to see how easy it would be for you to give up your dreams because of a bad foot.

JONATHAN

Trust me the army is nothing to get all dreamy about.

TOM

How would you know, man.

JONATHAN

I've seen it on TV. It holds a close second only to prison.

TOM

Man, you don't know shit. At least if we ever got lost in the woods I could survive no problem. I could start a fire, hunt for food, build a hut.

JONATHAN

A hut? Take it easy there Gilligan, we wouldn't want to upset the skipper now.

(he says as he rolls back over in bed facing the opposite direction)

TOM

Yeah, well fuck you, man. Wait till you need my help, then I will be like the Guns of Navarone and shit. You'll be kissing my ass then!

Tom exits after throwing a spare pillow from a chair near the door at Jonathan lying in the bed.

Jonathan then swings his legs over the side of the bed to face the window. pausing for just a few seconds. He then get's up and slowly walks to the window and pulls the blinds apart to see the morning sunshine.

(THE PHONE RINGS) Jonathan picks it up.

JONATHAN

Hello?

On the phone is Audrey his girlfriend of 4 years. She also shares an apartment with a roommate, Linda, who just happens to be Tom's girlfriend for roughly the same amount of time as Jonathan and Audrey. The four of them all attended college together and since have remained almost inseparable.

CUT TO:

(split screen of Jonathan and Audrey)

AUDREY

What time do you two think that you will be here?

JONATHAN

Soon. I'm just finishing packing right now.

AUDREY

Yeah right, I bet you just got out of bed a second ago didn't you?

JONATHAN

Not even man, I'm all over this thing. You know how I love a good camping trip.

AUDREY

I know how you love a good reason to drink and get drunk more like it.

JONATHAN

Ouch, that hurts you know.
Especially in my fragile state just
2 days before I become a quarter of
a century old.

AUDREY

Well I know you will like my
present. It is just what you always
wanted.

JONATHAN

Can I get a hint

AUDREY

Nope. You will just have to wait,
but trust me on this one. Every guy
would love to have one of these just
once before they die.

JONATHAN

I can't wait.

AUDREY

Well hurry up and get your ass over
here, before I start looking for a
guy with a watch and a sense of time.

JONATHAN

Ok, I'll be there soon.

AUDREY

And don't forget we still need to
swing by and get Marsey.

Marsey is Audrey's cousin. She lives above a spiritual bookstore that she inherited from her mother after she died. She has been a loner most of her life, but since her mother died 5 years ago, her social life has been basically non-existent.

JONATHAN

Damn, are you serious? Why is she going? You know she is just gonna start bringing the fun to a screeching halt with her spiritual afterlife shit.

AUDREY

Lay off her, she is cool.

JONATHAN

Well just keep her close to you and not me. The way she stares at me gives me the creeps. She always tries to "tune in" to me just because of my past.

AUDREY

Whatever, just get moving would yah?

JONATHAN

OK, we will be there in a bit, Cool?

AUDREY

Ok, bye.

Camera moves from split screen and back to Jonathan. Jonathan hangs up the phone and continues packing. The camera then fades to black.

EXT. JONATHAN'S RED DURANGO

The camera captures Tom and Jonathan on their way to pick up Tom's girlfriend Linda and Jonathan's girlfriend Audrey at their apartment which is just a short drive further into the city. They are in Jonathan's 1999 red Dodge Durango.

TOM

Man this is gonna be great dude!

JONATHAN

Speak for yourself. I'm kinda
freaking out about turning
twenty-five.

TOM

What the, ...What for, thirty and
forty are always the big "getting
older" ages, twenty-five ain't shit.

JONATHAN

Well maybe, but I just had goals for
stuff by the time I was 25, and I
haven't hit one of them.

TOM

Fuck that man. Goals aren't for
shit. The whole thought of needing
goals was dreamed up by a bunch of
tight-arsed yuppy fuckers kickin
around in their khaki dress shorts
with nothing better to do with their
time then jerk each other off about
how much crap they have, and how
much that crap cost them.

JONATHAN

Very colorful.

TOM

I say fuck those yuppy fuckers, and
the over priced whores they bought
in line at Bloomingdale.

JONATHAN

Feel strongly about this much?, come
on, tell me how you feel, I sense
that you are holding back.

TOM

I just hate that shit. I dig real
people, man. People that don't need

a bunch of crap just to feel important.

JONATHAN

This wouldn't be because you happen to have nothing of your own, now would it?

TOM

Maybe a little bit, but still ...fuck em.

They drive on further...

JONATHAN

Dude, did I tell you who else was coming with us?

TOM

Don't even tell me that she is bringing that wacked out cousin of hers.

JONATHAN

That's the one.

TOM

Damn. She always has to go off on everyone with her spirit shit.

JONATHAN

Well Audrey, seems to think that she can curve it for a few days, so we will see.

TOM

Well, I'm not listening to that shit, man, I'll just pop a cap in her ass she starts that shit with me.

JONATHAN

Dude, you really gotta lay off the Snoop Dog talk. Trust me, your pimp hand is not very strong there homey.

TOM

I'm just sayin....

JONATHAN

Yeah well, I promised Audrey that I would be cool, so just live with it and try not "go all up in her face" for a few days.

CUT TO:

The camera, shot from the parking lot of Audrey's apartment catches the car, as it turns in and parks in the lot of the complex.

EXT AUDREY'S FRONT DOOR.

The camera picks up Jonathan and Tom as they walk up the stairs and down the outside hallway to Audrey's door.

Jonathan knocks

JONATHAN

Open up! It's time to PARTY!!

The voice of Audrey from the other side of the door answers.

AUDREY

Who is it?

TOM

man you know who this is. You better open this door or we are gonna start to huff and puff out here! And we will blow this hole mother fucker down, yeah.

He then puts his hand up for Jonathan to high-five, but Jonathan just looks up at his hand and rolls his eyes then turns back around toward the door.

The door opens to reveal Audrey who is wearing tight shorts and a sweatshirt and white sneakers.

AUDREY

Charming....

Both Tom and Jonathan enter the apartment and Audrey closes the door.

INT. AUDREY AND LINDA'S APARTMENT.

A scream from the other room is heard as Linda runs down the hallway wearing tight red silk shorts and a white T-shirt, and leaps onto Tom wrapping her legs around him.

TOM

There's my hot mama!, are you ready to have a kick-ass time?

LINDA

You bet baby. Did you remember to bring all the essentials for surviving in the woods?

TOM

Fuck yeah baby, I got a dime bag in my pocket, 2 full cases of beer, in the cooler, and a full box of condoms. ...well less one from the other night when we..

AUDREY

Shut up!

JONATHAN

Dude we really don't need to hear this.

TOM

Ok, well suit yourself, But I sure
had a good time, right baby?

LINDA

You know it Tarzan!

AUDREY

Yuck!

Audrie rolls her eyes at Linda, as Linda just smiles and
heads back down the hall to one of the back bedrooms.

AUDREY

My friend should be here any minute

JONATHAN

What friend?

AUDREY

Tina from my work.

JONATHAN

But I thought that we could have
some fun together, go off alone,
just the two of us, you know what I
mean.

AUDREY

We still can

JONATHAN

Not if we have her with us the whole
time.

AUDREY

Maybe she can have fun with us...

There is a pause and a moment of silence as Both Tom and
Jonathan stop to stare at each other.

JONATHAN

What do you mean by that?

AUDREY

I don't know, (singing) ...happy
birthday to you, happy birthday to
you..

TOM

Wow

Tom then puts his hand on Jonathans back. Tom yells down
the hallway.

TOM

Honey, I have an idea for a present
that I want you to remember when my
birthday comes up.

THE DOORBELL RINGS.

AUDREY

Ah, cool she is here.

Audrey then walks across the room over to the front door
and opens the door. Standing there is Tina, with flowing
blonde hair, and a cut-off shirt and tight faded Blue
Jeans.

TINA

Hey girl! are you ready to have one
wild party weekend?

AUDREY

Hell, yeah.

Audrey then moves aside to let her friend enter the room.

AUDREY

This is Tom and in the back room is
Linda, and this is my boyfriend
Jonathan.

TINA

Hi glad to meet you all.

TOM

Wow, ...nice to meet you too.

Then Tina walks over to Jonathan, and grabs his hand.

TINA

I'm really happy to meet you.

She says as she looks at Audrey with a deviant smirk on her face. Just then Linda walks out of the backroom lugging 2 tote bags.

LINDA

I think I have it all. Are we ready to go?

JONATHAN

Yes let's get this show on the road.

They all cheer as they exit the apartment.

EXT JONATHAN'S CAR.

Jonathan is driving, while Tom sits in the back seat between Linda and Tina. Audrey is riding shotgun.

JONATHAN

I still can't believe that we are taking your cousin with us.

AUDREY

Chill out she will be fine.
...Besides she was really persistent and she said that she really needed to go with us.

JONATHAN

See what I mean?

AUDREY

What?

JONATHAN

She really needed to go? What the hell does that mean? Is she gonna try to save me from my past again?

TINA

What do you mean?

AUDREY

My cousin Marsey is psychic.

TOM

More like psychotic!

AUDREY

Shut up. ...And she feels that Jonathans past, and all of the things that happened to him are not over.

TINA

Like what?, What happened to you Jonathan?

TOM

You don't know? ...you have never heard of the luckiest boy alive?

TINA

What?

JONATHAN

It's nothing.

AUDREY

Nothing?

TOM

You have never heard of the boy that can survive anything? Mr. indestructible. Hell, he was even on the cover of Time magazine not that long ago. They did a big article on him and about everything that he has been through.

TINA

Oh, my god!, that was you? I read that article. That stuff is amazing. I could hardly believe the part with the train wreck where you were the only one to survive, or that time that you were lost in the woods for 3 days when you were 10 and still survived.

JONATHAN

Yeah well..

TINA

You must really have an angel following you man.

TOM

Not if you ask Marsey, ...She seems to think that our Johnny-boy still has some unsettled business with the all mighty spirits or something.

AUDREY

She is just spiritually sensitive.

TOM

That is one way to put it.

AUDREY

Yeah well...

CUT TO:

EXT. PARKING LOT

The camera picks up the car as it pulls into the parking lot of the store owned by Marsey with a sign over the front door that reads "spiritual books, advise and palm reading"

They all then pile out of the car and walk to toward the front door.

TINA

Wow, how cool, she even does palm reading?

JONATHAN

Yes, but don't get her started or we will never get out of here.

AUDREY (TO JONATHAN)

Behave!

CUT TO:

INT. INSIDE MARCIE'S BUSINESS.

The ring of the bell above the door sounds as the troop enters the store.

AUDREY

Marsey?

The curtain that blocks the backroom of the shop separates, as Marsey with black hair with bright red highlights, who is dressed somewhat goth-like with black pants a black shirt and about 30 bracelets on each arm comes out to greet the clan.

MARSEY

HI, I'm here. Are you ready to go?

TOM

Yes, let's hit it.

Tina walks over to the see-thru counter just to the side of the cash register. She peers through the glass at the assortment of charm necklaces that are in the case.

TINA

Oh, how cool. What are these?

MARCIE

They are good luck charms. They are worn to ward off evil spirits.

TINA

Cool, I like that one.

She points to a silver half moon shaped medallion that is connected to a silver chain.

MARCIE

You have good taste. That is one of my favorites too.

Marcie walks over behind the counter and opens the sliding door on the other side and reaches in to pull out the necklace.

MARCIE

Here try it on.

She hands the necklace to Tina who puts it over her head and clasps it behind her neck.

TINA

How does it look?

AUDREY

I like it.

TINA

Do they come in any other color, like gold or something.

MARCIE

Not if you want them to work. The silver is thought to have power, much like that normal bullets can't kill the wolfman, but one made of silver can.

TOM

The wolfman...

MARCIE

Well you know what I mean

TINA

Oh, I see. I guess I never really thought about it.

MARCIE

You can keep it.

TINA

Oh no I couldn't.

MARCIE

Come on, it looks great on you, and besides you never know when you may need to use it.

TINA

Use it?

MARCIE

You know, for luck.

TINA

Oh, this is true. I could have used this in college when I was relying on luck to pass my classes.

They all laugh.

TINA

Thanks

MARCIE

No problem.

Marsey then walks slowly across the room toward Jonathan. She stops and pauses for a second as she looks deeply into Jonathan's eyes.

MARSEY

Happy birthday, Jonathan.

JONATHAN

Thank you Marsey.

MARSEY

I'm sure that this will be a birthday that you will never forget.

She says as she turns to pick up her bags. Just then Jonathan looks over at Audrey with a angry, yet tired look on his face.

JONATHAN

Let's go.

They all then exit the building. Marsey who is bringing up the rear, pauses in the doorway, and looks back into the shop. As she looks back from the doorway you can hear gentle and soft whispers coming from inside the store. She pauses for a little while longer as the whispers go on, she then turns over the "now open" sign to read "sorry we are closed" and shuts the door and locks it.

The camera stationed inside the store, and still hearing the sounds of whispers, watches through the window as Marsey and the others make their way to the SUV, get in, and drive way. The camera then fades to black.

EXT. IN THE WOODS

You can hear the sounds of random conversation as the camera follows Jonathan's car up a winding road. Showing

different camera angles, some from the ground, and some from above as it follows the car down several turns. The scenery begins to gather more trees as to indicate that they are getting deeper, and deeper into the forest.

CUT TO:

INT. JONATHAN'S CAR.

TINA

Who has a joint?

TOM

I do, I do.

TINA

Well what are you waiting for?

TOM

Say no more darling.

Tom reaches back into one of the pockets of his overside camping bag, and pulls out a see-through bagging which contains several joints and then begins to dig into his pocket for a lighter.

TOM

Damn. I didn't bring a lighter!

MARSEY

I have one.

TOM

Cool, you are a lifesaver, thanks.

MARSEY

That is what I try to be.

She says as she looks over at Jonathan.

They continue on down the dirt road winding through trees and over rocks while the sound of random banter can be heard from the car.

TOM

I think the turn-off is coming up.

JONATHAN

OK.

LINDA

How did you guys ever find this place.

TOM

I came hunting here last year with my dad. Trust me it is secluded, and there is a stream and a nice beaver pond... It is awesome

AUDREY

Sounds great.

TOM

Oh you will love it.Turn here.

CUT TO:

EXT. ROADSIDE.

shot of the car as it turns onto another less traveled path down to a flat area next to a pond and completely surrounded by trees. The car then pulls up next to the stream that enters into the pond, and stops.

CUT TO:

INT. THE TRUCK

JONATHAN

We're here!

AUDREY

Great!, let me out of this car I feel like a sardine.

EXT. AT THE CAMPSITE.

They then all pile out of the car and begin looking around at the sites of the camp spot. It is a clearing that is completely surrounded by thick trees with a path leading off into the woods on one side and a stream that leads into a small beaver pond on the other. The time of year is early fall so trees are beginning to look bare in spots and the remaining trees have changed to the harvest gold and bright orange colors of fall.

TINA

This really is beautiful

TOM

I knew you would like it. It is perfect. And the greatest part is that there is no one within miles and miles from here. We can be as loud as we want and no one will ever hear you.

MARSEY

What if we want to be heard.

TOM (TURNING TO MARSEY)

Why would we?

JONATHAN

We better get the tents up before it gets dark

TOM

Ok cool, I'll help you get them out of the car.

AUDREY

I'll help too.

MARSEY

I'll look for some wood.

TINA

I gotta go pee.

The all scatter in there different directions

TOM

Maybe I should help her instead.

He says as he starts to follow Tina. Just then Linda grabs his arm and redirects him toward the car.

LINDA

You just get the tent there Romeo.

TOM

Oh, ...well alright.

He then heads toward the car with Jonathan and Audrey.

As they are walking toward the car Jonathan stops and stares into the woods toward some trees. The camera picks up what looks like the shape of a young girl about 25 yards deep withing the trees. She then turns to the side and walk 2 steps and seems to simply vanish within the trees. Jonathan continues to stand there just staring at the same place.

AUDREY

Hello!, ...what are you looking at?

Jonathan then looks back at Audrey and then turns back at the trees. There is now nothing there. He then turns back at Audrey.

JONATHAN

Nothing. I just thought that I saw a deer or something.

CUT TO:

EXT. Camera aside Jonathan's car as they begin to unload it.

TOM

Well if you see a deer out here I would be amazed. The last time me and my dad were out here there wasn't a deer to be found anywhere. Of course it would make sense for them to show there heads out here now, when you can't shoot the little fuckers.

AUDREY

You are such a nature lover.

TOM

What?, I love nature. Hell. I was fixin to hang up the head in my bedroom, just so I could admire nature all the time.

AUDREY

Oh yes, nothing says beauty like the carcass of an ignescent victim.

TOM

Whatever..

They then continue to pull things from the vehicle. throwing tents, sleeping bags on the ground.

CUT TO:

LATER IN THE EVENING

The sun has set with just a hint of light coming from over the hill tops. The tents have been erected as they begin to settle around the fire.

EXT. CAMP FIRE PIT.

The camera open as the sound of cracking wood and the flames of the campfire are both seen and heard. The camera then rises to pick up Linda who is walking toward the camp fire with an armful of wood. She walks over and drops the wood a the base of the fire.

LINDA

That should be enough to get us
through the night.

JONATHAN

Cool thanks, ...you want a beer?

LINDA

Sure.

He then reaches into the cooler behind him and pulls out a
beer and hands it to Linda.

LINDA

Thanks.

TOM

So how does it feel to be turning a
quarter of a century old in just one
more day?

JONATHAN

It feels fine. You are only as old
as you feel right?

Jonathan lifts his beer up for them to all clang cans
together. Everyone cheers, and as the cheers die down you
can hear the voice of Marsey. Very low and serious.

MARSEY

If you can survive.

TOM

Oh shit, here we go....

TINA

What do you mean Marsey?

TOM

She thinks that she can see into the
future or some shit, she spends her
whole life talking to the spirits of

the dead, or something, which explains why she hasn't had a date in years.

AUDREY

Shut up Tom.

TOM

Can you prove that she can contact the dead?

AUDREY

Can you prove that she can't?

JONATHAN

Alright, that is enough.

LINDA

Let's have a seance.

TOM

Yeah right. Man, I don't want to do anything to fuel her fire.

TINA

Wow, that is a great idea. Let's do it.

JONATHAN

Let's not and say we did.

AUDREY

Come on babe, it will be fun, who knows we may just learn something about ourselves.

JONATHAN

OK, fine. but I am only doing this to appease the chumps. I don't believe in this shit at all.

Just then Jonathan turns his head to the side and catches the faint image of a child standing just outside a clump of trees. As he turns back to the fire, then back to the trees the image is gone.

AUDREY

What is it?

JONATHAN

Nothing, I keep hearing things.

TOM

Dude, wait till we contact the spirits first before you go shitting your pants over there.

JONATHAN

Hey, shut up man.

MARSEY

Ok here we go. Let's form a tight circle.

They all mover in closer together around the fire. Tom, who is setting between Tina and Linda looks over at Tina.

TOM

Should we all hold hands.

LINDA

Nice try ass-wipe.

MARSEY

No, we really should hold hands. We need to connect in someway to each other for us all to connect with the spirits.

The camera pans in a circle around the 5 campers as they hold hands and stare at each other. A few are making faces and not taking the ritual too seriously. Meanwhile Marsey

begins swaying side to side in an attempt to connect with the world beyond.

The fire becomes smaller as Marsey lets her head drop forward and begins to mumble things that cannot be understood. The rest all look at her then to each other and at the fire which appears to be almost out.

Suddenly she rears her head back violently and at the same time the fire which was almost out flares up with flames and light shooting toward the sky. Marsey with her head still back and her eyes wide open staring straight into the sky begins to tremble and shake. More and more violently she begins to shake.

TOM

What is wrong with her?

AUDREY

Marsey, are you OK?

The fire then goes back to it's normal size and in an instant, Marsey stops trembling. She then lowers her head straight and looks forward in a type of daze.

AUDREY

Marsey? Marsey? what is it?

They all break the hand hold and stare at Marsey. She then slowly turns to Jonathan who is sitting just to the right of her and reaches out and grabs his arm. He then flinches back as if to be getting shocked.

RANDOM IMAGES OF HORROR FLASH

As images of walking dead, and screaming and pain fly through his minds eye. Jonathan opens his eyes to see an older woman who's face looks to be burned and badly scared sitting where Marsey was and holding his arm. It is the same older woman from before on the park bench, and to Jonathan, the familiar face of a person he once new.

He looks around and it appears that all the others are gone and sitting at the fire is just him and this older woman. With fear in his eyes he looks at her.

OLD WOMAN

Your life has brought us all an existence of suffering. You have no choice, ...but (in a low and demon-like voice) to die!

Jonathan screams and pulls his arm away from the woman. She quickly vanishes and sitting in her place is Marsey. He then looks around to see the familiar faces of all of his friends back at the fire just where they had been a few moments before.

TOM (LAUGHING)

Dude, what the fuck happened? you looked like you were gonna shit yourself or something.

AUDREY

Are you OK? What did you see?

JONATHAN

Nothing, I, I saw nothin. I am OK.

Jonathan stands up and walks away toward one of the tents.

AUDREY

Marsey, what just happened? what did you do to him?

MARSEY

Nothing. I merely opened his eyes.

AUDREY

Opened his eyes to what?

MARSEY

His fate.

TOM

His fate? what the fuck is that supposed to mean?

MARSEY

It means that he must free the spirits of those who passed before him.

AUDREY

How is that up to him?

TOM

Yeah, why is it his fault that these so-called spirits haven't crossed over yet.

MARSEY

Look, I don't know for sure. I have been trying to find out from the spirits for years now. But I have never had them come through so clearly as they just did tonight.

TOM

Man, I always thought that this shit was a load of crap. I don't believe any of it.

MARSEY

I'm afraid you don't have to be a believer to become a participant.

TOM

What the hell is that supposed to mean. How am I a participant?

MARSEY

I didn't say you are, I just said you don't have to be a believer to be one.

TOM

one what?

LINDA

Nothin. Let's just drop it and everybody calm down. Who needs a beer? Come on we came up here to have fun right? Come on, let's just forget about this and do some real partying. OK?

TOM

Ok, your right baby.

Audrey then gets up and walks toward the tent that Jonathan had disappeared to.

INT. JONATHAN'S TENT.

The camera is in the tent and picks up Audrey opening the tent and coming in.

Jonathan is already in the tent sitting atop his sleeping bag and just sort staring straight ahead. His face looks pale and flushed.

AUDREY

Are you ok honey?

JONATHAN

I guess. I think I just kinda freaked out out there.

AUDREY

That is OK, are you alright now? do you want to talk about it.

JONATHAN

No, not really.

AUDREY

Are you sure?

JONATHAN

Yes, but thanks babe.

AUDREY

OK, then I'll be right back. Let me go get a few beers and your present. That should cheer you up.

The camera then follows Audrey as she walks over to the campfire where the coolers are and reaches into one of the coolers grabbing a few beers. She then looks over to Tina, who is sitting with the others and gives her a little smile and nods her head as if to call her over. Tina, with a smirking smile on her face gets up and walks over to Audrey.

AUDREY

Are you ready?

TINA

Oh, yes this is gonna be fun. I am the perfect level of stoned too.

AUDREY

Ok, then come with me.

Audrey then grabs Tina by the hand and they both walk hand in hand back to Jonathan's tent.

CUT TO:

INT. JONATHAN'S TENT.

The camera picks up the silhouette images placed on the outside of the tent from the glow of the fire of both Tina and Audrey standing right outside.

AUDREY (SINGING)

Happy birthday to you, happy birthday to you.

As she continued to sing she opens the flap of Jonathan's tent and Tina crawls in, with Audrey right behind her. Once inside Audrey reaches behind and zips the tent closed.

JONATHAN

What is this?

AUDREY

This is your present.

JONATHAN (AMAZED)

My what?

With Tina facing Jonathan and Audrey behind Tina, Audrey reaches around Tina and pulls Tina's shirt up and over her head.

Both Tina and Audrey kinda giggle

AUDREY

I know that your birthday isn't
actually until tomorrow at midnight,
but I figured that I would let you
open my present early.
...I'll even help you unwrap it.

Just then she unhooks Tina's bra and pulls it down over her shoulders and exposes Tina's firm breasts for Jonathan to see. He puts his hand upon her breast and they begin to kiss as Audrey rubs on Tina's back. They then in many camera angles begin to undress each other and make love.

Extend the scene.

CUT TO:

EXT. NOT FAR AWAY FROM JONATHAN'S TENT.

The camera Picks up Tom as he is taking a piss by a tree just a few feet from Jonathan's tent. He pauses for a while as he can here the sound of lovemaking coming from the tent. He turns to see the silhouette on the side of the tent of the three of them inside. Tom stops for a few seconds taking in the sounds of pleasure coming from the tent. He then looks down and zips his pants up.

TOM (TO HIMSELF)

Lucky bastard.

He then turns and begins to walk back to the campfire. Once there, he leans in and whispers to Linda in a very soft whisper that can only be heard by Linda.

TOM

hey baby, let's grab a blanket and head out into the woods somewhere and have some fun.

LINDA

What about Marsey? (she whispers back) we can't just leave her hear.

Marsey answers from the other side of the crackling fire. Far out of the reach of the sounds of their whispers.

MARSEY

I'll be fine.

LINDA

Oh, I'm sorry I didn't think that you could hear us.

MARSEY

I can't.

They all pause for a minute. Both Tom and Linda look at each other as if to realize that there was no way that she could have heard them, but that she must have somehow read into their plans with her mind.

LINDA

Are you sure that you will be ok here?

MARSEY

Yes I will be fine, go on.

TOM

Come babe, she is used to being alone. (he then laughs)

LINDA

Knock it off. You can be such a shit head sometimes.

Both Tom and Linda then walk away from, the fire as the camera slowly pans and gets a closeup of Marcie's face as she watches them walk away into the darkness.

MARCIE (TO HERSELF)

I wish I could say that you will be fine.

She then turns and begins to gaze back into the fire as the camera picks up the flames reflecting off her eyes. Camera fades to black.

EXT. IN THE FOREST.

Camera picks up Tom and Linda walking to their tent. They then stop at the tent, while Linda reaches into her bag and grabs a blanket. Tom grabs a couple of beers also. They get a lantern from outside the tent and Tom lights it. The camera then follows them both as they walk into the woods. Deeper and deeper they walk as the glow of the lantern begins to fade behind many trees and the distance.

CUT TO:

EXT A MEADOW IN THE WOODS.

The camera now ahead of them is planted in a clearing of trees and watches as the two walk down a trail and up to the clearing.

TOM

How about here?

LINDA

Is it level? are there any rocks in the ground? Last time we did this I had the imprint of a boulder on my ass for a week.

TOM

I don't see any.

Tom moves the lantern around to get a better view of the area.

TOM

It looks OK.

He then puts down the lantern and grabs the blanket from Linda and spreads it out on the ground. He turns his back to her as he secretly takes a rose he had hidden in his sleeve when he was at the tent, and puts it in his mouth. He then lays down quickly on the blanket and half-heartedly tries to be seductive.

TOM

Are you ready to feel the heat of my love?

LINDA

Oh my god, where did you get that?

TOM

It grew from my heart.

LINDA (LAUGHING)

Yeah right, you have to have a heart for that. ..You are such a goober.

Tom then reaches up and grabs Linda and pulls her to her knees on the blanket in a dramatic fashion.

TOM (IN A FRENCH ACCENT)

Me, my shedi!

LINDA

Give it up. Are you sure that we should be doing this? What if someone sees us? We are right out in the open.

TOM

I told you there is no one around us for miles and miles.

LINDA

What about Marcie. She is just up
the hill? what if she sees us?

TOM

Maybe she should. It might do her
some good to pull her head out of a
spell book once in a while. Hell, I
may just put on an extra show just
for her.

LINDA

Like hell you will

Linda then pulls Tom closer and begins kissing him. Soft music becomes the back drop as they slowly undress each other and begin to make love. There images and shadows are cast about the thick woods that surround there blanket. As the camera circles the couple on the edge of the clearing it stops behind the dark image of a man standing only ten feet from where the two are being intimate. The camera then sees the two roll over and Linda gets on top. As she sits up facing the shadowy male image, she has her eyes closed as she leans her head back. She then brings her head forward and open her eyes to see the man standing there. She screams and grabs her shirt to cover her exposed breasts. Tom rolls over to see what has startled her.

LINDA

Who the fuck are you!

The camera turns to catch a game warden standing in the clearing.

GAME WARDEN

I'm sorry to frighten you, I happen
to see the glow of light over here
and came to see that it is not a
brush fire.

TOM

A brush fire?

GAME WARDEN

Yes, it has been a dry summer this year, with very little rain. And I am afraid that it wouldn't take much to spark a hefty size fire out here.

TOM

Well you see that it isn't, so may we...?

GAME WARDEN

Yes, oh yes, again I am so sorry take care.

He then turns and walks away into the thick woods.

TOM

Can you believe that guy? How long was he gonna stand there checking out your tits before it dawned on him that there was no fire. ...What a dick!

LINDA

Calm down. ...I thought you said that no one was out here.

TOM

Well how the hell was I supposed to know that smokey the pervert would come by?Fuck!

LINDA

Maybe we should head back.

TOM

Dammit! I knew it.

LINDA

What?

TOM (DISGUSTED)

Nothin, forget it. ...I gotta take a piss first. can you wait here for a sec?

LINDA

Where else am I gonna go.

TOM

I'll be back

Tom stands up and with now shirt on pulls his pants tight and zips them up. He leans down to pick his shirt off the ground and puts it back on. He walks into the woods and out of the site of Linda and the glow of the lantern.

CUT TO:

EXT. CAMERA SET IN THE WOODS

The camera follows Tom as he walks deeper into the woods. He then stops at a tree and unzips his pants and begins to urinate. He tilts his head back to look at the stars which are so bright in the mountain sky.

(SNAP) He then jerks his head forward as the sound of a broken branch can be heard right in front of him.

TOM

Hello?, who is there?

Tom then zips his pants and get's out his lighter and lights it to try to see into the woods in front of him. He walks a few steps further.

TOM

Hello?

TOM (TO HIMSELF)

Probably that fucking bush cop.
..Mother fucker.

He then turns around as the camera catches him run into a dark haired naked woman that is standing behind him. He jumps back in fear.

TOM

Who are you?

the woman just stands there and gives a little smile to him. She is completely naked with her arms to her side.

TOM

What are you doing out here in the woods alone,and naked? are you lost?

She still just stands there smiling at him.

He then looks her up and down and reaches out to touch her breast. He is looking over her shoulder to be sure that Linda is not coming to catch him. She then leans up and kisses him. After a long slow kiss, she turns him around facing the other direction. She reaches both hands around him and begins to unzip his pants. The camera watches the expression of his face as he begins to moan from her touch. He leans his head back and closes his eyes. The camera catches the glare of a large hunting knife as it crosses in front of Tom's face. With his eyes still closed she runs the tip of the blade across his cheek.

TOM

mmmm, I like your nails baby. Give me more.

She then run's the knife slowly down the front of his shirt as he continues to moan with pleasure.

TOM

mmm, I don't know who you, are or where you came from but I gotta tell you, I have had this fantasy for a long time.

Then with the sound of the knife slicing through the mountain air the camera sees the look of moaning pleasure turn to pain and horror, as she cuts his penis off. He moans in pain as he drops to his knees. Looking down at his blood covered levis he begins gasping and then collapses onto the ground.

CUT TO:

EXT. BACK AT THE LANTERN WITH LINDA

LINDA

Tom?

LINDA

Tom, hurry up it is cold out here.

She stands up and begins to slowly walk toward the direction that Tom had vanished into.

LINDA

You know what they say, if you tap it more than twice you're playing with it.

LINDA

Tom?

LINDA

This isn't funny hurry up.

She stands there silently trying to hear any movement or sign from Tom. Then she becomes discussed.

LINDA

Fuck you then. Stay out there playing with yourself all night for all I care. ...I hope your dick falls off.

She then turns and grabs the lantern and begins to slowly make her way up the hill through the dense forest toward the tents and the glow of the camp fire.

(SNAP) She pauses as she hears a twig snap.

LINDA

Hello?

She walks a little further, then pauses again. She turns back around to shine the lantern in the direction she came from.

LINDA

Hello? ..Tom? ...where the fuck are you?

She once more starts walking back to the camp.

The camera now behind her slowly creeps closer and closer as if to sneak up on her. Just as it reaches her, she spins around.

LINDA

Oh, it is you. Where the fuck have you been?

The camera then picks up the image of Tom standing about 10 feet from her. It is not bright enough to see his face, but more the outline of him.

LINDA

Are you just gonna stand there?

The image of Tom does not move.

LINDA

Dude, you are really starting to piss me off!

She turns around and begins walking up the hill. After about 10 feet she turns back around, but Tom is no longer standing there.

LINDA

Tom?, Tom, god dammit this is not funny. If you are trying to freak me

out then yes, you win, you have
freaked me out.
...Tom?

She pause again trying to hear anything. She then turns around and The image of Tom standing in the middle of the trail in front of her can be seen by the glow of the campfire in the distance.

LINDA

How did you get over there?

LINDA

Are you OK?

She begins to walk further up the trail and closer to Tom who is standing motionless ahead

LINDA

What is that on your pants?

You then see the image of the body of Tom being tossed aside as a large knife covered in blood is raised high into the air and held there for a second reflecting the steel in the moonlight then coming down hearing only the sounds of slashing and screaming as the camera focuses on the stars in the sky.

CUT TO:

INT. MARCIE'S TENT.

(This scene should be very dramatic and extended through visual images of the director.)

The camera watches Marcie in the light of a lantern as she gets undressed and puts on a pair of sweat pants and a sweat shirt and climbs into her sleeping bag.

Lying in her sleeping bags she begins to hear the snapping of trees in the distance The sounds seem to be coming from all around her. As the camera focuses on her face the sound of distant footsteps and slight whispers can be heard. The camera views from inside the tent, images of the trees against the tent blowing and swaying casting the shadows on the tent from the moonlight. You can slowly see the outline

image of a person appear in the shadows. Marcie closes her eyes and then opens them again very slowly, to see if she is imagining it. She looks back toward the side of the tent and the image is now gone. Only the images of the swaying tree branches can be seen again. The camera then fades to black.

EXT. AT THE CAMPFIRE PIT (MORNING)

It is daylight as the sun is rising over the top of the eastern peaks. The camera which is stationed at the campfire pit and looking toward the tents reveals the image of Jonathan's tent being unzipped as Jonathan crawls out of the tent. Soon from inside the tent voice of Audrey can be heard.

AUDREY

Where are you going?

JONATHAN

I'm going to go start a fire and make us some breakfast.

AUDREY

Oh great, I am starving.

Jonathan then walks over to the fire pit and begins snapping limbs and twigs and piling them up. As he pulls out his lighter and begins to light the branches the image of Audrey getting out of the tent and walking toward the fire pit can be seen behind him. She approaches him just as he stands after igniting the fire.

AUDREY

How did you sleep baby?

JONATHAN

I think I slept better last night than I have in years.

AUDREY (SMILING)

So tell me, did you like your present?

JONATHAN

Oh, yes. You have to be the coolest girlfriend in the entire world.

AUDREY

I'm glad you liked it, ...I have to be honest with you, ...I liked it too

JONATHAN

mmmmm, you are so hot.

They then begin to hug and kiss by the newly made fire. A gentle "excuse me" cough is heard from behind them. It is Marcie.

MARCIE

Sorry

AUDREY

Hi Marse. Did you sleep ok?

MARCIE

yes, but I kept hearing noises in the woods all night.

TINA

I bet it was Tom and Linda. It doesn't look like they even came back last night.

The camera turns to catch Tina standing and looking into their tent.

AUDREY

I can't believe that they would stay out all night. Do you think they passed out or something.

JONATHAN

Knowing those two they are so hung
over today that they are probably
wishing they were dead right now.

AUDREY

That is true, but it does seem
strange that they never came back.

JONATHAN

Don't worry they will come crawling
back on there hands and knees any
minute now I'm sure. ...Im gonna get
some eggs and bacon going. Maybe
that will get their attention.

Jonathan then starts digging skillets and eggs and utensils
out of the coolers and bags that surround the campfire.

JONATHAN

How do guys want your eggs?

TINA

Over easy for me.

AUDREY

I'll take mine sunny side up.

MARCIE

I like mine over hard with no runny
stuff in the middle.

JONATHAN

Ok, scrambled it is!

They all kinda laugh as they head back to the tents to
change their clothes while Jonathan begins cooking.

As he is cooking he get's the feeling that someone is
watching him. He stands up, and looks to see Tom standing
at the edge of the tree line that surrounds the campsite.
He then leans back down over his skillet of eggs.

JONATHAN

Hey dickhead, I figured you would show up once I started cooking.

Jonathan then looks back down at the fire.

JONATHAN

Where is Linda?

There is no answer. He looks back over where Tom was standing, and no one is there. Jonathan stands up again and begins to look all around the tree line for Tom, but Tom is nowhere.

AUDREY

How's it coming?

JONATHAN

Did you see that?

AUDREY

See what?

JONATHAN

Tom. You didn't just see Tom standing over there?

He turns around to see Audrey standing behind him wearing a baseball hat with little antlers coming out both sides on her head.

JONATHAN

What the hell is that you have on your head?

AUDREY

Oh, I just figured that maybe later I will take my shirt off and go hide in the forest, and we can play "great white hooter hunter"

JONATHAN (LAUGHING)

Very cute babe, If I catch you and bag you, do I get to mount you over my fireplace then?

AUDREY

Baby, you can mount me anywhere.

She then reaches over and begins hugging Jonathan. Afterward she lets go and back away a bit.

AUDREY (CON'T)

...So you say you saw Tom?

JONATHAN

I think. He was just there and then he was gone.

AUDREY

Was Linda with him? ...what did he say?

JONATHAN

Nothing.

AUDREY

He is just messing with you, that is all. He'll show up once the food is done.

JONATHAN

Maybe you are right

AUDREY

Of course I'm right I'm always right, ..I'm a woman

She then smiles and leans over and kisses Jonathan on the cheek, and walks over to the coolers.

AUDREY

Do you want something to drink oh
mighty chef?

JONATHAN

I'll take a coke.

She then reaches into the cooler and pulls out a coke and hands it to Jonathan.

JONATHAN

Thanks, Babe.

Audrey walks back toward the tent.

CUT TO:

EXT. PERSPECTIVE OF THE FIRE FROM WITHING THE WOODS

The camera angle changes. It starts from in the woods looking at Jonathan from between branches as he cooks. It then slowly moves toward Jonathan from behind slowly moving closer and closer. A hand reaches out from behind the camera and touches Jonathan on the shoulder. Jonathan jumps up and swings around, throwing all of the food in the skillet all over the ground.

JONATHAN

Jesus Christ, who the fuck are you?

the camera turns to reveal the Game Warden from the night before standing in front of Jonathan.

GAME WARDEN

I'm sorry to sneak up on you like this, I am just looking for poachers in the area. You folks haven't been doing any hunting in the area have you?

JONATHAN

No, we didn't even bring guns with us.

GAME WARDEN

Is everyone that is with you here now?

JONATHAN

No, why?

GAME WARDEN

I ran into a couple in the woods not far from here last night, and when I went by there this morning, I found a few spots on the ground out there that look like someone may have bled out a deer.

JONATHAN

No one that we would know that would poach a deer.

Then the girls walk toward the fire to see who Jonathan is talking to.

AUDREY

Is everything alright honey?

JONATHAN

Yes, This man here is looking for deer poachers in the area.

TINA

Deer poachers?

GAME WARDEN

Yes mamm. We have had a few instances out here of people hunting deer out of season.

AUDREY

Well, I can assure you, we may be a lot of things, but poachers is not one of them.

GAME WARDEN

You said that not all of you are here now. Who is missing?

JONATHAN

Just Tom and Linda, a couple of friends of ours. They went off last night to be alone and we haven't heard from them yet.

GAME WARDEN

That sounds like the two that I saw last night.

AUDREY

You saw them?

GAME WARDEN

I'm not sure if it was them or not, all I can say is that the young feller had quite a mouth on him.

JONATHAN (LOOKING AT THE OTHERS)

That was them.

GAME WARDEN

They were not more than 200 yards from here.

MARCIE

Did I hear you say that you saw blood in that area?

TINA

Blood?, who saw Blood?

GAME WARDEN

I did, but I'm sure it is nothing to worry about. I think it may be the work of a poacher.

AUDREY

Oh my god, what if?...

JONATHAN

Nothing is wrong. I'm sure they are fine. Besides I already thought that I saw Tom earlier anyway, ...remember?

GAME WARDEN

You say you did see your friends today?

AUDREY

Yes, but only for a second this morning.

GAME WARDEN

Well then I'm sure that everything is fine. Like I said the people who did this appear to be nothing more than common deer poachers, so unless you have a hat with antlers on it. I'm sure you have nothing to worry about.

(He says as he looks over to Audrey.)

Just then the camera pans over to Audrey as she takes the antler hat off of her head, smiles, and tries to cover it with both hands.

GAME WARDEN

Look you all take care and just enjoy yourselves out here, I'm sure your friends will be back soon. ...If you see anyone doing any hunting out here it is best if you just leave them be and pretend you don't see what they are doing. I will be out walking around the area for a while also, OK?

JONATHAN

OK, thanks for stopping by and letting us know, and I'm sorry I kinda ripped on you a little.

GAME WARDEN

No problem, take care now.

JONATHAN

Ok, Bye

AUDREY

Bye

The man then walks further down the path.

MARCIE

I have a strange feeling about this.

JONATHAN

Oh my god, here we go...

MARCIE

What?, ...I heard all kinds of noises coming from the woods last night. What if that blood out there isn't from a deer?

TINA

The noises you heard were probably the mating call of the two drunken humpers

AUDREY (LAUGHS)

That is a good one.

JONATHAN

Man, don't even start that shit. Look, we will make something quick to eat here, pack some water, and go hiking. I'm sure we will run across

them then,OK? Besides it looks like breakfast is out now.

Jonathan turns and looks to the ground as the camera reveals egg and bacon spread out all over in the dirt.

AUDREY

He's right, Let's just get ready.

TINA

Ok.

They all continue getting ready for there hike as the camera fades to black.

EXT. IN THE WOODS.

The camera is shooting from a distance as the four walk down a path, through the trees and brush looking for Tom and Linda, and also just taking in the scenery.

MARCIE

I'm telling you the truth, there was something evil out there last night.

JONATHAN

You said that you heard some noises, how can that be evil?

MARCIE

I just felt it. It was an evil presence that doesn't seem to be at rest, or really doesn't like us being here.

AUDREY

What do you mean?

MARCIE

I don't know.

TINA

Jonathan, ...you looked like you saw a ghost last night at the fire. What did you see?

JONATHAN

I don't want to talk about it.

AUDREY

Why not baby, what was it?

JONATHAN

Look, I thought I saw the old woman that sat next to me on the plane that time, you know who I mean, but there is no way that I could of.

TINA

Why?

JONATHAN

Two reasons, one: you all were there and didn't see her.

MARCIE

and two?

There is a slight pause in the conversation as Jonathan stops walking.

JONATHAN

She is dead.

TINA

Dead?

JONATHAN

Yes, and has been dead for 17 years now.

TINA

What about this plane thing?

AUDREY

When Jonathan was younger he survived a lot of crazy shit, where everyone else in the situation hadn't. One of them was a plane that caught fire on take off. The woman setting next to him was badly burned and later died at the hospital.

JONATHAN

So see? ...there is no way that I saw her anyway, so let's just drop it.

MARCIE

But there is a way.

JONATHAN

What?, and how is that?

MARCIE

They may not be able to cross over until the circle of death is complete.

AUDREY

They who?

MARCIE

The victims

TINA

What is the circle of death?

JONATHAN

Yeah, what the hell is that supposed to mean.

MARCIE

Look, ...I've been reading a lot of books and stories of spirits and violent deaths, as well as several survivor stories. I'm telling you this is true.

AUDREY

What is true?

MARCIE

They say that with every incident like plane crashes, train accidents, natural disasters there is a purpose by god for these things.

TINA

I don't get it.

MARCIE

Look. ...God takes a life here, and takes a life there, and everyone always looks at it and says it was their time to go, or it must have just been gods will.

TINA

Yeah, so?

MARCIE

But, if that is the case how can natural disasters and major accidents that take many lives be looked upon the same way.

AUDREY

That's true.

MARCIE

Exactly,

Marcie pauses for a minute, and looks at all of them.

MARCIE (CON'T)

...but it is still true.

AUDREY

How? ...How can that still be true?

They all stop on the path to listen to the explanation.

MARCIE

You always here from survivors, "I was lucky to be alive." ...What if luck had nothing to do with it. Fate leaves no room for luck.

TINA

I totally believe in fate.

MARCIE

The reason they are alive is because god needed everyone else, and they weren't even a part of his plan.

JONATHAN

Are you saying that when god has intentions for a select group of people, he takes them all at once?

MARCIE

sort of.

TINA

Sort of?

MARCIE

Well it isn't like he just scoops down and grabs a room full of random people, but more that he carefully selects and then gathers them together. See it isn't a chance situation that they are all taken at once, but that they were pre chosen in advance

In advance?

Yes, ...It is their fate.

JONATHAN

So you are saying that mass terror, and disasters that take the lives of hundreds if not thousands is an act of fate? That god gathered all the people that he wanted, into one place and then just took them all at once. That is crazy.

MARCIE

Is it?

MARCIE (CON'T)

What about the stories where the person that never missed a flight in their life, but then the one flight that they missed happen to go down in flames. It is Devine fate. They were not present because they were not a part of gods plan at the time.

JONATHAN

So if that is true what is your point.

MARCIE

What if, luck and opportunity somehow beat fate. And all the lives of the people taken, were wasted because a pivotal soul did not cross.

She turns to Jonathan.

MARCIE

They call you the lucky one, but what if your luck has come at the price of many, and these souls are

now at unrest Because there circle
of death is incomplete. ...What if
they need to be at peace so bad that
they have found the strength to try
to cross back over spiritually and
close the circle themselves, rather
than live an eternity of unrest?

JONATHAN

You cannot be saying that there are
spirits in the woods that are out to
kill me.

MARCIE

What if it were so?

AUDREY

Shut up, I don't want to here
anymore of this.

TINA

Yeah, you are freaking me out now.

MARCIE

Look, according to the books I have
read the circle cannot be completed
at the hands of the spirits
themselves. It would have to be done
through an intermediate.

JONATHAN

Like who? ...Are one of you going to
kill me?

AUDREY

Come on, don't be silly

JONATHAN

So if they can't kill me, and you
guys say you won't, then what do I
have to worry about?

MARCIE

Nothing,unless

AUDREY

Unless what?

TINA

Yeah, unless what?

MARCIE

They get to us, and somehow evict
our soles, and use our bodies.

AUDREY

Like possession?

MARCIE

No, ...worse!

MARCIE (CON'T)

Possessions can only occur to a
living sole and relies upon the
mortality of those they posses.

TINA

That doesn't make sense

MARCIE

In other words if you kill the
possessed, you also kill the
possessing spirit.

...These spirits are much more
powerful.

AUDREY

I don't want to hear another word.
...Look, usually I stick-up for you
when everyone says that you are a
little off, but who knows, by the
way you are talking, they may just
be right.

MARCIE

Jonathan knows. He has seen the spirits already haven't you? I saw that look on your face last night. Come on, what did you see, what did you see Jonathan

JONATHAN

SHUT UP!, I don't want to hear anymore of your bullshit. Let's just shut the fuck up about this dime store novel crap and just keep looking for Tom and Linda, alright?

AUDREY

All right, ...you are right. This is crazy

They continue down the path. The camera follows them for awhile then fades to black.

EXT. BACK AT THE CAMPSITE ALMOST DARK.

The camera set at the fire pit, watches as the four walk from the woods toward the camp. The sun is now beginning to set in the mid afternoon sky.

JONATHAN

Tom?, Linda?

AUDREY

I think something must be wrong. They should be back by now.

Audrey walks over to Tom and Linda's tent to look inside.

AUDREY

They're not here.

TINA

And it really doesn't look like anyone has been here at all.

AUDREY

Damn!, where could they be? It will be getting dark soon.

JONATHAN

Let's just build a fire and wait. That Warden guy is out there still I'm sure. If he sees them, he will send them back here.

AUDREY

Yeah, you are probably right.

Marcie starts to walk back to her tent when she pauses and stares at the ground just outside her tent.

MARCIE

Guys, you may want to come look at this.

AUDREY

What is it?

MARCIE

Just come here.

They all start toward the area where Marsey is standing.

CUT TO:

The camera, stationed on the ground watches as they all gather around in a sort of huddle next to Marcie looking down toward the ground.

JONATHAN

It looks like a rabbits foot.

AUDREY

Oh my god, are you sure.

JONATHAN

I don't know. I had a key chain once as a child, and this looked kinda like that.

TINA

So where is the rest of the rabbit?

AUDREY

How can you tell, it is covered with blood.

Jonathan grabs a stick off the ground and picks the rabbits foot up off the ground and stands up holding it.

JONATHAN

That is what it is.

TINA

How the hell did it get here?

AUDREY

yeah, and what the hell is it doing in our camp?

JONATHAN

I'm not sure, there are a lot of wildlife out here, I haven't really seen any rabbits today though.

MARCIE

Not only that, but what I want to know is, how did it come off the rabbit, and end up here. There isn't even any blood on the ground

Tina bends down to get a closer look at the area that the rabbit's foot was laying.

TINA

Wow, she's right

MARCIE

Oh, my god.

AUDREY

What?

MARCIE

Don't you see? ...This is a sign.

JONATHAN

yeah right, a sign of what? That somewhere out there is a three-legged rabbit?

MARCIE

No, don't you see? A rabbits foot has always been thought of as a symbol of luck.

AUDREY

Not when it is covered in blood

MARCIE

Exactly

JONATHAN (LAUGHING A LITTLE)

I bet if you could ask that rabbit what he thinks about that, he would feel it wasn't too lucky for him, that is for sure.

MARCIE

And I think he would be right.

JONATHAN

Oh, come on, give me a break, it is just a foot. It was probably dropped by some larger predator that killed the rabbit and was just passing through our camp with it in it's teeth.

AUDREY

Yeah, that makes sense, I'm sure that is all there is to it.
...Right, Marse?

Marcie pauses for a second, then turns to Audrey and tries to make a smile out of her look of concern

MARCIE

Yeah, I'm sure that is it.

Jonathan throws the foot into the woods and heads over to the fire pit. Audrey and Tina follow him, but Marcie just stands there looking into the bushes. As she looks back and forth at the tree line that surrounds the camp whispering voices can once more be faintly heard. She then turns and walks back to where the others are.

The camera fades to black

EXT. IN THE WOODS.

The camera picks up the Game Warden as he makes his way through the thick trees and down a path. He pauses for a moment in front of the camera and looks at the sky.

GAME WARDEN (TO HIMSELF)

It will be dark soon I better
start heading back.

He then takes out a canteen and opens it and takes a drink, then wipes the sweat from his forehead.

He puts the cap back on the canteen and turns to walk back up the path. The camera follows as he walks out of site through the trees.

CUT TO:

EXT. FOLLOWING THE WARDEN DOWN THE PATH.

The camera watches the game Warden from several angles as he makes his way through the trees.

The camera now behind some brush watches the Warden while the sound of breathing and soft moans can be heard from the camera set.

(SNAP)

The game warden pauses as the sound of snapping limb is heard. He pauses for a moment looking around then begins to slowly walk away. The camera leaves the spot from behind

the trees and slowly follows behind him getting closer and closer to him as he continues down the trail.

(SNAP)

Another branch snaps.

CUT TO:

The camera now set in front of the Warden can see that Tom is behind him about 5 feet. The Warden spins around.

GAME WARDEN

Damn!, where the hell did you come from?

Tom just stands there with a blank and life-less look in his eyes.

GAME WARDEN

Are you OK boy?, how did you get all this blood on your clothes?

Still no answer.

The game warden then moves closer and puts his hand up by Tom's ear and moves his hair a little to reveal a gash in the side of Tom's head. The camera watches as Tom's eyes follow the game warden's hand as he examines the wound. As an evil look comes over Tom's eyes, he grabs the arm of the Warden, and takes a bite out of his arm. The Warden screams and pull's his arm back falling backwards onto the ground. He get's up and while screaming begins to run away from Tom down the trail. As he attempts to pass a large tree about 25 feet down the trail, Linda springs out from behind it startling him. He falls to the ground on his back.

GAME WARDEN

You!

He looks up as he is laying on the ground to see that Tom is now standing directly over him.

The camera sees both Linda and Tom lean in and begin tearing the Warden apart like animals in a feeding frenzy. Screams from the Warden are soon silenced.

A wolf howl can be heard in the distance, as they continue to ravage him.

the camera fades to black.

EXT. BACK AT THE CAMPFIRE.

The camera is pointed at the tree top where birds take off out of the tree as both the scream and the wolf cry can be heard.

JONATHAN

What the hell was that?

AUDREY

It sounded like a scream.

JONATHAN

But who's.

TINA

This shit is freaking me out now. It is getting dark. we have people missing, there are screams coming from the woods. I HATE THIS SHIT!!!

JONATHAN

Calm down, I'm sure there is no reason to worry.

Audrey gives Tina a hug and holds her tight to try to calm her down. Marcie then walks to the other side of the fire facing the others.

MARCIE

We may have a reason to worry.

JONATHAN

Marcie, I am in no mood for any more of your theories right now.

AUDREY

What do you mean?

MARCIE

Remember when I told you about the circle of death? and that you surviving all those tragedies has kept the circle open.

JONATHAN

yes, so?

MARCIE

Well, I didn't tell you the complete story

AUDREY

What else is there.

MARCIE

Well, according to all the books I have read on this subject the circle must be completed by the quarter-century mark of the survivors life.

TINA

The what?

MARCIE

Your twenty-fifth birthday

AUDREY

But that is tomorrow.

MARCIE

I know, which means that we have until midnight tonight to keep the circle open. If you survive that, then the spirits can't touch you again and are left with an existence of unrest stuck between the two worlds. I have a feeling they will stop at nothing to complete their task. We may be in for a long night

TINA

Yeah, or a short one.

Tina then reaches up to her neck

TINA

Shit

MARCIE

What is it?

TINA

I lost my charm necklace.

AUDREY

Wow, you picked a bad time to loose that thing.

JONATHAN

So Marcie, why are you telling me this now?

MARCIE

I think that you should know exactly what you are up against.

TINA

Great, then we can stay by the fire together all night until midnight has passed.

AUDREY

That sounds good to me.

MARCIE

Yeah, let's definitely stick together.

They all get chairs and sit by the light of the fire. The camera circles the fire getting a look at the terror that is growing on their faces as they each keep looking over their shoulders towards the woods that surround them.

AUDREY

What if we just get in the car and leave.

TINA

Yeah let's leave.

JONATHAN

We can't just leave Tom and Linda out here.

TINA

But, we haven't seen them since last night. For all we know they are not even around here anymore.

MARCIE

It really will do us no good to leave. We would just be risking a car accident or some other method if we leave. It is best to just stay here and stick together.

JONATHAN

OK, we will just wait.

They sit in the circle. as they all remain silent.

The camera angle changes from the perspective of the woods. The camera moves slowly through the trees as it watches the four huddled around the fire. Different camera shots show the effect that time has passed, and it is now deeper in to night.

The camera is now back at the fire as the faint sound of footsteps can be heard in the distance.

TINA

What is that?

JONATHAN

What is what?

TINA

Listen!

The sound of footsteps and breaking of limbs can be heard in the woods just to the side of their campfire.

TINA

Someone is walking out there, and they are getting closer.

AUDREY

Who is it?

TINA

I can't tell.

JONATHAN

Hand me that flashlight over there.

Marcie quickly leans over and picks up a flash light from the ground next to her feet and hands it to Jonathan.

They all remain very silent as Jonathan shines the light toward the thickness of the trees. They look into the woods at all angles. The camera follows the flashlight as it pans the tree line then stops as the image of the Game Warden is seen standing just inside the clearing. They all jump and scream. They all watch as the light of the fire and the flashlight reflect off him. He begins limping toward the fire.

GAME WARDEN (IN A SOFT VOICE)

Help

They all stare as he get's closer. He then falls right at their feet. as Audrey screams.

Tina runs over to him and get's on her knees and feels by his neck for a pulse. She waits for a second or two, then she looks up at the others.

TINA

He is dead.

Just then the Wardens hand comes up and grips Tina's throat. Screams can be heard from everyone as he digs his fingers into her throat and her head falls further and further back. With a quick snap Tina's life-less body falls back ward to reveal the hand of the Warden straight up in the air holding her windpipe in his hand. They all scream and scatter into the woods. In a panic Jonathan and Audrey loose track of Marsey who has not followed them into the woods.

Marsey runs into Linda as she runs around one of the tents.

MARCIE

Oh my god, where have you been? we need to get out of here.

She quickly grabs Linda's hand and pulls her over to the truck.

MARCIE

Quick get inside!

She opens the back side door to the SUV for Linda and helps her into the truck. Then quickly runs around the front of the truck and opens the door on the other side and gets into the back seat next to Linda. She quickly locks the door beside her.

MARCIE

We should be safe in here.

She turns to Linda who is looking out the window with her back turned to Marcie.

MARCIE

Where were you? ...did you see what happened to the Game Warden?

CUT TO:

The camera now stationed outside Linda's window sees the expression on her face turn from a blank, almost drugged straight to a look of pure evil.

CUT BACK:

The camera now at Marcie's perspective catches Linda quickly spin her head around to reveal her lifeless eyes and her bloodied teeth.

Marcie screams as the camera backs away from the truck.

Screams can be heard as the truck begins to rock violently from the struggle withing.

With what sounds like one sharp crack of Marcie's neck the truck stops rocking.

CUT TO:

EXT. IN THE WOODS, WITH ONLY THE LIGHT OF THE MOON.

Audrey and Jonathan are hiding next to a row of bushes as they try to figure out what they must do.

AUDREY

Marcie? (in a whisper voice)

JONATHAN

Hello?

There is no answer.

AUDREY

Which way did she go?

JONATHAN

I don't know, I never saw her, I just ran.

AUDREY

What are we gonna do?

JONATHAN

I don't know. But I won't let anything happen to you.

JONATHAN (CON'T)

We need to get out of the woods, and back into the clearing. This way no one can sneak up on us.

AUDREY

are you sure.

JONATHAN

No, but I really don't like being here in the dark. Just stay right next to me.

AUDREY

what time is it now?

Jonathan looks down at his watch and then holds it up so he can see the hands in the moonlight.

JONATHAN

11:15.

AUDREY

I think we are gonna make it

JONATHAN

let's get going.

The camera follows them as they make their way back to the clearing and the glow of the campfire.

AUDREY

We need to get to the car and get the hell out of here.

JONATHAN

You are right, I would rather take my chances on the road than be stuck here.

AUDREY

Ok let's do it.

JONATHAN

First, we need to go to the tent. The keys are in the pocket of my jeans in there, and so is my knife.

AUDREY

Your Knife

JONATHAN

Yes just in case we run into anymore of those, ...well whatever the hell that was out there.

AUDREY

Good idea

They both walk slowly toward the tent and Jonathan leans down and unzips the tent and crawls in. Audrey then leans down so she can watch as Jonathan digs into his pants for the keys and knife.

JONATHAN

I got them.

Jonathan then crawls out of the tent and onto the ground just outside the tent flap. At the same time both Jonathan and Audrey stand up and the camera sees Tom, who is now standing right beside them.

They both scream and run the other way, and right into Linda who is waiting for them on the other side of the clearing. They then both turn in a panic to find that they are surrounded by the walking corpses of Tom, Linda, Tina, and the Game Warden. Slowly the zombie bodies of their one time friends start closing in. One step at a time closer and closer, making the circle they have created around the two get smaller and smaller. Just then Jonathan grabs Audrey and spins her around to face him.

JONATHAN

I can't let you die. It is me they want.

He hands the keys to her

JONATHAN

Take these and get the hell out of here.

AUDREY

I can't leave you!, you were not meant to die like this!

JONATHAN

You are right. I was meant to die a long time ago! It's time to accept what has always been my fate.

JONATHAN (CON'T)

Now take the truck and get out of here.

He then pushes her outside of the quickly closing circle, and by the zombies that are getting nearer to him. They all then close in and begin to tear him apart as the screams become louder. Audrie stands up to run toward the truck, but stops to look back. The vision of Jonathan being torn apart is too much for her to bare, and she faints and falls to the ground.

The camera fades to black and the sounds of screaming echo off into the night as Audrey falls to the ground in an extreme slow motion shot.

EXT. CLOSE UP OF AUDRIE'S FACE

The Camera opens from black at ground level in front of Audrey, who is beginning to wake up.

She quickly springs up after memory of where she is, and what has just happened becomes clear. She looks around to find no sign of anyone anywhere around her. It is as if they had all vanished. She slowly stands up and begins to walk over to the truck. Limping a little from the fall, and wiping the tears from her eyes, she continues to look around her as if she may be followed. There are no sounds there is nothing but silence.

She walks closer to the truck, and takes out the keys and opens the door. She pauses and takes one more look around her before getting in and shutting the door.

CUT TO:

INT. THE TRUCK.

She reaches down and slides the key into the ignition and turns it. The roar of the engine can be heard as she leans back in the seat and lays her head back on the headrest as if to relax, and really feel that the terror was finally over.

AUDREY

I hope the spirits can finally rest.

She then reaches down and turns on the headlights. As the glow of the headlight slowly illuminate the area in front of the truck, the standing corpses of Tom, Linda, Tina, The Game Warden, and Jonathan can be seen just feet from the end of the hood.

Audrey shrieks and jumps back in here seat, just as Marsey Who is sitting up in the back reaches around the front seat and grabs Audrey by the forehead.

MARCIE (IN A GRAVELY VOICE)

You are a part of us. You are the opening in OUR circle. the circle must be closed!!

The camera then catches the glimpse of a knife as it comes around at Audrey's throat. The camera goes black and all sounds stop except for the loud metallic sound of the knife.

THE END