

OLD VIRGINIA

Written by

Connor James McAulay

Contact:
647.883.1112
connorjamesmcaulay@gmail.com

Canadian Copyright Registration # 1154847

Copyright (c) 2020. This screenplay may not be used or reproduced for any purpose including educational purposes without the expressed written permission of the author.

FADE IN:

EXT. OVERGROWN WOODS - NIGHT

Legs in tattered cloth pants and bound by iron chains crash through thick underbrush.

Bare feet bleed onto rough earth.

EXT. CITY PARK - NIGHT

Black jeans and Nikes sprint through fresh cut grass.

Dogs BARK VICIOUSLY not far behind.

EXT. OVERGROWN WOODS - NIGHT

HOUNDS HOWL and CHAINS RATTLE as the bleeding feet stumble over a log.

Distant shouts joins the CHORUS OF HOUNDS.

EXT. CITY PARK - NIGHT

The Nikes jump over a slide and slip in the wet grass.

The runner, CHRIS (17), black, athletic, and dressed head to toe in black sweats, falls forward.

The backpack he carries lands in the grass feet away.

A hand reaches down.

Over him stands --

ANDRE (17), black, in a similar black outfit. He manages a winning smile even under pressure.

Chris takes Andre's hand and gets to his feet.

CHRIS

The bag!

ANDRE

Got it!

Andre scoops up the bag and the pair take off again.

Disembodied flashlights float in the trees behind them.

The BARKING DOGS are closer than ever.

EXT. SUBURBAN STREET - NIGHT

Andre and Chris sprint from the park into the streets past run down houses and overgrown grass.

The dogs and their handlers round the corner in hot pursuit.

A POLICE CAR turns down the other end of the street and hits the lights and SIRENS.

Chris and Andre cut between houses and clear a fence.

INT. SUBURBAN BACKYARD - NIGHT

A motion light clicks on and reveals the two friends.

Shit! CHRIS

Shit. ANDRE

They jump the fence at the opposite side and disappear into the suburbs.

EXT. CITY STREET - NIGHT

Chris and Andre hop down into the shadows and observe the scene - Hundreds of PROTESTORS marching in one direction.

The crowd carries signs with social justice slogans: 'NO JUSTICE NO PEACE, DEFUND POLICE NOW!'

Other signs show the image of a YOUNG BLACK MAN: 'JUSTICE FOR ERIC WASHINGTON.'

The pair leave the shadows and join the crowd.

CROWD
The whole world is watching!

Chris and Andre take up the chant.

CHRIS, ANDRE & THE CROWD
The whole world is watching!

They use the crowd as cover and avoid eye contact with two POLICE OFFICERS who stand to one side scanning the protest.

SUPER: RICHMOND, VIRGINIA.

EXT. CITY PLAZA - NIGHT

Riot Police in a line watch the Peaceful Protestors.

More Riot Police protect a small group of Counter Protestors.

They wave Confederate and Nazi flags. Some carry banners that read: 'BLOOD AND SOIL' and 'LOVE IT OR LEAVE IT!'

Both groups hurl insults back and forth through the Police.

Chris and Andre slip in behind a group of teenagers.

CHRIS

Now this is what I call a party.

The group turns around.

MELISSA (17), black, Chris' sister, clad in black leather and a white HANDS UP DON'T SHOOT t-shirt, rolls her eyes.

MELISSA

You know this is because someone was murdered, right?

CHRIS

Isn't it past your bed time?

MELISSA

Isn't it past your state imposed curfew?

ELTON (18), black, a little on the heavy side, nappy hair, thick glasses and a Marvel t-shirt, chimes in.

ELTON

Damn. Slaughtered.

CHRIS

Careful, wouldn't want mom to know where you really are when you say you're with Denise.

Melissa shifts uncomfortably.

Andre looks at his shoes.

Chris smiles like The Grinch and touches the heavy bag.

CHRIS (CONT'D)

We gonna do this shit or what?

MELISSA
Wait... Do what?

Elton turns to Andre.

ELTON
You didn't.

ANDRE
Well, technically Chris did it.

ELTON
Are you two out of your minds?!

ANDRE
What?!

ELTON
You know what happens to Chris if
he gets caught right?

Melissa suddenly looks very worried.

MELISSA
Chris, what are they talking about?

CHRIS
Relax, it's nothing.
(to Elton)
Besides, nobody saw me. You know
I'm Slick Rick baby.

MELISSA
Saw-you-do-what?!

MIKE (17), their token white friend, and the last to notice
Chris and Andre's arrival, turns with a joint in his hand.

MIKE
Ayy, guys! Where you bin?

CHRIS
More like where *you* bin.

MIKE
I don't get it.

MELISSA
Chris!

CHRIS
If you're so worried go home.

MELISSA

Believe it or not I didn't come out
tonight to watch my brother ruin
his fucking life.

CHRIS

So go home and don't watch.

Melissa is silent.

CHRIS (CONT'D)

So it's settled.

ELTON

Can I see it?

CHRIS

I thought you'd never ask.

Chris shoots a quick glance at the occupied police.

He leans inward. The group draws closer as he unzips the bag.

The group's eyes open wide. Chris' smile grows larger.

MELISSA

Chris!!

ELTON

No way.

MIKE

Is that who I think it is?

ELTON

Holy shit. You should not have
that.

CHRIS

I ain't gonna have it... For long.

Chris glances knowingly through the crowd in the direction of
the Counter Protestors.

ANDRE

Chris, check it out.

Andre points to the other side of the plaza, where three
SQUAD CARS, lights flashing, have just arrived.

These COPS have DOGS.

CHRIS

Shit.

MELISSA
You got caught?!

CHRIS
Not exactly.

Melissa raises an eyebrow.

CHRIS (CONT'D)
Nobody saw our faces.

ELTON
So much for Slick Rick.

Melissa directs her gaze to Andre. Chris steps on his shoe.

ANDRE
It's all good. Was way too dark.

Melissa isn't convinced.

To avoid her stare, Andre turns to Chris.

ANDRE (CONT'D)
So whats the plan?

Chris smiles.

CHRIS
That's why you're my boy, you know
that right?

ELTON
I don't have anything to do with
this.

CHRIS
Good, don't need your fat ass
slowin' us down anyhow.

ELTON
Fuck you man.

ANDRE
Guys, relax.
(to Chris)
We doing this or what?

CHRIS
Follow me.

MIKE
I'm too high to go on a spy
mission.

CHRIS
You're good man, just hold down the
fort with dough boy here. We won't
be long.

ELTON
Yo you know I got a thyroid thing.

CHRIS
Yeah, it's called bein' fat. Come
on, Dre.

Elton opens his mouth to respond as Chris and Andre disappear
into the chanting crowd.

Melissa storms after them.

Elton steams as Mike offers him a joint.

MIKE
Here, you gotta relax.

ELTON
You know the cops are like thirty
feet away right?

MIKE
So?

ELTON
You finished half that thing on
your own--

MIKE
Aha I know right!

Elton furrows his brow.

ELTON
Which by the way, cannot be good
for your lungs.

MIKE
I mean--

ELTON
But just watch, I so much as touch
that thing, everyone's out here
next week with my picture on the
damn posters.

MIKE
You're paranoid.

ELTON
And you're privileged.

Mike takes a long hit, considers this.

MIKE
Okay, touché.

A BLOCK AWAY

Chris and Andre snake through the crowd.

ANDRE
This is gonna go down in history.

A hand on Chris' shoulder stops the pair.

MELISSA
Whatever you're going to do, don't.

CHRIS
Mel, chill. I'm just gonna show em'
what I think of their boy here,
then we out.

MELISSA
This is a peaceful protest! People
could get hurt!

CHRIS
How long were we supposed to
protest peacefully with that statue
standing there?

MELISSA
Why you wanna be Tye so bad, huh?
(beat)
Chris, if you get caught... Mom...

Melissa pleads to Chris with her eyes. His face softens.

CHRIS
Mel, relax. I ain't goin' anywhere.
(beat)
But I gotta do this. Right Dre?

Chris looks to Dre. Dre looks to Melissa.

ANDRE
He's right Mel.

Chris turns and pushes through the crowd.

Andre gives Melissa a look of sympathy.

ANDRE (CONT'D)
It's gonna be okay. Sorry!

He turns and heads after Chris. Melissa follows.

Andre and Chris stop short of the line of Riot Police with Melissa not far behind.

Chris reaches into his bag and removes the heavy BRONZE HEAD of ROBERT E LEE.

CHRIS
Why the cops protecting these guys anyways?

ANDRE
Cause if they weren't on the clock, they'd be right there with em.
(beat)
Ready?

CHRIS
I've been ready.

Chris steps to the front of the line where both sides hurl curses and taunt one another.

CHRIS (CONT'D)
Ayy! Ayo!

He struggles to be heard over the crowd.

CHRIS (CONT'D)
Hey! You inbred motherfuckers!!
Look what I got!

Chris raises the head high in the air. The Protesters CHEER. The Counter Protestors ERUPT.

Both sides push forward. A brick flies through the air and crashes into a riot shield.

The line of Riot Police advance into the protestors, truncheons raised high.

ANDRE
Shit is about to get real hot.

Chris tosses the head at one of the riot shields. A COP swings back as Andre and Melissa yank Chris out of the way.

The club misses by inches!

A CAN hits the ground in front of them. White smoke billows out of it.

Andre and Melissa put their shirts over their mouths as they pull Chris back.

CHRIS

Let me go! Let me go! Imma kill
these mother fuckers!

MELISSA

Chris, no! We have to leave!

The protest descends into chaos as people rush from the clouds of tear gas.

Andre, Melissa and Chris disappear into the crowd as the riot police charge forward with lock-step precision.

They move through the crowd until they reach Mike and Elton.

MIKE

What's going on?

ELTON

What did you do?!

CHRIS

(smiles)

Why do you assume it was me?

ELTON

Where's the old racist dude's head
Chris?

MELISSA

I told you! I told you this would
happen! This is your fault!

CHRIS

Hey I didn't throw that brick!

Andre spots TWO COPS who push through the crowd toward the group - eyes locked on Chris and Andre.

ANDRE

We gotta go.

CHRIS

It's just getting good.

Andre points to The Cops.

ELTON
You said they didn't see your face!

CHRIS
That may have been a lie.

MELISSA
You idiots!

Andre, Chris, Elton and Mike glance at one another. They bolt in the opposite direction.

BEAT COP
Hey! Stop!

Melissa hesitates, and with reluctance, takes off after them.

The Cops break into a run!

The chase is on!

The group bursts from the crowd and enter a dark side street while The Cops go for their cruiser.

EXT. UPSCALE SIDE STREET - NIGHT

Sirens chase the group past row upon row of McMansions and an abundance of MAGA and COMMUNITY WATCH signs.

EXT. RUNDOWN STREET - NIGHT

Elton brings up the rear as the group passes smaller houses with overgrown lawns and cars on blocks.

Andre turns to see blue and red lights round the corner.

ANDRE
Come on man!

ELTON
Hey I never asked for this shit.

MELISSA
Quick! In here!

Melissa gestures to an opening in a massive hedge and darts into the yard on the other side. Chris follows right behind.

Andre drags Elton into the bush with him. A squad car cruises by shining a floodlight into the yards and alleys.

EXT. DILAPIDATED MANSION - NIGHT

The group crouches low on the other side of the hedge, and wait on bated breath.

CAR DOORS open and close.

ANDRE
Shit.

ELTON
What do we do?

Andre looks up to the abandoned house behind them.

ANDRE
We gotta go inside.

ELTON
We're gonna add breaking and
entering to the list?

CHRIS
It's abandoned.

ANDRE
Guys! Now!

The crew creep around the side of the house toward the crumbling back patio where a door leads inside.

Chris tries the handle and the rotting back door CREAKS open.

INT. DILAPIDATED MANSION - NIGHT

Elton pulls out his phone and triggers the flashlight app.

The hallway lights up to reveal antique furniture, dirty mirrors and peeling wallpaper.

The room is covered in inches of dust.

MELISSA
Woah.

Chris pulls out his phone and turns on his light.

CHRIS
Come on.

The floorboards CREAK as he takes a few tentative steps down the hall. Melissa and Mike follow.

Andre takes a step forward as Elton grabs his arm.

ELTON
(whispered)
This is the worst idea.

ANDRE
You got a better one?

Elton searches for words.

ANDRE (CONT'D)
Exactly. So chill. They won't stay
long - got bigger things to worry
about tonight.

ELTON
You mean like finding the kids who
chopped off the head of their
glorious idol?

ANDRE
Just... come on.

Andre turns and continues onward.

Elton follows and smiles to himself, victorious.

They catch up to their friends at the end of the hall.

INT. DILAPIDATED MANSION - SITTING ROOM - NIGHT

Chris and Elton's flashlights illuminate a portion of the
cavernous room.

Their beams cast a host shadows over the antique furniture.

ELTON
What the fuck!!

A ghostly figure stands before them! They GASP!

Andre squints and leans closer to the figure.

It's a white sheet, he pulls it away.

It falls to the floor to reveal a white marble statue of a
woman. Her pale empty eyes seem to appraise them with apathy.

ELTON (CONT'D)
I was just playin'. Knew it was a
statue.

MELISSA
It's beautiful.

Chris steps forward. He sees multiple chips and scratches.

CHRIS
Yo this shit's old.

He gives the statue a tap.

CHRIS (CONT'D)
Probably fake though.

ANDRE
Looks real enough.

ELTON
It belongs in a museum!!

Everybody looks back at Elton.

ELTON (CONT'D)
What? Nobody?

MIKE
I got it.

Andre shakes his head.

Elton shines his phone on a photograph of a BLACK MAN (30s).

ELTON
Yo, check this out.

Andre makes his way over.

ANDRE
Think that's who lived here?

More flashing red and blue lights illuminate the room.

Melissa heads to the window and peers through the blinds.

Three CRUISERS pull up in front of the house.

MELISSA
Uh, guys?

They join Melissa at the window.

ELTON
Oh shit, oh shit, oh shit!

CHRIS

They wouldn't come in here would they?

MELISSA

I think you know they would.

ANDRE

We gotta go. Now.

They rush from the sitting room into --

THE HALLWAY - CONTINUOUS

They see an OFFICER perfectly silhouetted on the other side of the door they entered through.

The Officer's flashlight passes through the dirty window.

Andre looks around to see a closed wooden door beside them.

He tries the handle. Locked.

They look back to the door where The Officer turns the knob from the other side.

Andre steps back and kicks the door beside them open to reveal a staircase.

ANDRE

In here, quick!

They pile down the stairs into the darkness.

INT. DILAPIDATED MANSION - BASEMENT - NIGHT

The crew rush through a series of hallways.

They find themselves in a room lit by dim fluorescent light.

Metal sheets line the walls. Wires dangle all over, connecting old computer monitors to server towers.

Scraps of paper on a desk display complicated algebra equations and sketches of open ended prisms.

They look around.

MELISSA

What is this place?

ELTON
It isn't abandoned, that's for
sure.

CHRIS
This is some fucked up mad
scientist shit.

Mike shuffles through the papers.

MIKE
Trippy.
(beat)
Yo Chris, maybe this guy can help
you pass math this semester.

ELTON
(to himself)
Fat chance.

Andre is entranced by a dusty computer monitor that displays
dates and numbers quick as Matrix code.

Melissa steps up beside him.

MELISSA
Pretty weird huh?

ANDRE
Yeah.

MELISSA
What do you think it is?

Andre's eyes wander to what appears to be a control panel
next to the monitor.

ANDRE
Whoever it is had a lot of time on
their hands.

Upstairs, a door opens and closes.

CREAK... CREAK... CREAK.

They look up at the ceiling and follow the sound with their
eyes. They look at each other, panicked.

ELTON
What do we do?

CHRIS
See any windows?

They look everywhere! None in sight!

ELTON

Let's just go upstairs, say it was a big misunderstanding.

CHRIS

What?!

ELTON

Yeah, tell em we thought the place was abandoned and we're really sorry.

CHRIS

Man I thought you was supposed to be smart.

ELTON

Smarter than you.

CHRIS

Not smart enough to know what happens to me if I go up there.

MELISSA

Best case scenario he goes to jail.

CHRIS

Exactly.

Elton opens his mouth to argue when the CREAKS upstairs becomes a STAMPEDE OF FOOTSTEPS.

MELISSA

We gotta hide.

They see a closed metal door to their left.

Chris pulls it open, they file inside and he closes it behind them once again.

INT. DILAPIDATED MANSION - SUB BASEMENT - NIGHT

The space is no bigger than a closet. A dim red light illuminates metallic walls and five sweaty foreheads.

Everyone huddles together.

ELTON

We're fucked. We're so fucked.

CHRIS
Yo, quit breathin' on me.

MELISSA
Shhh!!

ANDRE
Shit, shit.

Andre rubs his arm. Every hair stands on end.

His RINGTONE starts in his pocket.

CHRIS
Woah.

Andre looks up to see Melissa's hair crazy with static. Elton and Mike check their own arms.

MELISSA
What's going on??

Andre grabs his phone - The caller ID reads: MOM.

It burns his hand and it crashes to the floor!

Sweat pours down their faces.

ELTON
Fuck this, I'm taking my chances.

Elton reaches for the handle.

On the floor, Andre's phone bursts into flames.

CHRIS
Woah shit!

The red light turns blue.

They crane their necks to the ceiling.

Blackness.

EXT. VIRGINIA WOODS - CLEARING - NIGHT

Andre opens his eyes and stares through a mist. He lies in place until his eyes adjust to the dark.

He sits up in the middle of a small clearing surrounded by dense cedar and spruce trees.

His eyes land on Melissa who lies in the grass ten feet away.

He crawls to her and turns her over gently.

ANDRE

Melissa?

She opens her eyes slowly.

MELISSA

What happened?

ANDRE

I'm not sure, are you okay?

MELISSA

I think so.

Another larger body stirs in the grass.

ANDRE

Elton?

Andre gets up and makes his way to Elton, who feels around until he finds his glasses.

ELTON

Andre? Where are we?

ANDRE

No idea.

Mike rolls over a few feet away.

MIKE

Hey dude.

ANDRE

Hey.

CHRIS (O.S.)

Yo!

Andre and Elton see Chris stride towards them.

CHRIS (CONT'D)

What the fuck happened?

ANDRE

That's what we're trying to figure out.

ELTON

I know what happened. You made us break into a house that you insisted was abandoned--

EXT. IN THE WOODS - CONTINUOUS

Branches are pushed aside as heavy, slow footsteps pound into the dirt and glide through a sea of brush and shadows.

EXT. VIRGINIA WOODS - CLEARING - NIGHT - CONTINUOUS

Elton gets in Chris' face.

ELTON

Which we had to do because your
dumb ass just can't keep from
breaking the law!

ANDRE

Elton.

ELTON

Oh I'm not done, and you're next by
the way.

(back to Chris)

Then when we should have just owned
up to it--

CHRIS

You don't know shit!

EXT. IN THE WOODS - CONTINUOUS

The advance pushes forward. A horse WHICKERS and SNORTS as the end of the thick brush appears.

Horse hooves crush the soft grass.

Through the trees, Elton continues to yell at Chris.

ELTON (O.S.)

You forced us into a fucking broom
closet and now we're who the fuck
knows where!

CHRIS (O.S.)

I didn't hear any bright ideas
coming from you!

EXT. VIRGINIA WOODS - CLEARING - NIGHT

Something catches Andre and Melissa's attention behind Elton and Chris.

ELTON
I said we should have gone back
upstairs! Not that you'd know a
bright idea if--

ANDRE & MELISSA
Guys!

ELTON
What??

Elton and Chris turn to Andre, Melissa and Mike, who stare
behind the pair of them.

They wheel around to see a half dozen men on horseback who
watch from afar.

Several hold torches which cast shadows over their disfigured
faces.

The orange flickers reveal the faces are burlap sacks with
rough holes cut for the eyes and mouth.

Some of the sacks are plain, others are painted with crude
and horrifying depictions of faces.

The MASKED HORSEMEN say nothing. They stare through dark and
lifeless eye holes.

The horses SNORT and paw at the dirt, eager.

One of The Horsemen clicks his mount forward.

Chris removes a handgun and trains it on The Horseman moving
slowly toward them.

MELISSA
You have a gun?!

ELTON
Chris what the fuck?!

CHRIS
(to The Horseman)
Stop.

The Horseman does not stop.

CHRIS (CONT'D)
Yo, fuckin' stop!

Forward still, one slow, deliberate step at a time. The
Horseman's torch illuminates the sweat on Chris' face.

CHRIS (CONT'D)
You hear me you stupid bitch? I'll
fuckin' shoot you! Stop!

Chris raises his gun in the air and fires a round. The muzzle flashes and the echo carries away into the darkness.

The Horseman stops.

CHRIS (CONT'D)
Yeah, yeah that's right. That's
fuckin' right. You know what that
shit is.

The Horseman clicks his mount forward. Dark eyes trained on Chris' weapon.

Chris points it at him again, his fingers graze the trigger.

MELISSA
What do you want?!

The Horseman says nothing, just keeps moving forward.

CHRIS
Run.

He turns to the group behind him.

CHRIS (CONT'D)
Run!!!

Chris faces The Horseman a mere ten paces away.

He pulls the trigger. Another flash, another BANG!

The Horseman topples off his horse.

He aims at a second rider. CLICK. The gun jams.

Chris spins on his heel and runs in the opposite direction.

He follows his friends into the dense woods.

The Masked Horseman spur their mounts forward, kicking up mud and grass in pursuit of the group.

EXT. VIRGINIA WOODS - NIGHT

Twigs whip against their faces as the group stumbles fast as they can through the dark underbrush.

They fight brambles, low hanging branches and uneven earth.

Behind them, torches flash through the trees.

MIKE
Guys, down here!

Mike points to an embankment that leads to a small stream.

They slide down.

EXT. VIRGINIA WOODS - STREAM - NIGHT

The roots of two old trees provide cover from above.

They cram inside and hold their breath.

HOOVES approach and stop above them.

The group hears The Horseman dismount.

Melissa puts one hand over her mouth.

The Horseman waves his torch down into the embankment, flames flicker off the stream. He stands there a tense moment.

Elton glances to the side to see a massive wolf spider crawl onto his shoulder.

He lets out a squeak, then slaps his hand over his mouth.

The Horseman peers over the edge of the embankment and looks down. All he sees are roots.

He pulls back from the edge and mounts up again.

HOOFBEATS head off into the woods.

Everyone lets out a huge sigh of relief as Melissa disentangles her hand from Andre's.

The crew emerge from their hideout and look around. The silent woods blanketed in a thick layer of fog.

They lower their voices to a whisper.

CHRIS
What the fuck was that?

MIKE
Chris, you killed that guy.

MELISSA
We don't know if he's dead.
(to Andre)
Did you see if he moved?

Andre shakes his head, no.

MELISSA (CONT'D)
We have to call the police.

Melissa removes her phone.

CHRIS
What? No fuckin way.

Chris snatches the phone away.

MELISSA
What are you doing?

CHRIS
Mel, you can't be serious. You saw
what just happened. They'll send me
to jail.

MELISSA
But... They attacked us... You felt
threatened.

CHRIS
This gun ain't mine Melissa, not
legally.

MELISSA
Chris what the hell!?

CHRIS
They find out I shot some white man
off a horse with my illegal gun,
what you think they gonna do?

MELISSA
That's obvious!

CHRIS
Yeah! I'll be sharing a cell with
Tye before tomorrow morning.

MELISSA
You shouldn't have a gun anyways!

CHRIS
That gun just saved our lives!

Melissa bites her tongue.

ANDRE

Whatever we're gonna do we can't stay here.

MIKE

Where is here anyways?

Andre reaches for his phone.

ANDRE

Shit.

ELTON

What?

ANDRE

My phone, it caught fire in that room.

Elton reaches into his pocket and checks his phone.

Chris takes a step toward him.

ELTON

Relax, I'm not callin' the cops. Even though I should. I'll check the GPS.

Elton opens his phone to see a NO SERVICE message.

ELTON (CONT'D)

I got no bars, nothin'.

CHRIS

So where the hell are we?

MELISSA

Chris.

CHRIS

What?

MELISSA

Do you recognize any of this?

CHRIS

What? Why would I...
(he looks around)
Okay. Okay, yeah.

ELTON

What are you guys talking about?

MELISSA

This looks like the place our mom would take us camping, when we were kids.

ANDRE

So we're still in Virginia?

MIKE

But a minute ago we were in a house, in a city. Now...

Mike surveys the area.

Elton stands off to the side looking at the river, doing calculations in his head.

CHRIS

This is some Black Mirror shit man. You think that thing was like a teleporter?

ANDRE

A teleporter.

MIKE

Hey, yeah like, one of those machines that send stuff places. I saw this documentary on youtube that said the governments had them for years.

ELTON

It wasn't a matter transporter.

CHRIS

A what?

ELTON

A teleporter. That's not what it was.

CHRIS

Then what was it egghead, if you got all the answers?

ELTON

It was a time machine.

The group stiffens. Chris breaks the ice with a laugh, then Mike.

Andre and Melissa stay silent.

CHRIS
You musta hit your damn head--

ELTON
Will you shut the hell up, for
once?!

Chris and Mike stop laughing.

ELTON (CONT'D)
Melissa's right. Sort of. We're
still in Virginia. But...

He glares at the stream.

MELISSA
But?

ELTON
This is the stream that runs back
behind the school.

Chris is puzzled.

ELTON (CONT'D)
I'm not surprised you don't
recognize it. All you and ever do
there is get high.

CHRIS
I dunno man, I think Mike's shit
just hit you a little too hard.

ELTON
I mean, it's different, a lot
smaller now. But it's the same. I'm
telling you.

MIKE
That's impossible. Isn't it?

MELISSA
Who were those men?

Elton speaks in a hushed whisper.

ELTON
That was The KKK.

CHRIS
Okay, now I know you've lost it.
Even I fuckin' know the KKK wears
pointy white hoods with crosses and
shit.

ELTON

Not always. Don't you remember Mrs. Wilson's class at all? That's what they looked like when they started, they wore whatever they could to cover their faces and to...

MIKE

To what?

MELISSA

To terrorize black people. After they were freed.

(beat)

I remember.

Everybody shares a look.

ELTON

It all makes sense.

CHRIS

What does?

ELTON

The locked basement, that room, the dates on the monitor. The house full of antiques. I would bet that statue wasn't fake by the way.

ANDRE

Holy shit it's like a sci-fi movie.

ELTON

But it actually happened.

MELISSA

There's no way, right? I mean, time travel doesn't exist.

ELTON

If you have a better explanation, I'm all ears.

MELISSA

Okay, okay. Say, just for argument's sake that you're right, and it was a time machine, there must be a way back right?

They turn to Elton.

ELTON

Why ya'll lookin' at me?

CHRIS

Cause you're the damn computer
nerd! Now can we get back or not?!

ELTON

I play fuckin DOTA dude, not bend
space time!

(breathes deep)

I mean, yeah, I guess. Whoever had
it before was going back and forth.

ANDRE

But you saw how it was in there.
Whoever lived there hadn't been
there in a long time.

MIKE

Maybe that's what they wanted us to
think.

Mike nods like he just said something profound.

MELISSA

Did anyone pick up anything in the
basement? Before we went in the,
time machine? God, that feels so
weird to say.

The group shake their heads, a unanimous no.

ELTON

Maybe if we head back to where we
woke up, we might have left it in
the grass.

CHRIS

I still think you're insane, but
alright.

EXT. VIRGINIA WOODS - NIGHT

The group creeps through the bushes and brambles.

CHRIS

Yo there's no way it was this far.

Elton peers through the mist. Left, then right.

CHRIS (CONT'D)

Admit it, we're fuckin' lost.

ELTON

Maybe it was the other way.

CHRIS
Maybe if you ever left your bedroom
in your life--

ANDRE
Chill.

MELISSA
We'll just go back the way we came.
We have to find that clearing.

They turn and start back.

Chris grabs Andre by the shoulder to slow him down.

CHRIS
Yo you don't actually believe all
this shit do you?

ANDRE
I mean--

CHRIS
The KKK? Fuckin, time machines?

ANDRE
What else could it be?

Chris thinks.

CHRIS
I think it's some government shit.
Lure black kids in then experiment
on 'em.

ANDRE
Could be. I guess.
(beat)
When did you get the gun?

CHRIS
Week ago.

Chris removes the gun from his waistband and fiddles with it.

CHRIS (CONT'D)
Can't believe it jammed. When I see
that bitch ass Marcus again I'm
gettin' my money back.

Chris looks up and notices Andre's face.

CHRIS (CONT'D)
Don't be givin' me that look.

ANDRE

What look?

CHRIS

That 'you shouldn't be doing that' look. Mel gives it to me all the time.

(beat)

Everyone else got one out here. I just decided I wasn't gonna be the one. Y'know?

ANDRE

Why didn't you tell me?

CHRIS

Cause I knew you'd give me that look.

(beat)

Hey listen. Whatever happens--

ANDRE

Dude shut up.

CHRIS

Just promise you'll take care of Mel.

MELISSA (O.S.)

Chris! Andre!

CHRIS

Promise.

ANDRE

Yeah, I promise.

Melissa appears from the fog in front of them. Elton and Mike follow close behind.

MELISSA

There you are! Holy shit you scared us.

ELTON

I wasn't that scared.

MIKE

You literally started crying.

ELTON

It's all this mist.

MELISSA
We found a trail, let's go.

Chris gives Andre one last knowing glance.

CHRIS
Yeah we're coming.

EXT. VIRGINIA WOODS - TRAIL - NIGHT

They make their way along in silence.

ELTON
Do you guys smell that?

ANDRE
Smell what?

MELISSA
Oh my god! I smell it too!

CHRIS
It's like a dead animal.

Mike stops in his tracks.

MIKE
Not an animal.

They round the bend to reveal the terrifying reality.

Eight bodies - white and black - nailed to eight large crosses next to the trail.

ANDRE
Look.

Andre points to a crude wooden sign staked into the ground --

It reads: NIGGERS AND THEIR LOVERS. RACE TRAITORS BEWARE!

Melissa wipes tears away as Chris puts his arm around her.

CHRIS
Don't look.

Elton holds back vomit.

ELTON
What the fuck dude.

Andre stares up into the dead eyes of a CRUCIFIED MAN decomposing on the first cross.

He forces himself to look away.

ANDRE

We have to keep moving.

They continue on the trail, their faces turned away from the crucified bodies.

FEMALE VOICE (O.C.)

Help. Me.

Everyone jumps with a GASP!

Next to them, hanging from the last cross in the row, a CRUCIFIED YOUNG WOMAN - pale but for the blood around her lips and the holes in her hands. Her voice barely a whisper.

CRUCIFIED YOUNG WOMAN

Help. Water.

Melissa steps forward.

CHRIS

Mel, don't.

MELISSA

We... don't have any water.
(to the group)
We've got to get her down!

ELTON

She's ten feet up!

MELISSA

We can't just leave her!

CHRIS

Mel!

The Crucified Young Woman's eyes seem to truly see Melissa for the first time.

Her face contorts in horror.

CRUCIFIED YOUNG WOMAN

Why? No! Leave! Leave now!

ELTON

I think we should listen to her.

MELISSA

But--

CRUCIFIED YOUNG WOMAN
They'll find you.

ELTON
Come on!!

Andre looks off down the trail. He becomes uneasy.

ANDRE
Guys.

CHRIS
Melissa there's nothing we can do.

ANDRE
Guys!

ELTON
What is it Dre?

ANDRE
We have to get off the trail.

CRUCIFIED YOUNG WOMAN
Go! Now!

They jump off the trail into the tree line.

Out of the mist The Horsemen appear.

They ride in single file.

They stop in front of The Crucified Young Woman and stare at her, wordless.

CRUCIFIED YOUNG WOMAN (CONT'D)
Kill me.

The procession spurs their horses forward. She begs each one as they slowly pass.

CRUCIFIED YOUNG WOMAN (CONT'D)
Kill me!

IN THE BUSHES - CONTINUOUS

The group can only watch, huddled in the bushes.

Only once the final rider disappears does anybody move.

CHRIS
What. The fuck. Do we do now?

ANDRE

We get back to the clearing. It's
the only way.

ELTON

I ain't going anywhere.

MELISSA

Elton. He's right. We have to go.

Elton takes a breath. They step back out onto --

THE TRAIL - CONTINUOUS

ELTON

Fine.

Andre starts cautiously into the mist.

Elton, Mike and Chris follow.

Melissa takes one last look at the Woman on the cross. She
forces herself to look away and follows into the darkness.

EXT. VIRGINIA WOODS - CLEARING - NIGHT

The group crouch in the bushes along the edge of the clearing
and stare into the mist.

In the middle, The Horseman's body lies still.

Melissa heads into the clearing but Chris grabs her wrist.

CHRIS

Wait.

He removes his pistol from his pants.

CHRIS (CONT'D)

I'll look for it.

(to Elton)

Give me your phone.

Elton hands Chris his phone.

ELTON

Don't look at the pictures.

Chris triggers the flashlight and stands.

He takes a step into the clearing. Andre follows but Chris
stops him.

ANDRE

You don't even know what it is. I'm
comin'.

CHRIS

It's my fault we're here. Just
chill, I'll find it.

Chris stares hard into Andre's eyes until Andre nods.

He makes his way into the clearing.

EXT. IN THE WOODS - CONTINUOUS

MUFFLED BREATHS emanate from someone watching.

A white cellphone light emerges from the brush and floats
into the clearing.

A horse SNORTS.

EXT. VIRGINIA WOODS - CLEARING - NIGHT - CONTINUOUS

Andre, Melissa, Mike and Elton watch as Chris steps past the
body of The Horseman he killed.

He uses the light on the phone to search the grass.

The air is still, the woods eerily silent in all directions.

Elton frantically taps Andre on the shoulder as he points
toward Chris.

Movement in the trees.

Chris continues to search the clearing, unaware of the dark
silhouettes of The Horsemen who appear from the tree line.

They advance toward Chris.

Melissa sees them and stands. Andre grabs her arm.

MELISSA

Chris!

Chris looks up to see the Masked Horsemen surrounding him.

Chris raises his gun and wheels around.

CHRIS

Everybody stop.

The Masked Horsemen stop.

CHRIS (CONT'D)
Yeah, you remember what this is,
dontcha? Don't have these do ya?
Stupid redneck mother fuckers!

At the edge of the clearing, Melissa struggles against Andre's grip.

MELISSA
Let go!

ANDRE
There's too many. He has the gun.
Stay here.

Melissa continues to pull against Andre.

Chris glances over his shoulder towards his friends, then to the semi circle of Masked Men.

He takes a few steps back and aims the gun.

CHRIS
That's good, stay right where you
are.

A few more steps back and The Masked Men start forward again.

CHRIS (CONT'D)
Hey! Ain't you listening? I already
killed one of you--

The Masked Men break out in a run toward Chris. Caught off guard, he fires three shots.

BANG, BANG, BANG, CLICK... CLICK.

Chris pulls the trigger again - jammed!

He turns to run but The horde is upon him.

CHRIS (CONT'D)
Run!!

The Masked Men knock Chris to the ground just short of the edge of the clearing.

The four friends watch from the bushes as one of the Masked Men standing over Chris removes a revolver from his belt.

Chris looks to the bushes, eyes pleading with his hidden friends.

CHRIS (CONT'D)
Run. Leave Now!

A few of the Masked Men drag Chris to his feet to face the man with the revolver.

ANDRE
We have to go.

MELISSA
No! I'm not leaving him!

Melissa sees Chris as he stands face to face with one of the Masked Men.

He spits right into one of his dark and empty eyes.

CHRIS
Yeah, don't like that none, do--

The Masked Man raises his revolver to Chris' head - BANG - and blows his brains out all over the clearing.

Andre puts his hand over Melissa's mouth just in time to cover her horrified scream.

He drags her back from the edge of the clearing as Chris crumples into the grass.

The Masked Men stare at his body expressionless.

Andre, Melissa, Elton and Mike disappear into the woods.

They run fast as their legs can carry them.

EXT. VIRGINIA WOODS - NIGHT

The group moves through the underbrush. Nobody speaks, Melissa dries more tears from her eyes.

Mike finally asks the question.

MIKE
Where are we going?

No one answers.

MIKE (CONT'D)
Dre.

ANDRE
What?

MIKE

Where are we going?

ANDRE

I don't know.

MIKE

So, we're gonna keep walking
until...

ANDRE

I have no idea Mike. None. Sorry
I'm a little short on answers right
now, I just watched my best friend
since second grade get shot in his
fucking head.

MIKE

We all did! They fucking executed
him!

ELTON

Guys.

ANDRE

What?

Elton gestures subtle as he can to Melissa.

She stands off to the side and stares into the misty woods.

Andre and Mike look to her, then each other.

MELISSA

I think we should go to a city.

ELTON

A city?

Melissa wipes the last tears away and turns to the group.

MELISSA

It's our only hope, isn't it?

ELTON

Why?

MELISSA

We can't go back to the clearing,
and even if we could, we don't know
if that's the way back.

ANDRE

If whoever built the machine we went through comes looking for us, they're probably more likely to find us there than... wherever the hell this is.

MIKE

And if they don't come looking?

A light clicks on in Melissa's head.

MELISSA

If one person discovered time travel, it means others have too right? Or will?

ELTON

I mean, logically, probably, yes?

MELISSA

So there could be others, who could help us, or take us back, or whatever.

ELTON

Even if other people can do it. The odds that somebody would end up in this specific time, in this specific place...

ANDRE

What other choice do we have?

The group considers this.

ELTON

Okay fine. We go to a city. But, we're still in Virginia.

MIKE

So?

ELTON

So Virginia was a Confederate stronghold. We're gonna be three black kids, and one white kid, dressed in Nike, waltzing down the streets of eighteen sixties Richmond.

ANDRE

Good point. So we need new clothes.

ELTON

We need new skin. But yeah, before we get to anywhere with people at least, we're gonna need new clothes.

They continue onward through the dense fog.

EXT. VIRGINIA WOODS - NIGHT

Andre and Melissa tread quietly through the woods.

Ahead, Elton and Mike do the same.

ANDRE

Are you okay?

(beat)

Sorry. Stupid question.

MELISSA

I'm fine. Are you okay?

ANDRE

Yeah.

MELISSA

Really?

ANDRE

I remember the day he showed up for the first day of class. Me and him were tight, like instantly. Then when we found out he lived like three blocks away, that was it, we were inseparable.

MELISSA

Trust me. I know. Mom called you my third brother.

Andre smiles.

ANDRE

You remember, when we were like thirteen.

MELISSA

(laughs)

Oh my god. When Tye had that girl over?

ANDRE

And he was doin' everything he could to impress her. Cologne, bad R&B playin' on his stupid little blue-tooth speaker.

MELISSA

I remember. He even lit candles.

ANDRE

And while they were eatin' this dinner, that he made for her, Me you and Chris dressed up in your Dad's old suits and pretended to be the waiters at this fancy ass restaurant--

Melissa lets out a small laugh through her tears.

MELISSA

Kept trying to pour them water. He was so mad, ended up chasing us around the house--

ANDRE

And we were all tripping on the pants 'cause they were like ten sizes too big.

MELISSA

Then Chris knocked that candle over, almost burned the whole place down.

Melissa wipes new tears away as her and Andre laugh.

ANDRE

He was always doin' wild shit like that. But as we got older, the wild shit got more, well...

MELISSA

He loved Tye, we all did. But Chris really wanted to be him I think. And that made me sad 'cause I was always telling him he could be something more if he really tried. I believed it, really.

ANDRE

I did too.

MELISSA

I think deep down I always knew I'd wake up one day and he wouldn't be around anymore, because that's what he really wanted for himself.

Andre looks at Melissa, searching for the words.

MELISSA (CONT'D)

I just can't believe he's really gone.

ANDRE

Me neither.

ELTON (O.S)

Guys.

Melissa and Andre look up to where Mike and Elton's silhouettes crouch near a tree.

They break from their moment and move quickly to them.

ELTON (CONT'D)

Look.

A short distance away, they see warm light in the windows of a one story log cabin.

Plumes of smoke join the haze above from a stone chimney.

ANDRE

They might have clothes.

MIKE

And food.

ELTON

They also might be one of the people who killed Chris.

Silence as the group considers this.

MELISSA

We need some way to figure out whether they're friendly or not.

A moment to think, and they turn to Mike.

It takes him a second to clue in.

MIKE

No way, no fuckin' way guys! Are you crazy?

ELTON

Do you have any better ideas?

MIKE

Everybody keeps asking each other that. It's pretty safe to say by now that no one will ever have a better idea. So let's just put that one to bed, okay?

(sighs)

Fine. What's the plan?

EXT. LOG CABIN - NIGHT

Crouched low twenty paces from the cabin, Melissa applies dirt to the face and body of a shirtless Mike.

MIKE

Okay I think I'm dirty enough.

MELISSA

I'm trying to make you look desperate.

ELTON

You didn't need dirt to do that.

Mike punches Elton on the arm. One last smudge of dirt on his forehead and Melissa sits back to admire her handy work.

MELISSA

You're good to go.

ELTON

Remember. Your horse broke its leg and your father sent you looking for food and clothing to keep warm.

MIKE

Got it. Why am I shirtless?

ELTON

You fell in a river or something. I don't know.

MIKE

So why am I dirty then?

ELTON

Really??

MIKE
I'm just trying to get in
character.

ANDRE
Okay. Listen. If anything seems
weird to you, just make an excuse
and leave. We'll be right here.

Mike looks to the house, then back to the group, then nods.

MIKE
Okay. But when we make it back
we're going to have a very long
talk about white privilege.

Elton gives Mike a push forward and on shaky legs, he starts
toward the cabin.

INT. LOG CABIN - NIGHT

LOW BREATHING as someone watches Mike approach through a
space in the curtain.

EXT. LOG CABIN - NIGHT

Ten paces... Five paces. Mike stands at the door. He takes a
deep breathe and knocks.

For a moment nothing happens. The door opens a crack.

Two beady eyes appraise Mike through the small opening.

SQUEAKY VOICE
Yes?

MIKE
I... My family and I were on our
way past--

IN THE BUSHES - CONTINUOUS

From the bushes, the trio cannot hear the exchange.

They watch Mike speak to the crack in the door, until finally
it opens fully and Mike is ushered inside.

INT. LOG CABIN - NIGHT

KAREN (40s), white, plain clothes, thin hair and small eyes, closes the door behind Mike.

Warmth emanates from a crackling stone fireplace at the far end of the room.

KAREN

Daniel. We have a guest.

In a chair next to the fire, DANIEL (50s), white, gazes over his spectacles at Mike. He smiles to reveal rotted teeth.

Seated on the floor next to Daniel, two small children, CHARLES and ALEXANDRIA (7 & 10), a boy and girl, dressed as plainly as their parents.

DANIEL

Hello Son, what is your name?

Unsure, Mike hesitates.

MIKE

Jedidiah. But most folks call me
Jed.

Karen ushers Mike to a second chair near the fire.

KAREN

Please, sit, you need to rest.

MIKE

Oh, no really, I should be getting
back to my family.

DANIEL

Nonsense. You must be exhausted.
Closest track big enough for a
wagon is five miles.

Karen all but forces Mike down into the chair then hobbles out of the room.

Mike looks at the two children, who eye him with suspicion.

DANIEL (CONT'D)

Charles, Alexandria. Don't be rude,
greet our guest.

CHARLES & ALEXANDRIA

Hello Sir.

Mike puts on an even bigger smile.

DANIEL

So your family. They are waiting for you? Back at, your wagon?

MIKE

Yes, as I told your wife, our horse broke its leg, and my father had to shoot it, in the head.

DANIEL

Shame.

MIKE

Indeed.

DANIEL

So what will you do?

MIKE

My father says we will stay the night in the wagon and make for town in the morning. But we are short on food, and blankets.

DANIEL

It is dangerous for a family to sleep on the side of the road in the night. There are still many undesirables lurking about.

MIKE

Undesirables?

Daniel's eyes harden, he glances at his children.

DANIEL

Rapers, reavers, those who take advantage of the rule of law. But they will be dealt with.

Karen reappears with a tray and sets it down before Mike.

On the tray is a cup and saucer of steaming tea, and what appears to be a bowl of stew. Mike eyes the tray hungrily.

KAREN

Please. You must be starving.

MIKE

Yeah, uhm, thank you for, your hospitality.

Daniel and his wife watch as Mike takes a tentative bite of the stew, then another, and another.

EXT. LOG CABIN - NIGHT

Crouched in the trees, the group grow restless.

MELISSA
He's been in there too long.

ANDRE
A few more minutes.

ELTON
They probably killed him.

ANDRE
Just wait.

INT. LOG CABIN - NIGHT

Mike finishes the last of the stew and downs the cup of tea in one gulp.

Karen removes his tray and scurries out of the room.

MIKE
So, if I could maybe get those
blankets we were talking about? And
some more food, for my family?

DANIEL
Nonsense. Like I said, it is,
treacherous, out there.

MIKE
But--

DANIEL
You will stay here tonight, there
is plenty of room.

Mike's eyes start to wander.

MIKE
My family...

DANIEL
I will send my son to fetch them
and bring them here. You are all
welcome in our home.

Mike looks to the boy, Charles, and blinks heavily.

MIKE
He's so young.

Daniel laughs, deep and hearty.

DANIEL
Oh not Charles. My other son.

Mike turns back to Daniel, confused. He blinks heavily again.

MIKE
No, I have to go.

Mike stands, his legs wobble beneath his weight. He takes two heavy steps toward the door.

MIKE (CONT'D)
I have to...

He stumbles past the front door, down a hallway, and crashes through a door into one of the back rooms.

Mike's eyes open wide! His face contorts in confusion!

He collapses and breaks his nose with a CRUNCH.

MIKE (CONT'D)
Dre...

The name barely escapes his mouth. His eyes roll back as he lies drooling and bleeding on the tile floor.

EXT. LOG CABIN - NIGHT

The group is concerned.

ANDRE
We have to go in.

ELTON
What? So they can kill us too?

ANDRE
We can't just leave him.

ELTON
We have no idea whats in there.

MELISSA
Elton. Mike's in there.

Melissa stares at Elton hard.

Andre picks a large stick up off the ground and grips it.

ANDRE

Ready?

Melissa nods.

ANDRE (CONT'D)

Elton!

ELTON

Yeah, ready, whatever.

ANDRE

Okay, stay behind me.

The trio rise and start quickly toward the cabin.

INT. LOG CABIN - NIGHT

Charles and Alexandria play-fight with one another like rabid dogs in front of the fire.

KNOCK KNOCK KNOCK. Daniel enters the room and eyes the door.

DANIEL

Cut that out!

The children pay him no mind.

DANIEL (CONT'D)

I said stop damnit!

They stop and disentangle themselves from one another.

Daniel steps toward the door.

He puts his hand on the knob.

DANIEL (CONT'D)

Who is it?

BANG! The door BUSTS open and knocks Daniel against the wall and onto the floor.

Andre enters with his bat raised high, followed by Melissa and Elton.

They scan the room. Andre lowers his eyes to Daniel.

ANDRE

Where is he?!

Daniel glares back.

ANDRE (CONT'D)
Go find him.

Melissa and Elton glance down the hall.

Andre stands over Daniel, Charles and Alexandria watch frozen next to the fire.

ANDRE (CONT'D)
Where is he?

DANIEL
Burn in Hell!

Daniel gets to his feet and lunges toward Andre.

Andre swings his bat and catches Daniel in the head.

The old man keeps coming. He grabs Andre by the collar.

DANIEL (CONT'D)
Fucking nigger!

He pushes Andre against the wall, hands around his throat.

INT. LOG CABIN - HALLWAY - NIGHT

Elton and Melissa check every door they pass. An empty child's bedroom, a pantry, a closet.

MELISSA & ELTON
Mike! Mike!

The next door they open reveals a staircase that leads to a stone basement.

Karen appears at the bottom of the stairs.

She looks up at them with shock and hatred, a bloody cleaver in her hand.

KAREN
Who are you?! Daniel!!

MELISSA
Give us our friend!

ELTON
What the fuck?!

MELISSA
Mike! Are you down there?!

A wicked smile grows on Karen's face.

KAREN
You'll all die here!!

Melissa grabs a candle stick off a side table and rushes down the stairs with Elton hot on her tail.

Karen raises her cleaver as Melissa slams into her and bashes her with the candle stick.

She topples to the floor. Blood oozes from a cut on her head.

Elton looks to Melissa.

ELTON
Holy shit.

They stand over Karen, who stares up at them enraged.

MELISSA
Don't get up.

INT. LOG CABIN - NIGHT

Daniel tightens his grip around Andre's throat and stares into his eyes as he lifts him up off the ground.

DANIEL
Come here?! To my family?!

Andre tries one last swing with his stick, but it just falls to the floor.

DANIEL (CONT'D)
I'll string you all up outside, for
the rest to see.

Andre struggles as he sees Daniel inches from his face through blurred vision.

MELISSA (O.S.)
Andre!!

With his last ounce of strength he raises his hands to Daniel's face and jams both his thumbs deep into his eyes.

Daniel immediately releases his grip on Andre, who falls to the floor as he chokes and gasps for air.

He reels backwards, hands over his face, blood trickles from between his fingers.

CHARLES & ALEXANDRIA

Papa!

DANIEL

What did you do?! God damnit!

Andre catches his breath and rises to his feet. He picks the heavy stick up off the ground and steps toward Daniel.

Daniel removes his hands from his face to reveal two gouged and bloody eye sockets.

Blinded, his arms reach and flail in the air.

CRACK! Andre slams Daniel in the head with the branch. He crashes against the wall and topples to the floor motionless.

Charles and Alexandria rush to their father's body, tears in their eyes. Andre watches them.

INT. LOG CABIN - BASEMENT - NIGHT

Karen breaks out into a horrible cackle.

KAREN

My boy's comin'. Oh he's comin'.
You already dead, all of ya!

Melissa turns. Her face fills with horror.

MELISSA

Oh my god, no.

ELTON

What?

Elton follows her gaze. He crouches to vomit.

On a metal table they see Mike's empty eyes stare at them.

Buckets of bloody rags and a small table of surgical tools and saws sits next to the butcher's table.

Below the waist, the meat from Mike's legs has been carved from the bone and stacked neatly on a dirty tray beside him.

In the corner is an ancient trash bin full of blood stained bags and maggots.

Andre rushes down the stairs to find Karen still cackling.

He turns to Elton and Melissa. He freezes as he sees Mike.

ANDRE

No.

Melissa turns at the sound of his voice, eyes wet with tears.

Andre looks down to Karen at his feet.

ANDRE (CONT'D)

What did you do?!

He starts kicking her, blow after blow to her ribs and face.

ANDRE (CONT'D)

What the fuck did you do?!

Melissa pulls Andre away and holds him back with an embrace.

They hear the unmistakable sound of HORSES from outside.

MELISSA

We have to go.

Karen coughs and spits blood.

KAREN

He's here!

Andre swings the branch - CRACK.

Karen's teeth go skittering across the dirt floor and she finally falls silent.

EXT. LOG CABIN - NIGHT

Torches bob slowly through the woods as if held by ghosts.

Twelve Masked Horsemen lead their mounts out of the trees and toward the cabin.

A RIDER dismounts near the front door and appraises it.

INT/EXT. LOG CABIN - NIGHT - CONTINUOUS

Andre, branch in hand, creeps down the hallway, Melissa and Elton close behind.

The fireplace CRACKLES. Charles and Alexandria huddle next to their father's lifeless body.

As they reach the end of the hall, Melissa and Elton look at the scene.

The Masked Horseman steps over the threshold.

He directs his eyes to the children huddled on the floor around their dead father, then to the trio.

He lets out a deep and guttural scream.

ANDRE

Go!

Andre hurls the branch at the giant man and the three friends take off back down the hall.

They duck into a bedroom where a window provides an escape.

Melissa first, then Elton, but he's stuck. Footsteps barrel down the hall toward the bedroom.

EXT. LOG CABIN - CONTINUOUS

Melissa pulls Elton's arms with all her might.

MELISSA

Come on!

The sweat on both of them causes her to slip.

ANDRE (O.S.)

Hurry!

INT. LOG CABIN - CONTINUOUS

Andre wheels around, rushes to the door and deadbolts it just as a body SLAMS into the other side.

He knocks a dresser over and pushes it in front of the door.

The door SLAMS again! The whole room shakes.

CRACK! The blade of an axe pierces the thin door.

The Horseman stares in right at Andre.

EXT. LOG CABIN - CONTINUOUS

Melissa pulls Elton by his shirt with all her might.

ELTON

Just leave!

MELISSA

No... Way!

She digs her heels in and dislodges Elton from the window.

He falls flat on his face and stands.

MELISSA (CONT'D)

Andre come on!

INT. LOG CABIN - CONTINUOUS

Andre climbs through the window just - CRASH!

The Horseman barges through the door and the bookshelf to see Andre pulling his last leg out.

He rushes to the window and swipes at his foot.

The Horseman's outstretched hand misses by inches.

Lifeless eyes watch from the window as Andre, Melissa and Elton disappear into the hazy woods.

He lets out a SHATTERING, PRIMAL SCREAM!

EXT. VIRGINIA WOODS - NIGHT

Twigs SNAP and brambles scratch as they run through the mist. They trip over rocks and errant tree stumps.

Behind them, the phantom torches dance a macabre ballet through the cedar and pine.

HOOFBEATS close in quickly.

ANDRE

This way!

He rushes towards a tall tree with low hanging branches.

Andre gives Elton and Melissa a leg up, then scurries after them, higher and higher until they are well off the ground.

The trio hold their breath and watch. The torchlight illuminates the forest floor below as the Horsemen pass.

One by one they lead their horses silently past the tree.

Above them, the trio hold their breath as sparks fly past their faces.

Elton squints, confused, at the torches the men carry.
The last rider passes and plunges the tree into darkness.
Andre, Melissa and Elton wait before descending.

ELTON
What the fuck? What the fuck?!

ANDRE
Calm down. Be quiet!

ELTON
Calm down?! They fucking ate Mike!

ANDRE
Elton--

ELTON
No! What the fuck are we going to do? Chris is dead. Mike is dead. We have no idea where the fuck we are! And their torches...

ANDRE
What about their torches?

MELISSA
Guys, we cannot stay here.

ELTON
Well we can't go to a city now.

MELISSA
Why not?

ELTON
Why not? We still look exactly the same as we did before they chopped our friend up, and you want us to walk through reconstruction fucking Richmond.

ANDRE
We have to keep going.

ELTON
You can't be serious. Come on Dre.

ANDRE
We literally have no other option.

ELTON

I say we go back to where we woke up.

MELISSA

We can't.

ELTON

Why not? It's just as good as your plan, if not better. That clearing is where it happened. Do you actually think if we do somehow survive long enough to reach Richmond that, what, some magical time traveling wizard is going to somehow find and save us?

ANDRE

Elton--

ELTON

Nah man, I know you're just gonna take her side. Chris gets popped in the head and suddenly you two are the perfect couple?

ANDRE

It's not like that.

ELTON

Like hell it isn't. Man, I was gonna do things. I was gonna go to fucking college, but I just kept hangin' around with you and Chris. I'd always tell myself, Dre's a smart kid, he'll figure out what a loser Chris is, he'll get his shit together. Now I'm gonna get killed by the fucking KKK in the woods in eighteen sixty whenever-the-fuck.

MELISSA

Elton.

Elton, on the verge of tears, turns away.

MELISSA (CONT'D)

Elton.

ELTON

What?

MELISSA

I'm scared too. We all are. But we need to keep it together. If we start fighting amongst ourselves, stop trusting each other, it's over.

ANDRE

We're going to find a way back man. I promise.

Elton removes his glasses to wipe fresh tears from his eyes. He looks at both his friends, then nods.

ELTON

Okay. Okay. I'm sorry.

ANDRE & MELISSA

It's okay. It's alright man.

They embrace and start once again through the woods.

ELTON

And what is up with all this fog?

They disappear into it.

EXT. VIRGINIA WOODS - NIGHT

SERIES OF SHOTS

--The trio continue through the woods, exhausted.

--They stop with every SNAPPING TWIG and CRUNCHING LEAF.

--They pass beneath ancient pines and over small streams.

--And even come across an abandoned and decaying barn.

END SERIES

They follow a bubbling brook until --

KLINK, KLINK, KLINK.

They freeze in place.

The sound grows closer, they squint through the mist.

The silhouette of a person, chains around their ankles, passes ten paces away.

As the silhouette gets closer, they can see the man wears ragged clothes, and his skin is black.

Andre instinctively rises to follow him, but Elton puts his hand on his shoulder.

ELTON
Wait.

ANDRE
What?

ELTON
I dunno, it could be a trap.

Andre glances at The Man, unaware of their presence.

MELISSA
He might know how to get to Richmond.

ELTON
He might also be bait.

ANDRE
We're lost. We have to try.

MELISSA
Let's just follow him, see where he goes.

Crouched low they start to follow The Man, who has almost disappeared into the mist.

They shadow him for some time. They keep their distance and move quietly as possible.

Andre takes a step forward and a brittle twig SNAPS.

The Man wheels around, locks eyes with the trio, and takes off in the other direction.

The group runs after him.

ANDRE
Wait, wait, no, stop!

Andre closes the distance easily without chains binding him.

ANDRE (CONT'D)
Hold on, we need help!

Andre football tackles The Man to the forest floor. He fights and struggles against Andre's grip.

His bare feet and ankles visible beneath his tattered cloth pants are scraped, scarred and bloody.

Melissa and Elton catch up, panting, as Andre turns The Man over. He looks at all their faces, terror in his eyes.

MELISSA

We're not going to hurt you.

The Man breathes heavily. Michael gets off to let him sit up.

ANDRE

We just need help. Can you help us?

The Man says nothing.

MELISSA

What is your name?

He looks to Melissa, confused, but says nothing.

ANDRE

We are trying to get to Richmond.
Do you know where that is?

He nods, yes.

MELISSA

Can you take us there?

The Man shakes his head, no.

ANDRE

Why not?

ELTON

Why isn't he saying anything?

MELISSA

Maybe he's mute. Lots of slaves
were. Are you mute?

The Man does not give any indication yes or no. Instead, he opens his mouth.

Inside, a fleshy stump where his tongue should be.

MELISSA (CONT'D)

Oh my god.

ELTON

They cut out your tongue?

The Man nods, "yes." Melissa looks at his chains.

MELISSA
We have to get these off.

ELTON
How?

Andre looks around to the stream next to them.
He gets up and heads to it.

THE STREAM - CONTINUOUS

Andre fishes around until he finds a fist-sized rock.
He searches some more until locating a second, larger stone.
He heads back to the group.

THE WOODS - CONTINUOUS

Andre crouches next to The Man, a rock in each hand.

ANDRE
Here--

The Man recoils a moment. He places his feet out before him.

ANDRE (CONT'D)
Here, hold this one.

Elton puts one of the rocks beneath The Man's iron chains.

Andre lifts the second rock over his head and brings it down hard on the chain. It SPARKS!

As Melissa watches the woods, Andre continues to pound the chains. CRACK! CRACK! CRACK!

Finally the chains split and The Man stretches out as if for the first time in years.

He looks at Andre and nods.

MELISSA
Will you show us the way?

ANDRE
Please, you don't have to take us.
We just need to get there, our
lives depend on it. Please?

After a moment, The Man nods, "yes," and gets to his feet.

EXT. VIRGINIA WOODS - NIGHT

The Man silently leads the trio through the misty woods.

Elton leans in to Andre.

ELTON

Why do you think they cut his
tongue out?

ANDRE

I don't know. Keep it down.

MELISSA

Because they're monsters.

The Man continues leading them onward up a steep incline.

EXT. VIRGINIA WOODS - CLIFF SIDE - NIGHT

They follow The Man through a line of trees to a small clearing.

In the distance, they see the earth drops off a steep cliff.

In the distance, more tree lined mountains all coated in the same thick blanket of mist.

Above, the moon attempts to peak through thick billows of cloud cover, dark and angry.

Everybody looks around.

ELTON

Woah.

ANDRE

Have you ever seen a sky look like
that?

MELISSA

No, but it's beautiful.

ANDRE

It's not Richmond.

Andre looks to The Man, who stands several feet and stares up into the sky.

ANDRE (CONT'D)

Which way is Richmond?

The Man pays him no mind. Andre looks to Elton and Melissa.

MELISSA
Excuse me, sir?

Again, no response.

EXT. IN THE WOODS - CONTINUOUS

A heavy hoof crushes dead leaves and pine needles, padding its way up an incline.

More horses follow single file as they SNORT visible breath out into the night air.

INT. VIRGINIA WOODS - CLIFF SIDE - NIGHT - CONTINUOUS

ELTON
I don't think he even knows the way. This is probably the first time he's ever been off the plantation.

MELISSA
Don't be a dick.

ELTON
What? It's true.

MELISSA
He said he would take us, well, nodded at least, we just have to give him time.

ELTON
We don't have time.

ANDRE
He's our only chance at finding the place.

Andre takes a few steps toward The Man.

ANDRE (CONT'D)
If you just show us what direction Richmond is, you can go on your way North, or wherever, and we won't bother you any more.

The Man looks to Andre, resigned. Then looks out over the cliff. Andre turns to Melissa and Elton.

ELTON
This is pointless--

HOOFBEATS approach and make the gang stop dead. A dozen torches float through the woods, headed their way.

The color drains from The Man's face. Everyone looks around frantically for a way out.

Elton looks over the cliff down a one hundred foot drop.

ELTON (CONT'D)
We're dead. We're dead.

ANDRE
Quiet!

Melissa joins Elton at the cliff's edge.

MELISSA
We can climb down, to that ledge there.

ELTON
Are you crazy?!

MELISSA
It's our only shot! Andre--

The sound of running cuts Melissa off mid sentence.

The trio turns to see The Man sprint full tilt to the edge of the cliff and land hard on the rocks below.

ELTON
What the fuck?!

They stare at the smashed body, far below. HOOFBEATS bring them back to reality.

They turn to see The Horseman watching them from just beyond the tree line.

ANDRE
Go now!

The trio clamber quickly as they can over the cliff as The Horseman charge forward.

The horses rear up as they near the cliff's edge. The riders dismount and stare over into the abyss.

Ten feet below, Andre Melissa and Elton climb down the steep cliff inches at a time.

ELTON
Don't look down, don't look down,
don't look down.

Elton looks up to see The Horsemen staring at him.

ELTON (CONT'D)
Don't look up, don't look up.

Andre reaches for the outcrop as a piece of the cliff breaks off and he almost falls.

MELISSA
Andre!

ELTON
Guys!

Andre and Melissa look up -- The Lead Horseman levels his revolver on them and fires - BANG!

The bullet misses Elton by inches.

Andre mouths a silent prayer and leaps down to the outcrop.

He just makes it.

ANDRE
Melissa, jump!

MELISSA
I can't!

ANDRE
You have to!

Another shot rings out - BANG.

Melissa closes her eyes and jumps.

Andre catches her.

ANDRE (CONT'D)
Go, I'm right behind you!
(turns)
Elton! Come on!

Elton, catatonic, fights back tears.

ELTON
I can't man! Just go!

ANDRE
I'm not leaving without you!

BANG! A third shot strikes Elton in the arm. He lets out a yell and falls back from the cliff.

Andre reaches out and grabs Elton's arm, but starts slipping off the outcrop. He's almost over the edge when --

Melissa grabs him from behind in the nick of time.

Andre hangs off the outcrop and holds Elton by his sleeve.

ANDRE (CONT'D)
You have to climb up!

Elton looks Andre in the eye. He reaches up and grabs Andre's elbow, and shoulder.

Thirty feet above, one of The Horsemen lights a stick of dynamite and tosses it off the edge.

Slowly, inch by inch, Melissa pulls Andre and Elton back from the precipice just as --

BOOM!

The dynamite blows the entire rock-face away.

The outcrop GROANS and SHUDDERS.

MELISSA
Hurry!

They scramble along the edge toward solid ground, and make it just as the outcrop crumbles away.

Everyone catches their breath. Andre looks up.

From the cliff, The Horsemen watch in silent disdain.

ANDRE
Come on. Let's go.

They make their way into the woods out of the watchful eyes of The Horsemen.

EXT. VIRGINIA WOODS - NIGHT

Elton leans back against a tree while Melissa and Andre examine his wound --

A large bloody hole just below his shoulder.

Andre removes his shoelace and wraps it around Elton's arm.

ANDRE
Does it hurt?

ELTON
Whatchu mean does it fuckin' hurt?

ANDRE
Yeah, okay, stupid question.

MELISSA
He needs a hospital.

ELTON
Yeah, no shit.

ANDRE
It's gonna be okay buddy. I promise.

ELTON
I ain't stupid man.

ANDRE
No, you ain't. You're the smartest guy I know. And we gotta get you back to the future.

Elton laughs.

ANDRE (CONT'D)
Knew you'd like that one.
(beat)
You're gonna change the world man.
I always knew that about you. Made me jealous.
(beat)
Now come on.

Andre and Melissa help Elton to his feet.

EXT. VIRGINIA WOODS - NIGHT

Andre, Melissa and Elton make their way down the mountain.

ELTON
How do we even know we're going in the right direction?

ANDRE
We don't.

ELTON

So what the hell are we doing? Dre,
he literally jumped off a cliff to
get away from them.

ANDRE

I know.

ELTON

He knew death was better than going
back.

MELISSA

His life must have been anguish.

They all consider this in silence.

MELISSA (CONT'D)

I mean, you read about it, and you
learn about it, and you think you
understand, but...

ELTON

Do you hear that?

ANDRE

What?

ELTON

Listen.

The trio goes silent.

A distant VOICE drifts through the trees.

VOICE (O.S.)

--For soon, the land shall be
stricken of the plague which was
allowed to bring our great nation
to its knees.

They exchange glances and head toward the source.

They duck down low in the bushes as they approach. Something
just beyond bathes the mist in a great orange glow.

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

All of them. Every last one. From
the black mongrels who roamed the
streets, raping and pillaging, to
the perpetrators of the great war,
the puppeteers behind the cataclysm
which brought us here.

As they reach the edge of the clearing, their eyes go wide.

EXT. VIRGINIA WOODS - CLEAR CUT - NIGHT

In a man-made clearing, dozens of Masked Men stand around a fifteen foot tall cross that burns brightly in the haze.

At the foot of the cross, a WHITE HOODED KLANSMAN addresses the crowd.

KLANSMAN

But we stand strong, steadfast,
true, and from the ashes we will
forge a new nation, a new rule of
law, and we will not bend to the
will of those who seek to undermine
our society under the guise of
social justice--

From the bushes, the trio share confused glances.

ELTON

Okay, that's weird.

MELISSA

I guess what they say about history
repeating itself is true.

ANDRE

We should go before they finish.

Back in the clearing the speech continues.

KLANSMAN

--We will not surrender! We will
achieve victory! We will establish
a reign that lasts a thousand
years! Blood and soil! Blood and
soil!

The Klan takes up the chant

THE KLAN

Blood and soil! Blood and soil!

The chant fades away as Andre, Melissa and Elton creep back into the misty woods, out of the light of the burning cross.

EXT. VIRGINIA WOODS - NIGHT

The trio continue back the way they came.

ANDRE

Did any of that seem off to you?

ELTON

Nah dude, perfectly normal. Just your standard run of the mill eighteen-sixties cross burning.

ANDRE

I mean like. Didn't you say the original Klan didn't wear the pointy hoods?

ELTON

Yeah, I mean no, I mean, I'm not some expert, I just paid attention in class.

MELISSA

The outfit was intended to resemble the ghosts of dead Confederate soldiers, back for revenge. I guess it could have popped up right after the war.

Andre nods.

ELTON

So are we going to talk about what exactly the plan is if we ever find Richmond? Because just lying low and waiting for some hero to save us still doesn't sound like the best way to go.

ANDRE

Well I'm starving.

ELTON

Damn, why did you have to say that. Me too.

ANDRE

I haven't had a thing since before the protest.

MELISSA

Wow, that feels like a hundred years ago doesn't it?

They are pensive. Lost in thoughts.

ANDRE

Come on, we can't be far now, and
it'll be better to get there while
it's still dark.

The trio continue on. They make their way in silence through the dense woods until they come across a well worn trail.

EXT. VIRGINIA WOODS - NIGHT

Elton leads the way, Melissa and Andre follow close behind.

MELISSA

What are you thinking about?

ANDRE

My mom. I was wondering whether she was home from work yet, whether she noticed I was gone. I'm just trying to remember what the last thing I said to her was. Probably something like, "Okay, I will." Or, "Okay, Bye." It definitely wasn't, "I love you mom," or "thanks for working two jobs for me mom."

MELISSA

She knew you loved her. I know she did.

(beat)

I remember the last thing I said to my mom.

ANDRE

What was it?

MELISSA

Fuck. You.

Andre just looks at Melissa.

MELISSA (CONT'D)

We had got in a fight over something stupid. She told me she didn't want me going to the protest. I called her cold, she called me naive, and I said Fuck. You. And walked out the door.

ANDRE

Parents and kids fight all the time.

MELISSA

I know. Maybe, if we ever get back,
we can, I don't know, avoid this
somehow. Chris... All of this.

ANDRE

She knew you loved her. Chris knew
it too.

Andre swallows.

ANDRE (CONT'D)

I know this may not be the best
time. With everything that's
happened. I'm starting to think
this may be... Elton was right.
Earlier. About the way I feel about
you.

Melissa smiles just a little, but lets Andre continue.

ANDRE (CONT'D)

The truth is, I've had a crush on
you since, well, forever I think.

Melissa laughs.

MELISSA

I know.

ANDRE

You do?

She raises her eyebrows.

ANDRE (CONT'D)

That bad huh?

MELISSA

Worse.

They both laugh.

ANDRE

You don't have to, you know, I just
wanted to--

Melissa grabs Andre's hand tight and kisses him.

They look at each other for a long moment.

The sound of Elton clearing his throat snaps them out of it.

They see Elton, arms crossed.

ANDRE (CONT'D)

Don't.

ELTON

You know what's crazy? How I know everything.

ANDRE

Shut up.

ELTON

Honestly. I even surprise myself sometimes.

Melissa laughs, Andre smiles and punches Elton on the arm. The pair shadowbox with one another.

EXT. VIRGINIA WOODS - DIRT PATH - NIGHT

They look in all directions. Only swirls of mist leading off into the darkness.

ANDRE

Okay, this way.

ELTON

Remember the last time we were on a trail?

ANDRE

It'll be fine. Just stay close to the edge.

They move with caution as they follow its twists and turns until --

Out of the mist, in the middle of the trail, a Masked Horseman blocks their way. His horse rears and spins!

Behind him, another rider appears, and another. Soon, a half-dozen Klansman occupy the trail.

ANDRE (CONT'D)

Run!

Andre, Melissa and Elton turn and sprint down the trail in the opposite direction.

The Klansman start after them, faster and faster.

They run desperately as the galloping HOOFBEATS draw close.

They run past a darkened cemetery surrounded by a rusted and rotting wrought iron fence.

ANDRE (CONT'D)

In here!

They dart into the maze of headstones. The Klansmen give chase, their mounts clearing the fence in a single stride.

EXT. VIRGINIA WOODS - CEMETERY - NIGHT

Andre and Melissa race through the cemetery. Elton gasps and wheezes, falling behind.

Elton catches his toe on a stone and crashes to the ground.

His glasses fly off his face. He crawls around on his hands and knees, frantically looking for them.

Andre and Melissa reach the woods at the end of the cemetery and turn to see Elton no longer with them.

ANDRE

Where's Elton?!

(whispered)

Elton?!

In the middle of the cemetery, Elton puts a hand on his glasses and returns them on his face.

He reads the stone in front of him with growing terror.

HOOFBEATS jolt him from the stone. He crawls back against another large stone and holds his breath.

On the other side, The Klansmen lead their horses.

Elton places his hand over his mouth as they pass by him.

Once the last rider passes, Elton scrambles to his knees and crawls between the stones.

At the edge of the cemetery, Andre and Melissa watch the procession of Klansmen continue their search.

ANDRE (CONT'D)

I don't think they found him yet.

MELISSA

We have to go.

ANDRE

I'm not leaving him.

The CRACKLE of leaves cause the pair to turn with a start.
Elton crawls toward them.

MELISSA
Elton! Oh my god you're safe!

ANDRE
I knew you'd make it.

ELTON
Guys, something is very wrong here.

MELISSA
Quiet!

She gestures back into the cemetery where more Klansmen have arrived, a half-dozen hounds sniffing around at their feet.

MELISSA (CONT'D)
We have to go.

They can only watch in horror as one of the hounds stares directly toward them, and lets out a long and eerie HOWL.

MELISSA (CONT'D)
Now!

EXT. VIRGINIA WOODS - NIGHT

They crash full speed through the brush as they duck and leap over decaying trees.

Andre bursts through heavy fog and slides down an embankment. He reaches the bottom and takes a step forward.

He slams into a waist-high barrier.

He runs his fingers over the rough surface.

Melissa and Elton slide down the embankment behind him.

ELTON
What is it?

ANDRE
I don't know. Just get over!

Andre springs over the barrier.

Melissa and Elton follow.

The BARKING HOUNDS grow louder and louder, The orange flames of torches struggle to fight through the thick fog.

The group starts off again.

A decaying barn appears before them from the mist.

ANDRE (CONT'D)
Quick! Inside!

Andre, Elton and Melissa wrench the massive door open.

They slip inside and close it again.

INT. THE BARN - NIGHT

Complete blackness. Their breathing is the only sound.

ELTON
Can't see shit!

ANDRE
Still got your phone?

ELTON
Oh yeah, wait, hold on.

The light on Elton's phone illuminates their sweaty faces.

BARKING DOGS and restless horses approach from outside. The trio move to a number of spaces in the boards and peer out.

The Klan emerges from the fog.

ELTON (CONT'D)
We're trapped.

MELISSA
There's gotta be a way out.

Elton turns his light around on the rest of the barn.

They are shocked and horrified.

Before them, a large and modern tractor. Covered in dust and long ago stripped for parts.

They stare in disbelief. Elton swallows.

ELTON
In the cemetery. I read one of the gravestones.

EXT. THE CEMETERY - NIGHT (FLASHBACK)

Elton finds his glasses and returns them to his face.

He reads the stone in front of him:

RYAN POWELL. LOVING BROTHER, FATHER, FRIEND.

JUNE 4TH 1999 - MARCH 26TH 2051

Elton stares at the stone in horror.

He recoils against another stone as The Klansmen approach.

EXT. THE BARN - NIGHT

Andre and Melissa stare at Elton.

ELTON

I thought I hit my head, but...

ANDRE

We went forward.

The horror has no time to set in before the sound of footsteps draws them back to the space in the boards.

Andre peers through the cracked wall to see The Klansmen dismount their horses and start toward the barn.

As they come into view, Andre recognizes The first Horseman as the one from the clearing and the log cabin.

In one hand he holds his torch high, a ragged noose dangles from the other.

MELISSA

We need to get out of here.

ANDRE

We can't outrun them.

ELTON

So we're fucked then.

Andre stares out into the field, then directs a steely gaze to Elton and Melissa.

ANDRE

I can lure them away.

MELISSA

No!

ELTON

Dre.

ANDRE

There's no other way.

MELISSA

What are you talking about?!

ANDRE

If I can distract them long enough
you might have a chance to make it
to the trees.

MELISSA

No I won't let you!

ANDRE

Mel there's no time! There's gotta
be another way out of here. Find
it.

Melissa's lip quivers. She nods in nervous agreement.

MELISSA

Give me your phone.

Elton hands it over, Melissa starts around the barn.

MELISSA (CONT'D)

There's a door over here, but it's
locked!

ANDRE

Go help her!

Elton rushes over to Melissa who pulls on the padlock in
vain. Elton sniffs the air.

ELTON

Do you smell that?

Melissa looks down to her feet.

MELISSA

Oh no.

Elton follows her gaze to the floor as thick WHITE SMOKE
billows in.

Thin tendrils of FIRE lap through the cracks in the door.

ELTON

Oh shit!

MELISSA

They're trying to burn us out!

Andre peers out the space in a wall board.

A dark, empty eyehole of a mask peers back at him.

He recoils and takes a step back as smoke creeps in.

ANDRE

On my side too.

They rush to the center of the barn as the smoke thickens!

ELTON

What do we do?

Andre sees a wall of iron tools and selects an axe.

He holds it in his hand before turning to face his friends.

Elton and Melissa look at one another.

EXT. THE BARN - NIGHT

Flames rise higher and higher! They cover the small door at the back of the barn.

Two Klansmen stand guard on foot.

CRASH! Andre bursts through the flaming door and charges directly at the Klansman.

Andre buries the axe in his skull with a sickening CRACK!

Behind him, Elton and Melissa emerge from the flames. Melissa holds a small scythe and Elton a pitchfork.

The pair charge the second Klansmen. Melissa winds up and slashes his burlap face. He falls to the ground wailing.

ANDRE

Get to the trees!

They run to the tree line from thundering hoofbeats.

The mounted Klansmen surround them, their horses spin and rear.

Melissa grabs Andre's hand and squeezes it tight.

A few of The Klansmen dismount and walk toward the trapped friends. The Masked Man with the noose leads the way.

ANDRE (CONT'D)
Stay the fuck back!

Andre swings his axe but their leader catches his arm, wrenches it from his hand and tosses it to the ground.

They fight and kick but it's no use,

The Klansmen grab them and hold them tight.

Melissa cringes as one of the men holding her smells her hair. A low, stupid laugh emanates from beneath his mask.

MELISSA
Get the fuck off of me! Piece of
shit!

Andre is dragged forward and forced to his knees. The Masked Man stands before him.

He struggles as his captors bind his hands.

The Masked Man slips his noose around Andre's neck and tightens it.

MELISSA (CONT'D)
No! Andre! No! Stop! Please Stop!

Melissa head butts her captor! He reals and groans.

Another Klansmen punches her in the gut! She doubles over.

Enraged, Elton struggles against his two captors.

The Lead Horseman whistles. They get to work throwing the other end of the noose over the thick branch of a tree.

Elton and Melissa can only watch as it is tied tightly to The Lead Horseman's saddle.

The Lead Horseman stares at Andre, who stares back up in defiance.

He spurs his horse into a walk.

With every step, the rope tightens. It pulls Andre up on his toes, and off the ground.

Melissa and Elton cry and scream and struggle. Andre chokes as he is lifted higher and higher.

An ENGINE approaches and stops the scene in its tracks.

Everyone turns toward the mist as Andre dangles helplessly.

The horses rear and WHICKER with anxiety.

A rusted BLACK PANEL VAN modded for the apocalypse peels up and hits the flood lights.

The side door slides open and GUNFIRE erupts from within. A few Klansmen die instantly, blood spills to the grass below.

The horses throw their riders and bolt! A suspended Andre is yanked higher into the air as he slips into unconsciousness.

The surviving Klansmen attempt to return fire.

The Klansman holding the horse tries to steady his mount. Melissa grabs the axe off the ground and strikes him dead.

Elton springs to his feet and grabs Andre's legs. He tries to lift him higher.

ELTON

I can't... Lift him! Cut it! Cut the rope!

MELISSA

I'm trying!

Melissa uses the axe like a knife, sawing through the rope.

MELISSA (CONT'D)

Come on, come on!

The last threads fray and tear, sending the horse away and dropping Andre onto Elton.

Melissa rushes to them and turns Andre onto his back.

MELISSA (CONT'D)

No, come on Andre. Come on.

ELTON

Man, wake up. You gotta wake up.

A tense moment passes before Andre coughs and opens his eyes. He looks up at his two friends.

ANDRE

Tell me that shit was all a dream.

Elton smiles, Melissa laughs through tears.

ANDRE (CONT'D)

Thanks.

A few disparate gunshots echo away into the night and signal the end of the firefight.

Six armed silhouettes emerge from the side of the van and start toward the bodies of The Klansman.

RAYMOND (40s), rugged and scarred, a mask on his face to purify the air, kicks a body over with his foot.

The Masked Klansman groans, staring up at his assailant through his black and lifeless eyes.

Raymond shoots him in his head as his companions loot the corpses of their victims.

He steps over bodies to Melissa Elton and Andre.

The trio look up at their masked savior with uncertainty. He studies them from behind his mask, then removes it.

An oddly familiar black face, aged and scarred by fire on one side, stares down at them.

For a long time, nobody speaks. Then Raymond extends a gloved hand, which Andre takes.

The trio get to their feet as the remainder of The Team gathers round and remove their masks as well.

Six multiracial MEN and WOMEN, battle hardened and heavily armed, stand before Andre, Elton and Melissa.

ANDRE (CONT'D)

Thanks.

RAYMOND

Don't mention it.

MELISSA

Who are you?

RAYMOND

The Resistance, who else?

He looks at each of the teens in turn, his brow furrows.

RAYMOND (CONT'D)

How did you get here?

MELISSA

Long story.

ELTON

Time machine.

Melissa gives him a look.

ELTON (CONT'D)
What? It's true.

ANDRE
He knows it's true.

Everyone looks to Andre, who sits up.

ANDRE (CONT'D)
It was his.
(beat)
You're, from the pictures in the house.

Raymond nods grimly.

ELTON
This guy? This guy's the reason
Mike and Chris are dead?

Elton stands.

ELTON (CONT'D)
Your experiment cost our friends
their lives.

Raymond steps forward and towers over a suddenly much less confident Elton.

He reaches out, Elton recoils.

MELISSA
No!

Raymond's hand lands on Elton's shoulder, which he gives a firm squeeze.

RAYMOND
I know. And I am sorry for what you
must have been through tonight.
When I figured out I wouldn't be
going back, at least not for a
while, I prayed the house would be
condemned and destroyed, so nobody
would suffer the same fate.
(beat)
My name is Raymond.

He gestures to each of his team in turn, who nod as their names are called.

RAYMOND (CONT'D)
These are my friends, Lily,
Darnell, Amber, Lebron and Norton.

ELTON
But if it still works on our end,
why couldn't you go back?

RAYMOND
The second piece of the device was
damaged upon my arrival, I couldn't
salvage it. And as you can imagine,
certain things are more difficult
to come by here.

MELISSA
So you are working on a way to get
back?

RAYMOND
I am.

ANDRE
How long have you been here?

RAYMOND
Five years forty-six days.

MELISSA
Wait, what year is it?

RAYMOND
November sixth, twenty-ninety-two.

The words cut through the friends like a knife.

MELISSA
(gesturing to his team)
And them?

Raymond gestures to his team and the massive black first
painted on the side of the van.

RAYMOND
This is their time. They found me
and took me in.
(beat)
They... We... Are the resistance.
We take in those who want to fight,
and protect those who cannot.

His companions straighten their backs with pride.

MELISSA
The resistance to what?

RAYMOND
Everything you saw tonight.

ELTON
Is the whole country like this?

RAYMOND
We don't know. There are pockets everywhere. Everyone fighting for different things. But this--

He gestures around.

RAYMOND (CONT'D)
Is their territory.

DARNELL
Not for long.

The rest of The Resistance make noises of agreement.

ANDRE
How many are there? Of them, I mean?

RAYMOND
About as many as you'd expect.

He gives the friends a dark look.

ANDRE
How did you find us?

Raymond gestures toward the burning barn behind them.

RAYMOND
We have many safe houses and hideouts. That was one of them. Darnell called in the fire.

DARNELL
Their little cross burning parties don't usually get that bright.

ANDRE
Thank you, again.

Raymond, Darnell and Lily extend their hands to help our trio to their feet.

Melissa looks around at the misty woods, the dead Klansmen, the burning barn and the apocalypse van.

MELISSA

What, happened here?

Raymond looks to his friends.

DARNELL

The war started in twenty-fifty.
The bombs came ten years later.

He gestures to the sky and the three friends look up.

Beams of morning sunlight attempt in vain to pierce the blanket of swirling greenish clouds.

LILY

Life as we knew it ended that day.

RAYMOND

We should speak more, but not here.
Will you come with us?

MELISSA

We're trying to get home, to twenty-
twenty.

RAYMOND

I don't know if we can help you
just yet, but we can offer you
safety, food and a place to stay.
How does that sound?

Andre, Melissa and Elton look at one another, then to their Savors. They all nod in unison.

Raymond gestures toward the battle van and everybody walks away from the pile of dead Klansmen.

Andre, Melissa and Elton climb through the side door into the van, followed by The Savors.

Raymond slides the door closed and the van roars to life. It pulls away from the scene and into the misty morning air.

FADE TO BLACK.

THE END.