

A HAUNTING  
Screenplay  
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LAUGHTER AND MUSIC MIX IN THE BACKGROUND

RICHARD  
Hey, Hey, Hey,

RICHARD (CONT'D)  
quiet down...!

FADE IN:

INT. DINING ROOM - EVENING

A table is loaded with comfort food. Around the table is a Black American family - RICHARD FYLNN (50's), ALISON his wife (50's), son PARKER FLYNN (30) and his pregnant wife SALLEY(30); their 10-year-old daughter WHITNEY; his older daughter VALARIE(20's) and younger daughter WILLAMINA (MINA) (19).

RICHARD  
Gracious Lord, bless our Mina as she goes off to college. May she lean on you when things get tough...

ALISON  
Richard...

RICHARD  
May she stay away from anything and everything that could lead her to...

ALISON  
Richard...!

RICHARD  
Blessed the hands that fixed the dinner and the throats that get to wolf it down. Amen!

They all cross themselves.

ALL  
Amen!

They Pass dishes of food around.

PARKER  
Mina, you're going to love college.

MINA  
The campus is beautiful.

PARKER  
I'm not talking about the scenery.  
I'm talking about...the FUN.

VALARIE

FUN? I can't imagine being somewhere where there's nothing but white folks.

ALISON

Valarie, don't start...

VALARIE

It's not too late, Mina.

MINA

I have no other choice. I'm not like you with good grades. They're the only ones to give me a full scholarship...

VALARIE

A bribe. So you'd sign on to be 'a first...'

WHITNEY

First what?

VALARIE

Barrier Breaker.

WHITNEY

What barrier?...

SALLEY

It's something you have to climb over, Sweetie.

VALARIE

And this one is real, real high... Auntie Mina may not be able to jump that high.

PARKER

I'm with Valarie...

RICHARD

Ok, ok. We're here to celebrate Mina, not under-mine her.

VALARIE

(to Mina)

We only want the best for you, baby. That school's well known for its racist policy...

MINA

I can handle it!

WHITNEY  
Auntie Mina can handle it!

MINA  
Yes, I can, baby.

WHITNEY  
I'm gonna miss you.

MINA  
I'll miss you too.

Richard raises his glass to toast Mina.

RICHARD  
Everyone raise your glasses to the  
next lawyer in our household...

MINA  
Dad...

RICHARD  
I can only hope.

ALISON  
Will you all leave her alone?

Alison looks from one to another and raises her glass.

ALISON (CONT'D)  
Here's to my youngest. May the future  
bring you joy, honor, and riches!  
And when you decide on your chosen  
profession, may it be a well thought  
out life affirming, heart-felt  
decision.

They all agree and dig into the food.

ALISON (CONT'D)  
Save some food for Auntie Rose.

MINA  
I'll go with you. Say my goodbyes.

PARKER  
Why? She won't remember.

SALLEY  
What is with you, Parker?

PARKER  
It's the truth.

VALARIE

I'm not going. Her eyes give me the willies.

ALISON

They're cataracts.

Beat.

MINA

Well, a nice plate of food would make her feel good even if she can't see it!

EXT./INT. SHERWOOD NURSING HOME - NEXT DAY - AFTERNOON

Mina and Alison cross through a Lobby with room for fifty. They pass comfy chairs, wheelchairs and couches occupied by old patrons. Alison carry's a dish wrapped in foil. Mina looks around at end of life People and shakes her head.

MINA

Wow.

ALISON

Yes.

MINA

Dementia is evil.

ALISON

Yes, it is.

INT. GRAND AUNTIE ROSE'S ROOM - CONTINUOUS

Mina follows Alison into the room. The room's decor tries to hide the fact the their in a hospital. It has a bedroom effect - oriental rugs, four-poster bed with quilt; A muted television sits atop an ancient bureau on a game show channel and a silver framed picture of two little black girls smiling.

ALISON

Auntie Rose?

Sitting in a Rocking Chair wearing a fluffy Pink Robe is GRAND AUNTIE ROSE. She's ancient. Her hair is white, braided into two long plaits. She wears a large PEARL PENDANT.

Rose doesn't acknowledge their presence. She Hums. Her eyes are white with cataracts.

Alison presents the foil wrapped dish.

ALISON (CONT'D)

Hi Auntie Rose. It's Mina and me.

Rose keeps on humming.

ALISON (CONT'D)  
We brought you some dinner.

Alison sets the dish down on the bureau.

MINA  
Tomorrow, I'm leaving for school,  
and mom made some of my favorite  
foods.

Rose is not in.

Mina gives Rose a loving look and kisses her on the forehead. She moves away to the bureau; looks at a SEPIA PHOTOGRAPH of YOUNG ROSE and her sister RHONDA. The Girls stand in front of a one-room schoolhouse with hand-painted signage: MAYVILLE COUNTY SCHOOL. The Girls smile back at the camera.

MINA (CONT'D)  
They look like twins. Rose and Rhonda.

ALISON  
You look a lot like Rhonda.

Alison picks up Rose's limp hand.

ALISON (CONT'D)  
Rose? Don't you think Mina looks  
like Rhonda?

No response. Not even humming. Alison shakes her head.

ALISON (CONT'D)  
It's not easy getting old and being  
the lone survivor.

MINA  
She is not alone. She has us.

ALISON  
Barely.

MINA  
She doesn't care anyway. She's off  
into a beautiful place of her own.

ALISON  
Let's hope so.

Alison rises, picks up the foil wrapped dish and goes to the Door.

ALISON (CONT'D)  
 I'll take the food to the kitchen.  
 One of the nurse might like my  
 cooking.

Alison goes. Mina squeezes Rose's hand.

MINA  
 Auntie, you're not alone. We all  
 love you. I love you.

What? Mina looks at their hands - Did she squeeze back?

INT. LARGE SUV - MORNING

Mina, in the back seat, is curled up with a blanket over her head. Alison is driving. Richard asleep shotgun. SFX Navigation is running in the background.

ALISON  
 Mina?

MINA  
 Yes?

ALISON  
 We're about ten minutes out.

Mina peeks her head up and looks out the window.

MINA  
 Where's the city?

ALISON  
 What city? You're in the country.

Mina smiles looks out the window at the approaching college town.

MINA  
 Mom, I'm scared.

ALISON  
 This is a big step.

MINA  
 I didn't think I was going to go to college. My grades weren't anything to brag about, and you know how I do on those tests. If this school hadn't accepted me...

ALISON  
 You can do it, baby.  
 (MORE)

ALISON (CONT'D)

Just focus and be ready to bend when you have to and stand when you can.

MINA

I got a feeling I'll be bobbing and weaving a lot.

EXT. CANNON HALL - SEPTEMBER AFTERNOON

A mansion turned into a dormitory has a stately appearance with the traditional greystone walls covered in ivy. It's located in the middle of Branfield University, smack dab in the middle of the city of Branfield, South Carolina.

EXT./INT. BACK ENTRANCE TO CANNON HALL - CONTINUOUS

Mina, Alison and Richard are carting Mina's belongings out of an SUV into the back entrance of the dormitory.

ALISON

What floor are you on?

MINA

Fifth.

Looking at the back staircase.

ALISON

I hope there's an elevator.

MINA

There is an elevator and a swimming pool. That's what the pamphlet said.

Mina looks about - a large swimming pool.

MINA (CONT'D)

There's the swimming pool.

ALISON

Little good that'll do you.

MINA

Maybe I'll learn to swim.

Alison rolls her eyes.

INT. CANNON HALL BACK ENTRANCE-ELEVATOR - CONTINUOUS

They squeeze into the elevator suitcases, boxes and all. Exit the elevator on the six floor.



INT. SIX FLOOR LIVING QUARTERS LONG HALLWAY - CONTINUOUS

Mina pauses, puts her box down and leans over the mahogany bannister that guards the winding staircase connecting the floors. She looks down. POV of THE GREAT ROOM. A massive marble fireplace, couches, armchairs and expensive rugs cover marble floors.

MINA

Isn't this beautiful?

Richard, carrying a large box, joins her at the railing. He looks down at the drop from the six floor to the lounge area.

RICHARD

Whew. That's a drop. Don't come back tipsy.

MINA

I don't drink.

RICHARD

Yet.

She moves off to her room. Alison and Richard follow.

ALISON

Don't go putting thoughts into her head.

RICHARD

She's in college. She better have some thoughts up there. Here's another thought - what's your room number?

MINA

64.

ALISON

Good number.

MINA

Why?

ALISON

Ten means New Beginnings.

Richard grunts.

INT. MINA'S ROOM - CONTINUOUS

One side of the room is decorated in a frilly country style. Mina goes to the opposite side of the room - an unmade twin bed, an empty desk with a chair, and an empty bookcase and a...

MINA

Window! I got a window.

She drops her box on the unmade bed and goes to the window and looks out.

MINA (CONT'D)

Home!

EXT. THE PARKING AREA AND LOADING ZONE - LATER

Richard and Alison sit in the empty SUV. The engine is running. Mina leans into the passenger window.

MINA

Thank you. Love you.

She kisses her mother and throws a kiss to her father in the driver's seat.

ALISON

Promise me you'll go to mass. A Catholic church is within walking distance.

MINA

Mom.

ALISON

Don't exchange your religion for a degree.

RICHARD

(teasingly)  
Besides, Devil'll get you.

ALISON

Richard. Promise me.

MINA

Ok, Mom.

She reaches into the window and kisses her mother one more time.

MINA (CONT'D)

Love you both.

RICHARD

See you at Winter Break. You're taking the train home.

Mina steps back and waves as her mother and father pull away.

INT. MINA'S ROOM - LATER

Mina unpacks and begins to decorate her side of the room. Her music is going, a cup of tea sits steaming on her desk. The door opens, and in walks her white roommate MARTHA, 20's large build. Mina surprises her.

MINA

Hi! You must be my new roomy. I'm Willamina. But my friends call me Mina.

Mina rises and thrusts out her hand. Martha fumbles, steps back as if Mina has a commutable disease. She drops her packages. They do not touch hands.

MARTHA

Ah...Martha.

MINA

Are you a first-year student?

MARTHA

Ah...yes. I'm a Freshman.

Martha is on her frilly side of the room moving like a trapped animal.

MINA

What's your major?

MARTHA

I...teacher.

MINA

Teacher? What kind?

MARTHA

A teacher. I'm going to be a...

Martha, burst into tears and runs out of the room. Mina follows her out into the Hallway.

MINA

Martha? Are you ok?

Martha bumps into ELLEN KAYGEN (19) Blond surfer girl - almost knocking her down.

ELLEN

Hey!

Martha keeps on running down the hall.

ELLEN (CONT'D)

(to Mina)  
She ok?

MINA

All I said was hi and she started crying.

ELLEN

Wow. My name's Ellen. What's yours?

MINA

Willamina. Mina, for short.

ELLEN

First semester?

MINA

Yep.

ELLEN

Me too.

Outside of Mina's room.

MINA

What's your major.

ELLEN

Art. Yours?

MINA

I haven't a clue. I figure I keep asking people their major, and one answer might stick with me.

Ellen laughs and stops at the door next to Mina's room.

ELLEN

We're neighbors.

Mina peeks into Ellens room.

MINA

How'd you rate a single?

ELLEN

I asked, paid and am happy I did. See you at the meeting.

MINA

What meeting?

ELLEN

Dorm orientation, meet and greet.

Ellen pulls out a flyer and hands it to Mina.

ELLEN (CONT'D)  
They handed these out to everyone.

MINA  
Not to me. Thank you.

INT. HALLWAY TO SIX FLOOR LIVING QUARTERS - LATER

Mina and Ellen hold on to the banister and look down at the WOMEN gathering in the Great Room for the meet and greet.

ELLEN  
We better hurry or we'll be sitting  
in the kitchen.

INT. SIX FLOOR, SPIRAL STAIRCASE, GREAT ROOM - CONTINUOUS

Mina stops looks down. She becomes disoriented and grabs hold of the banister. Ellen doesn't notice and keeps moving down the stairs.

Mina pulls her hand. What? It's STUCK. She tries again. She can't move. She looks about - is this a joke?

MINA  
Alright. Alright. Stop messing with  
the new girl.

Mina yanks her hand hard, and this time it SNAPS free - almost toppling her down the stairs.

MINA (CONT'D)  
What the...?

Mina shakes off her confusion and goes down the stairs without touching the banister.

INT. GREAT ROOM - CONTINUOUS

The Great room looks like a railroad station - marble floors and walls - everywhere. Ellen saved Mina a seat on the couch that faces the Marble Fireplace where two women, ARLENE and SHEILA, are holding court.

Martha is seated or rather huddled with TWO WOMEN COHORTS of like mind. Mina smiles at Martha. Martha, feeling encouraged by her like-mine Cohorts, rolls her eyes.

Drama.

SHEILA  
Welcome, Welcome all of you. All  
the Newbies please raise your hands.

Twenty women, including Mina and Ellen, raise their hands.

SHEILA (CONT'D)

Welcome. Ladies, this is Cannon Hall. It is a traditional dormitory. No men allowed overnight.

A few giggles are heard.

SHEILA (CONT'D)

No, I mean it. If you're caught, you're out. Transfer to a progressive dormitory if you want to play around. No sharing bathrooms with guys in Cannon Hall. Got it?

The Girls all nod and murmur 'yes'.

ARLENE

No, smoking. Cigarettes or...pot.

ELLEN

(under her breath)

Darn it.

SHEILA

All the house rules are in this booklet. How to use the washing machine, Television and having company.

ARLENE

Company is a big deal around here. You can have a man in your room, but he must be out by ten pm. Also, if possible, listen to your music with headphones.

Arlene passes out the booklets.

SHEILA

Only park where your car's sticker permits.

ELLEN

(sotto )

That means I can only park here?

MINA

(sotto)

You have a single room.

ELLEN

(sotto voice)

Yep.

MINA

(sotto)  
And a car?

ELLEN

(sotto)  
Yep. But it sounds like I can't drive  
anywhere on campus.

SHEILA

(over-talking them)  
We're not all rules. We throw a great  
party or two.  
(laughs)  
But what I would like to impress on  
you...

TIME DISSOLVE TO:

SHEILA (CONT'D)

If you have any questions, ask any  
of us.

ARLENE

Here's a map of the campus.

Arlene passes out the maps.

ARLENE (CONT'D)

The campus is easy to get around.  
There are three churches, one of  
most denominations - coffee shop,  
movie theatre, pharmacy, all on Main  
Street.

SHEILA

Oh, and yes...we have a ghost whose  
been haunting this dorm since the  
1900s.

Beat.

SHEILA (CONT'D)

(laughs)  
There's no ghost in Cannon Hall!  
It's an old legend. I've been here  
three years; I haven't seen hide nor  
hair of her. So relax and sleep tight.

ARLENE

Good night, Ladies.

Some of the women break up into groups others climb the stairs  
back to their living quarters - Mina and Ellen are among those.

INT. MINA'S ROOM - CONTINUOUS

Mina goes to her side of the room, and Ellen joins her - the door is left open.

MINA  
Did you know about the Ghost?

ELLEN  
Yeah. Some woman who couldn't get into a sorority committed suicide.

MINA  
What a waste.

The door SLAMS shut...they both jump and share a look of 'are you kidding me?' They burst into laughter.

ELLEN  
The air did it.

MINA  
I hope so.

Martha enters. Her Two Cohorts stand guard at the door.

MINA (CONT'D)  
Ellen, this is Martha, my roommate.

ELLEN  
Hi Martha.

Martha gives them the cold shoulder gathers up her nightclothes and bath things. She turns out the light by her bed then slams the door shut.

ELLEN (CONT'D)  
Whadda, you think?

MINA  
Oh, I'm pretty sure she feels she can't sleep with the likes of me.

MINA AND ELLEN  
Bitch.

INT. MINA'S ROOM - NIGHT

Mina is deep in sleep. She stirs, then thrashes about. Suddenly she bolts straight up, waving her arms around. She is in a Trance with eyes closed. SNAP. Her eyes pop open wide, and her body jerks as if throwing up a glob of poison. She lets out an unworldly SCREAM. Then SCREAMS again and again.

The sound of her wakes the entire dormitory.



Ellen flings the door open and rushes.

ELLEN  
Mina! Mina! Are you alright?

A crowd forms at the door. Mina continues to scream.

Ellen shakes her.

ELLEN (CONT'D)  
Mina! STOP!

Mina stops screaming and SLOWLY comes to herself.

MINA  
...Ellen?

ELLEN  
You OK?

MINA  
...Yeah?

ELLEN  
Jeezus, you scared the shit out of  
me - us.

Girls at the door all agree.

MINA  
I'm sorry. Sorry. Nightmare. I  
had...a...nightmare. I'm fine. Wow.

Mina is off the bed shooin' the Women out.

MINA (CONT'D)  
Thank you. Thank you for checking on  
me.

...including Ellen - who was lingering for the answer to the  
'Why'.

ELLEN  
First time away from home?

Mina doesn't explain because she's not sure.

INT. CAFETERIA/LINE - MORNING

Mina exits the breakfast line carrying TWO CUPS of BLACK COFFEE  
and a light breakfast on her tray.

She looks around for a seat. A SEA OF WHITE FACES. Eureka!  
She spots a Black girl-NIAMBE QUINN(19) HAIR IN A LARGE AFRO  
and an arms full of BLACK AND GOLD BANGLES. Mina joins her.

MINA  
Hi! Mina Flynn.

NIAMBE  
Niambe Quinn.

MINA  
(Joking but not)  
Boy, am I glad to see you!

NIAMBE  
(laughs)  
Me too.

MINA  
The truth of the matter is I was  
wondering where the other fifty of  
us where!

NIAMBE  
How many?

MINA  
My counselor told me that there are  
fifty-two black students in the class  
of 1972.

NIAMBE  
Nobody told me a thing. They just  
gave me some money and said, get  
here.

MINA  
Do you feel welcomed?

NIAMBE  
Nope.

MINA  
Neither do I.

Mina YAWNS.

NIAMBE  
I didn't sleep too well last night  
myself.

MINA  
I miss my bed.

Mina starts in on her two black coffees.

NIAMBE  
Me too.

They both laugh.

NIAMBE (CONT'D)  
What's your Major?

MINA  
I'm in the process of figuring that out.

NIAMBE  
Don't feel rained on 75 per cent of the first-year class are 'undecided'.

MINA  
Your councilor?

NIAMBE  
No. My Major is Math. I love percentages.

MINA  
What dorm are you in?

NIAMBE  
I'm in the 'NEW' dorm. Right behind the Student Union. You?

MINA  
My dorm is near the tennis courts with a swimming pool.

NIAMBE  
Cannon Hall! Oh, it's beautiful. Now that looks like a real dorm. Mine looks like a factory. Any other...?

MINA  
Nope. I'm the only one.

NIAMBE  
Me too...

Beat.

NIAMBE (CONT'D)  
How's your roommate?

Mina rolls her eyes.

MINA  
How's yours?

NIAMBE  
Wow. The same.

MINA

Do you think they did it on purpose?

Niambe gives a questioning look.

MINA (CONT'D)

Spread us around?

Ellen comes off the line and makes a beeline to Mina and Niambe.

ELLEN

Some nightmare. You were loud enough to wake the dead.

MINA

Sorry. It was a...bad dream.

NIAMBE

First time away from home; everything is frightening.

ELLEN

Keep those kinds of dreams to yourself.

(to Niambe)

Hi, my name is Ellen. I'm next door to Mina.

NIAMBE

(smiling)

Niambe.

ELLEN

Beautiful name. What does it mean?

NIAMBE

(laughs)

"A person who is a leader and has personal independence." My mother picks a name first and then has the baby to go with it.

ELLEN

My name means 'Bright Shining Light'.

Mina glances at her watch and gathers her things.

MINA

I'm going to be late for my first English class.

ELLEN

On the first day, teachers are usually lenient. Do you want to meet up for coffee later?

MINA

Sure.

NIAMBE

Sounds like a plan.

MINA

Coffee shop on Main?

NIAMBE

Which one?

MINA

The only one.

They laugh.

MINA (CONT'D)

English 101, here I come.

NIAMBE

Good luck!

ELLEN

Bye!

Mina rushes out of the Cafeteria into the...

INT. STUDENT UNION LOUNGE - CONTINUOUS

Mina breezes past STUDENTS holding PLACARDS: DEBATING CLUB; STUDENT COUNCIL; FRESHMAN CHOIR meet here - and out the double doors...

EXT. BRANFIELD UNIVERSITY MALL/SETON HALL- CONTINUOUS

A typical looking University Mall - one mile of green grass lined with BENCHES, TALL TREES that guard STATELY BRICK BUILDINGS. Mina enters one...

INT. SETON HALL - CONTINUOUS

And sprints up the steps, locates her class, and quietly enters through the back. Damn. The desks are full except one which is waaaay down the front. No choice. MR. PATTERSON (50's) English 101 Teacher has his eyes on Mina as she makes her way to the vacant seat.

MR. PATTERSON

What is your name?

MINA  
Willamina Flynn.

He locates her name on a clipboard and writes.

MR. PATTERSON  
Miss Flynn. You've just received a  
minus 5 points.  
(to the class)  
Lateness to my class will not be  
tolerated.

Spotlighted, Mina slides down into her seat. Her POV: THIRTY  
WHITE FACES glaring back at her.

EXT. MAIN STREET - AFTERNOON

Mina walks down the quaint college town street. She passes  
the COFFEE SHOP where Ellen, Niambe, are seated in a booth by  
a window.

Ellen knocks on the window to get Mina's attention.

EXT. MAIN STREET - CONTINUOUS

Mina waves back and motions 'one minute' then continues to  
the pharmacy.

INT. PHARMACY - CONTINUOUS

Mina goes up to the counter. A 30 something white male  
PHARMACIST, wearing a name tag BRADFORD WELLINGTON.

(BRAD), is delighted to help her - he flirts.

BRAD  
(smiling)  
Can I help you?

MINA  
Yes, I need something to give me  
energy.

BRAD  
Burning the midnight oil?

MINA  
Not yet.

BRAD  
Would you like to?

MINA  
What?

Brad realizes he's overstepped his bounds.

BRAD

Ah. This is pretty popular.

He holds up a SMALL BOTTLE.

BRAD (CONT'D)

I've never tried it. It sells out during finals.

MINA

I'll take two.

BRAD

A dollar fifty per.

She gives him the money, opens a bottle and knocks it back.

INT. COFFEE SHOP - MOMENTS LATER

Mina has joined Ellen, Niambe, and half-empty coffee cups on the table. A WAITER serves a CUP OF BLACK COFFEE to Mina.

MINA

(to the waiter)

Thank you.

(to the girls)

How's it going?

ELLEN

I had a great day. No hitch in my schedule. Everything just flowed

NIAMBE

Well...I had two classes that were miles apart. Barely made them in time. I was crossing Main Street, coming here and some creep in a passing car threw a cup of soda at me. Missed.

Niambe shakes her bracelets.

ELLEN

That's awful.

MINA

Did you report it?

NIAMBE

I don't know who to report it to.

Mina waves to a passing waiter.

MINA  
Can I get a refill? Thank you.

NIAMBE  
Energy, energy, energy...

Niambe shakes her BRACELETS at Mina.

MINA  
Did you just put a spell on me?

NIAMBE  
Sort of. My Grandmother had each bracelet blessed to keep me safe and out of trouble. I shared one of my many blessing with you.

MINA  
Voodoo?

NIAMBE  
Hoodoo.

MINA  
(smiles)  
Hoodoo.

NIAMBE  
Not a joke. It's the enslaved people's version of Voodoo without all the bad stuff.

MINA  
Does it work?

NIAMBE  
You gotta ask my Grandmother. I just follow.

Beat.

MINA  
We should have a get-together. Put up flyers in all the dorms. Invite all fifty of our classmates.

NIAMBE  
I'm for it. Where and When?

MINA  
I saw all types of groups meeting in the Student Lounge. Let's set up a Black Students meeting on Friday. After dinner. At 6 o'clock.



ELLEN

Can I come?

Ellen didn't miss Niambe's side glance to Mina.

MINA

Sure enough.

INT. MINA'S ROOM - THAT NIGHT

The room is dark. Mina, wearing a nightgown, is in bed fast asleep. The other side of the room is still decorated but sans Martha. So no one's there to see A BLUE SWIRLING LIGHT come through the wall and sink into Mina's prostrated body.

BEAT.

Mina moans and stirs. She bolts straight up in bed, laughs, throws off her covers, swings her legs to the floor and strolls out the door.

INT. HALLWAY/ELLEN'S ROOM/BATHROOM - CONTINUOUS

Mina enters Ellen's room. Ellen is seated at her desk. She watches Mina touch then tossing her stuff around.

ELLEN

Mina?

She doesn't answer.

ELLEN (CONT'D)

Mina...Mina...?

Mina is in a trance.

ELLEN (CONT'D)

Oh shit!

Ellen attempts to guide Mina back to her room.

ELLEN (CONT'D)

Hold on. Mina...let's go back to bed. You're not dressed for visiting.

Mina stops and gives Ellen a long hard stare. Ellen doesn't notice that Mina's eyes just flashed a blue spark and then quickly back to normal.

ELLEN (CONT'D)

Sleepwalking  
(coaxing her back)  
Come on, Mina. Come on...

They are at the door when Mina rears back with her fist and socks Ellen hard, in the jaw.

Ellen falls backwards and lands into the Hallway - dazed and in shock.

Mina continues down the hall - entering and tossing room after room creating havoc in each room.

The last room in the Hallway is where Martha has taken up residency - on the floor. Mina steps on Martha.

MARTHA

Get out of my room! I'm not safe  
anywhere from you.

Martha moves to hit Mina. Ellen grabs Martha's arm.

ELLEN

Don't wake her. You could scare her.

MARTHA

What?

ELLEN

She's sleepwalking.

This barely appeases Martha. Ellen lets go of her arm.

INT. HALLWAY - CONTINUOUS

Mina stops and stands very still - gives her body a stretch feeling every bone, sinew and vein.

MINA

(smiles)  
Yes!

No one notices that Mina's voice has a southern accent. She enters the communal shower.

INT. SHOWER AND BATHROOM - CONTINUOUS

Mina, clothed, goes into a shower, turns the water on, stands under the heavy flow, and enjoys every drop of water that lands on her. A few of her dorm mates, plus Martha and her cohorts and battered Ellen, are watching her.

MARTHA

Sleepwalking? You sure?

ELLEN

What else could it be?

MARTHA  
She looks possessed.

ELLEN  
She's sleepwalking.

Ellen indicates her swollen eye.

ELLEN (CONT'D)  
And it's dangerous to wake a  
sleepwalker.

Mina finishes her shower goes back to her room. She gets into bed - wet clothes and all...and snores. The trailing women look at each other with a "what ya gonna do" look and return to their rooms.

INT. MINA'S ROOM - MORNING

The blurring alarm jolts Ellen out of Martha's bed. She takes a look at herself in the mirror.

ELLEN  
Holy...

Ellen's jaw is black and blue.

ELLEN (CONT'D)  
Wake up, Mina. Wake up.

Mina stirs and wakes.

MINA  
I feel as if I've been dragged through  
a rock field. What are you doing  
here?

ELLEN  
Making sure you stay in your room.

Mina sees Ellen's black eye.

MINA  
What happened to you?!

ELLEN  
You.

MINA  
Me?

ELLEN  
You socked me while sleepwalking.

MINA  
I'm so sorry? Sleepwalking?

ELLEN  
Yep.

MINA  
I don't sleepwalk!

ELLEN  
Well, you did last night.

ELLEN (CONT'D)  
You woke up the entire dormitory -  
again. And you rifled through  
everyone's things!

MINA  
I don't remember a thing.

INT. BASEMENT/DORM TELEPHONE BOOTH - LATER

Mina puts quarters in the telephone. Dials. Wait for the Ring.

ALISON  
Hello?

MINA  
Mom?

Alison can hear the emotion in Mina's voice.

ALISON  
What's the matter?

MINA  
I hate my English class, and my  
Biology class is way over my head.

ALISON  
You'll settle in with your classes.

MINA  
And. I'm sleepwalking.

ALISON  
Too much sugar.

MINA  
Did I ever have nightmares?

ALISON  
Yes when you went to camp. Some  
where new.

MINA

Last night I had a screaming nightmare. My roommate, who I have to spend most of my time with, is an out and out racist. And I've got a dozy of a headache.

ALISON

Whew.

MINA

I wanna come home.

ALISON

Let Parker and Valarie be right? You can't jump over the barrier?

MINA

It is too high.

ALISON

Give yourself some more time. Lots more time. I have faith in you. You can do it. You're going to make some new friends and settle in to your new life.

MINA

I do have a friend. Her name is Ellen. She's nice, and she's white. She's from California.

ALISON

You're going to be okay. Stay strong. Don't let anyone rock your boat. And get some aspirin for that headache.

INT. PHARMACY - LATER

Mina is paying for her aspirin; Brad, the pharmacist who hit on her earlier, is waiting on her.

BRAD

Having a good time will ease your anxiety better than a pill...

MINA

Thank you for the advice, but...

BRAD

You know this is my pharmacy. Well, it will be when my father passes. It's been in our family for over a hundred years.

MINA  
That's nice.

The color of Mina's eyes flashes BLUE, and her voice now has a southern lilt.

MINA (CONT'D)  
Since the 1900's.

BRAD  
My great grandfather...

MINA  
You know you look just like him.

BRAD  
I do?

MINA  
Except you're missing the mustache.

Beat.

BRAD  
(laugh)  
Oh. You're just teasing me.

Mina sashays out of the pharmacy

MINA  
You bet I am.

She leaves Brad with a big grin on his face.

EXT. PHARMACY - MOMENTS LATER

Mina comes to awareness outside the pharmacy. She looks around, checking to see if her aspirin is there - it's in the bag. Everything is where it should be, but the look on her face says, "But how did I get here?" Mina shrugs it off starts for her dorm. She stops short. What the? She steps back and looks into the window at her reflection.

MINA  
What the...

A BLUE HAZE engulfs Mina. She tries to shake the Haze off, but it adjusts to her every move. People walking past her only notice her stumbling movements.

EXT. CAMPUS MALL/FRENCH 101 CLASS - CONTINUOUS

Mina walks or stumbles down the Mall and enters a building into her French class. Late again, she locates a seat smack dab in the middle of the seated STUDENTS.

PROFESSOR RUGET(60's) watches Mina find her seat.

PROFESSOR RUGET

Nous attendrons que cette etudiante  
tres tardive trouve sa place.

(translation)

We'll wait while this very late  
student finds her seat.

In perfect French...

MINA

E suis desole de deranger la classe,  
professur Ruget.

(translation)

I'm sorry to disturb the class,  
Professor Ruget.

PROFESSOR RUGET

Mademoiselle, Flynn avez-vous fait  
vos devoirs? Traduire la page 26 de  
l'anglais vers le francais?

(Translation)

Miss Flynn, did you do the homework?  
Translating page 26 from English  
into French?

MINA

Oui/Yes.

PROFESSOR RUGET

Eh bien, s'il vous plait, lisez-le a  
la classe.

(translation)

Well, please read it to the class.

Seated, Mina opens her FRENCH BOOK...

MINA

Page vingt-six?/Page 26?

PROFESSOR RUGET

Qui, page vingt-six./Page 26 To Mina's  
surprise and Professor Ruget, she  
reads the homework in perfect French  
with a southern accent.

MINA

A propos de l'art poete lui-mem et  
de ses formes, de la capacite  
specifique de chacun at de la maniere  
dont il faut assembler des histoires  
pour que leur realisation se deroule  
a merveille...

(MORE)

MINA (CONT'D)

(translation)

About the poet art itself and the forms of it, what specific capacity each has, and how one ought to put together stories if the making of them is going to hold together beautifully...Aristotle Poetics.

PROFESSOR RUGET

Eh bien, je suis impressionne. Et toi, classe?

(translation)

Well, I'm impressed. What about you Class?

The Professor looks around. No response. Not one Member of the class understood a word of their exchange. He shakes his head.

PROFESSOR RUGET (CONT'D)

(impressed)

Merci Mlle Flynn.

(translation)

Thank you Miss Flynn.

Mina unsure of what just happened, sits.

INT. MINA'S ROOM - LATER

Mina enters her room, out of breath. She slams the door close then leans on it for support.

MINA

Oh my God. Oh my God. What the devil.  
Shit!Shit!Shit!

Mina mumbles as she crosses to the mirror above her bureau.

MINA (CONT'D)

...I can't speak french?

She stares at herself - A HIDEOUS GHOSTLY WHITE FACE with skin hanging off one side oozing pus and maggots - stares back at her. YIKES! Her knees turn to jelly, and her butt hits the floor. Mina gets back up and looks again at her image. She can't believe her eyes - the hideous face morphs into a beautiful face of a young white woman with pale blue eyes, blond hair in an old fashion updo and wearing a LONG WHITE DRESS. The mirror image speaks:

GHOST

Thank you! Thank you! Thank You!  
Freedom. Sixty years! Trapped in  
these walls!



MINA  
Who...what are you? A...ah Ghost?

GHOST  
I prefer "lost soul."

MINA  
You're dead?

GHOST  
I'm dead.

MINA  
Why are you here? Why are you haunting me?

The Ghost image comes out of the mirror and studies Mina.

GHOST  
I do not know. I have tried to pull energy from many women through the years - This is the first time it worked!

MINA  
Pull energy?

GHOST  
For substance and form.

She twirls in a Ghostly way.

MINA  
Substance? Form?

GHOST  
Yes!

The Ghost knocks over a CUP filled with tea.

GHOST (CONT'D)  
See? Substance and Form from your energy.

The Ghost joyfully knocks over Mina's stacked books.

MINA  
You've been taking my energy?

GHOST  
And I feel...Great!

MINA  
You can feel?

The Ghost is surprised at this - feeling?

GHOST

Yes, I do feel.

MINA

You're why I'm so tired.

GHOST

Get your rest. Get plenty of rest.  
I'll see you when you wake.

The Ghost pops off, leaving Mina staring at empty air.

INT. MINA'S ROOM/BACK ENTRANCE - THE NEXT MORNING

Mina does go to sleep. Mina looks around the room for signs of the Ghost. Nothing. She goes to her bureau mirror and looks. Nothing. No Ghost. Just her. Mina puts on her shoes, grabs her purse and races out of her room, down the back staircase. Just as she is about to go out the back door, the Ghost's voice speaks inside Mina's head.

GHOST

Stop! You can't leave without me.

Mina abruptly stops short.

MINA

Get out of my head!

Mina looks at her hand - it's glowing Blue.

MINA/GHOST

Get out of my body! Get out!

Mina shakes her body as if trying to throw the Ghost out of her.

GHOST/MINA

Let's go to another class. I so enjoyed your French class. My mother taught us French. She was from New Orleans.

MINA/GHOST

Get out of ME!

GHOST/MINA

No.

A WOMAN crossing through makes a wide berth around Mina, who does look a bit crazy.

MINA/GHOST  
Get out of me! Please!

GHOST/MINA  
Not until I want to.

MINA/GHOST  
This is my body not yours!

GHOST/MINA  
Let's have some fun!

With pushing and shoving, Ghost/Mina is out the door to have some - Fun.

EXT./INT. DORM HALLWAY/MINA'S ROOM -LATER

Mina drags back to the dorm, enters her room and slams the door shut.

MINA  
Where are you?

Beat.

MINA (CONT'D)  
Good!

KNOCK at the door. Mina jumps.

ELLEN  
I've been waiting for you.

Ellen enters the room.

MINA  
Ellen?

Mina slowly moves to her bed. Sits.

ELLEN  
Are you ok?

MINA  
(covering)  
Yes. I'm fine. Just a little tired.

ELLEN  
I was just called a traitor because I've been seen talking to you. Believe me - I wasn't raised like them.

MINA  
I believe you.

ELLEN  
You're fine by me and I need a friend.  
So do you.

MINA  
Thank you friend.

ELLEN  
I got your back.

MINA  
And I got yours.

Ellen watches Mina crawl under her sheets put her head on her pillow and pass right out.

ELLEN  
Ok...

Ellen backs out closing the door.

INT. LIBRARY - MORNING

LINDA (50's) talkative Liberian waits on Mina.

LINDA  
Yes?

MINA  
Where are Branfield's yearbooks? I'm writing a paper about my dorm, Cannon Hall.

LINDA  
Cannon Hall? Oh, it's a beautiful dorm.

She is up and moving. Mina follows.

LINDA (CONT'D)  
It was the first sorority house when the Branfield was an all girl school.

MINA  
It was?

LINDA  
Yes. Branfield became coed when they absorbed the all male college in the 1940's. Here's where the yearbooks are kept.

Linda takes out a ring of keys and unlocks a door to a room full of old musty books.

LINDA (CONT'D)  
 This is the "vault."  
 (laughs)  
 Where all the valuable or old books  
 are kept. You can look through them  
 but you can't check them out.

She stops beside a bookshelf stacked with Branfield yearbooks.

LINDA (CONT'D)  
 Help yourself. Be gentle.

She goes. Mina gently pulls some books down and goes to work  
 at a near by table. Looking for the Ghost.

MINA  
 Are you here? You said sixty years  
 ago. Give or take a year?

Beat.

MINA (CONT'D)  
 Answer me.

Nothing.

MINA (CONT'D)  
 You're not going to help me are you?

Sound of a GHOSTLY LAUGH.

MINA (CONT'D)  
 Fine. I'll find you.

Mina looks through the books. Time passes.

Linda comes back.

LINDA  
 Did you find what you were looking  
 for?

MINA  
 No. There is a yearbook missing.  
 1908.

LINDA  
 Can't be.

She looks at the shelves to verify. It is missing.

LINDA (CONT'D)  
 That's strange. It should be here.  
 I'm sorry.

(MORE)

LINDA (CONT'D)

If it's not here, I don't know...  
You know what? You know who might  
have one - Dean Jacobs.

MINA

Who?

LINDA

She was the historian for the entire  
school and a member of Cannon Hall's  
sorority.

MINA

Dean Jacobs?

LINDA

Older than Methuselah and just as  
cranky. She went to school here and  
never left.

MINA

Where does she live?

LINDA

You know that stone house behind the  
Athletic Building? A block north of  
the Catholic Church?

MINA

Yes.

LINDA

That's where the old biddy lives.  
She retired from the History  
department years ago but would come  
to the library just about every day.  
She had me fetch and carry for her.  
Never a thank you. I don't know how  
she wrestled that beautiful house  
out of the University. I guess she  
knows where the dirty laundry is  
kept.

MINA

Thank you.

LINDA

Give Dean Jacobs a Hello from me.

Mina heads out the door towards Dean Jacobs's house.

EXT. BRANFIELD CAMPUS - CONTINUOUS

Mina walks to Dean Jacobs's house, barely noticing the beauty of the campus.

EXT. DEAN JACOBS HOUSE - CONTINUOUS

She arrives at a well kept grey stone house with a wrap-around wooden porch. Mina climbs the steps and knocks on the front door. No answer. She knocks harder...

MINA

Dean Jacobs? Are you in there?

No answer.

MINA (CONT'D)

Dean Jacobs? May I talk with you?

DEAN JACOBS, ancient, wearing a white robe with long white hair, opens the door and peers out.

DEAN JACOBS

Yes?

MINA

(upbeat)

Hi, my name is Willamina Flynn. I understand you were the historian for the University and a founding member of the Cannon Hall sorority.

Beat.

DEAN JACOBS

Go away.

MINA

(tries harder)

I'm writing a paper about, Cannon Hall when you were a student.

Dean Jacobs starts to close her door.

DEAN JACOBS

I'm on my way to bed.

MINA

This won't take long.

DEAN JACOBS

I said not now!

The door is just about closed.

MINA

Tomorrow?

DEAN JACOBS

Get away from my door.

MINA

Please, Dean Jacobs. I need your help...for my research paper...

Dean Jacobs slams the door in Mina's face.

Disappointed, Mina turns to go, and experiences a wave of vertigo that drops her to her knees.

MINA (CONT'D)

I knew you were in me.

She recovers and heads back to her dorm.

INT. CANNON HALL - LOBBY - LATER

Mina doesn't notice Ellen or Niambe who are seated in the lobby.

ELLEN

Mina?

Mina tries to focus.

MINA

Hi.

NIAMBE

Hey.

NIAMBE (CONT'D)

Girl, you don't look so good.

Mina drops into a chair.

MINA

Just a little worn out.

NIAMBE

Tea and honey and lots of it.

ELLEN

Here, look at the flyer for the gathering.

Ellen hands a COLORFUL FLYER to Mina.

MINA

It looks great.



NIAMBE

We got fifty of them made and doing  
hand some out besides hanging them  
iin the dormsl

MINA

Good. I'm sorry but...

ELLEN

No worries. We've got this. You get  
some rest.

Mina takes the elevator up to her room.

EXT. DEAN JACOBS HOUSE - THAT NIGHT

SFX of footsteps splashing in a pool of muddy water.

GHOST/MINA

Yuck.

The Ghost and Mina are one. Mina's consciousness is pushed to the back of her own mind while the Ghost is in control of her body. (We hear the Ghost's voice when she is in control and Mina's voice when she has control.) Mina moves in jerky moments, trying to take back control of her own body.

MINA/GHOST

Let me go!

GHOST/MINA

Quiet. And stop it!

Mina struggles to walk and to speak.

MINA/GHOST

Give me back my body!

The Ghost hits Mina's arm against the wall.

MINA/GHOST (CONT'D)

Awhhh!

GHOST/MINA

Do you want more?

Mina is chastised.

GHOST/MINA (CONT'D)

Good. Let's go.

INT. DEAN JACOBS' HOUSE - NIGHT

The door opens to Ghost/Mina's touch. The house is dark inside. The Ghost/Mina climbs the stairs and enters...

INT. DEAN JACOBS' BEDROOM - CONTINUOUS

The bedroom has bookshelves on both sides of the queen bed in which Dean Jacobs lyes in a deep sleep.

GHOST/MINA  
Wake up, Becky. Wake up!

Dean Jacobs stirs.

GHOST/MINA (CONT'D)  
WAKE UP!

Dean Jacobs startle awakes and then she sees the Ghost/Mina at the foot of her bed. She scream a holy murder scream.

DEAN JACOBS  
Take what you want but leave me alone.

GHOST/MINA  
So good to see you.

Dean Jacobs stares at Ghost/Mina, but she sees only a 'glowing' Mina.

DEAN JACOBS  
What are You doing here?

GHOST/MINA  
She is my ride.

DEAN JACOBS  
Girl, get out of my house!

GHOST/MINA  
Oh, you don't see ME.

The Ghost/Mina morphs into a MAGGOT-CRAWLING-DEATH-HEAD with a voice to match.

GHOST/MINA (CONT'D)  
Becky!

Dean Jacobs's eyes just about pop out of her head. Ghost/Mina morphs back to her pretty self.

DEAN JACOBS  
It can't be.

GHOST/MINA  
But it can.

DEAN JACOBS  
You're dead.

GHOST/MINA

And you're the first to join me.

DEAN JACOBS

I didn't mean to hurt you. Nobody did. It was an accident! It just happened. Please don't hurt me! Please! Don't hurt me...

The pupils of Dean Jacobs's eyes turn red. Trembling, she grabs for her heart.

DEAN JACOBS (CONT'D)

(moans)

Oh...God...

GHOST/MINA

(grinning)

God can't help you.

The Ghost/Mina goes in for the kill but too late.

DEAN JACOBS

(screams)

Help me!

Gripping her heart, she wilts like a white lily on a on a hot rock and has a massive heart attack and DIES.

GHOST/MINA

(furiously)

A heart attack! Damn, Damn, DAMMIT!

INT. MINA'S ROOM - NEXT MORNING

Mina is in a deep sleep.

Ellen knocks then enters.

ELLEN

Wake up!

Mina mumbles but doesn't wake.

ELLEN (CONT'D)

Wake up. Wake up. Mina!

This wakes Mina.

MINA

I'm...a...wake.

ELLEN

Like hell, you are. Sit up.

Mina slowly sits up and drops her feet to the floor.

ELLEN (CONT'D)  
Come on, girl, you will never make  
it through college like this.

Mina holding her head in her hands...Remembers...horrible.

MINA  
Oh, my God. Oh, my God.

She throws on her clothes...her shoes are muddy.

ELLEN  
What's up?

MINA  
I remember my dream. It was a dream -  
I hope.

ELLEN  
What happened?

MINA  
Something awful.

Mina dashes out the Door. Ellen follows. Runs through the  
campus to...

EXT. DEAN JACOBS HOUSE - CONTINUOUS

Mina and Ellen slow when they near the house. An EMERGENCY  
VEHICLE with lights whirling is in the driveway.

MINA  
No.

They watch as a stretcher is carried out of the house by two  
EMTs followed by a crying woman - Dean Jacobs' HOUSEKEEPER  
(70). The Woman talks to the EMTs as they load the covered  
stretcher into the back of the Vehicle.

HOUSEKEEPER  
If I had only stayed last night, I  
could have given her her heart pill.  
She told me to go.

EMT  
There's nothing you could have done.

HOUSEKEEPER  
But look at her face. She looks like  
she's seen a ghost or something.

EMT  
I've seen worst.

HOUSEKEEPER  
She died all alone. Mmmh.

EMT  
We'll get back to you about the  
arrangements.

HOUSEKEEPER  
I know nothing about that. You have  
to talk to her son. I'll call him.

EMT  
Thank you.

Housekeeper watches the EMT drive off.

Mina approaches. Ellen hangs back.

MINA  
That Dean Jacobs.

Housekeeper Nods.

HOUSEKEEPER  
She died last night. We've been  
'pecting it, but you know you're  
never ready when it happens.

MINA  
I'm sorry. I'm so sorry.

HOUSEKEEPER  
You shoulda seen her face - Look  
like a scream had frozen on her face.  
That ain't right. She was a good  
woman. Hard to get along with. But  
good.

Shaking her head.

HOUSEKEEPER (CONT'D)  
Poor lady, she went the hard way to  
God. Mmmh. Mmmh. Mmmh. Mmmh. Mmmh.  
Mmmh. Mmmh.

The Housekeeper forgets all about Mina - enters the house.

EXT. BRANFIELD CAMPUS - CONTINUOUS

Mina and Ellen silently walk back towards their dorm.

ELLEN  
...You knew her?

MINA  
I just met her.

ELLEN  
I'm sorry.

MINA  
Me too. I'm sorry I didn't talk with her.

ELLEN  
About what?

BEAT.

MINA  
Do you believe in ghosts?

ELLEN  
Huh?

MINA  
Do you believe in ghosts?

ELLEN  
Yes and No. I believe there's more going on in this world than we know.

They stop by a TELEPHONE BOOTH.

MINA  
So you're open minded about strange things?

ELLEN  
Yeah, I'm from California - where open minded people come from.

MINA  
So, if a person said they saw a ghost you would believe them? Right? You wouldn't think they were crazy.

ELLEN  
Have you seen a ghost? Cause you're acting real strange and I just met you...

Mina can't speak it so she fakes it.

MINA  
 (smiles)  
 No.

Mina looks at the telephone.

MINA (CONT'D)  
 A free phone. I need to call my  
 mother.

ELLEN  
 I'll wait.

MINA  
 No, no, you don't have to. See you at  
 dinner.

Ellen reluctantly moves on while Mina escapes to the phone booth.

EXT. TELEPHONE BOOTH ON CAMPUS

Mina waves back at Ellen. Then puts coins into the telephone and dials.

ALISON  
 Hello?

MINA  
 Mom?

ALISON  
 Aren't I special two calls in a week.

MINA  
 I ah...I...ah.

ALISON  
 Is there a problem?

MINA  
 Ah...No, Mom, I just needed to hear  
 your voice.

ALISON  
 That's so sweet.

Beat.

MINA  
 There's a line for the phone I can't  
 talk log.

ALISON  
 That's it?

MINA  
Ah...yeah. That's it.

ALISON  
Mina, did you locate the Church?

MINA  
Yes, it is in walking distance.

ALISON  
Make sure you take that walk. K?

MINA  
K.

ALISON  
Love you.

MINA  
Love you too, Mom.

INT. SAINT ANNS CATHOLIC CHURCH - LATER

Mina walks past the front entrance to the large Church. She wrestles with herself, comes to a decision, doubles back and enters. She spots the Confessionals and goes into a booth. FATHER GAGNIER (30's) is in attendance.

FATHER GAGNIER  
Yes, my child?

MINA  
Forgive me, Father, for I have sinned.

MINA (CONT'D)  
(crosses herself)  
It's been forever since my last confession.

FATHER GAGNIER  
Yes, my Daughter?

MINA  
I think I'm possessed.

FATHER GAGNIER  
What?

MINA  
A Ghost is in me, Father. She possesses me. And she's evil.

This is a new one on Father Gagnier.



FATHER GAGNIER  
Possessed? By a...ghost?

MINA  
Yes, Father.

FATHER GAGNIER  
(not sure what to say)  
I'm not understanding.

MINA  
If this Ghost made someone have a heart attack. Is it my fault? Did I do it?

FATHER GAGNIER  
You can't take the blame for some else's heart attack.

MINA  
But if the Ghost used my body to do something terrible - am I responsible? I figure if I knew who the Ghost was, I could get rid of it. But so far, that hasn't worked out.

FATHER GAGNIER  
My Daughter... .

MINA  
I saw it happen! It wasn't a dream!

FATHER GAGNIER  
Dreams come to us for many reasons - Worry, fear, sadness...one may never know the why. Prayer is always the answer. Let us pray for you...Our Father...

MINA  
Who art in heaven...  
(her mind wonders)  
I wonder if she has the yearbook?

FATHER GAGNIER  
Daughter, let us pray.

INT. MINA'S ROOM - NIGHT

Mina and Ellen are studying together. Ellen watches as Mina balls up papers after paper and throws them into the trash.

MINA  
I can't think, let alone write some stupid paper.

Mina starts to pack up her things.

MINA (CONT'D)

I should go to her house before they pack her up.

ELLEN

Whose house?

MINA

Dean Jacobs.

ELLEN

Isn't she dead?

MINA

She might have the missing yearbook.

ELLEN

What yearbook? It's too late. She's gone.

MINA

But I need to look for it.

Mina is determined.

ELLEN

Ok. I just love breaking into old dead lady's houses.

EXT. DEAN JACOBS HOUSE - NIGHT - LATER

Moonlight silhouettes the stone house. There are no lights on in the place. Mina and Ellen are crouched down by a bush surveying the house.

ELLEN

Let's try the doors or windows. She probably didn't lock anything to much effort.

They sneak through the house's shadows. They try the BACK DOOR. Nope. They sneak around to the KITCHEN WINDOW. They try it - Nope.

They go around to the LIVING ROOM PATIO DOORS.

Ellen pulls hard - they rattle.

ELLEN (CONT'D)

(whispering)

Help me. There's some give here.

They pull. Nope. Then they push together, and the door swings open. They are in. It's too dark to see.

MINA  
We need a flashlight.

ELLEN  
Good idea.

The room has wall to wall bookshelves.

Mina goes up to a bookcase and peers hard at the titles.

MINA  
Damn.

ELLEN  
She's got to have a flashlight  
somewhere. Usually, in the kitchen...

MINA  
Or by the bedside...

Ellen heads towards the kitchen, and Mina climbs the stairs to the bedroom.

INT.DEAN JACOBS BEDROOM - CONTINUOUS

Mina recognizes the hallway from her dream. She heads straight towards Dean Jacobs's bedroom. With a shiver, Mina averts her eyes from the tussled bed. She goes to the bedside table and opens the top drawer.

Nothing. She opens a door at the bottom of the bedside table.

A FLASHLIGHT.

MINA  
(YELLS)  
I found a Flashlight!

She turns it on and shines it around the room. Thousands of books line the walls.

MINA (CONT'D)  
Damn...

She goes to the closest bookcase. She stops. She hears footsteps coming in her direction.

MINA (CONT'D)  
Ellen...?

ELLEN  
Who else...

Ellen has a flashlight too.

MINA  
...there are so many books.

Ellen joins Mina by the bookcase.

MINA (CONT'D)  
Where would you put your college  
yearbook if you're 95 years old?

ELLEN  
As far away as possible. So I won't  
be reminded that once I was young.

The moonlight light filters through the window and highlights  
the bookcase on the far side of the musty room.

Mina and Ellen's eyes follow the Light. It seems as if a BEAM  
OF LIGHT focuses on the top of the bookcase.

No, it can't be. The Light focuses on a BOOK that rests alone  
on the top of the bookcase.

They stare at each other, go over, and Ellen, the tallest,  
reaches up and takes the book down. Yes, it is - the 1908  
YEARBOOK!

ELLEN (CONT'D)  
Now that's kismet.

Mina feels a chill when she takes the book from Ellen.

MINA  
No, it's...

SFX of A WOMAN'S GHOSTLY CACKLING LAUGHTER that echos  
throughout the house.

ELLEN  
What's that?!

MINA  
My Ghost.

ELLEN  
You're what?

MINA  
Come on, let's get out of here.

Ellen is already moving.

ELLEN  
You don't have to ask me twice.

They boot-it-down the stairs and out of the living room patio doors.

INT. MINA'S ROOM - LATER

Mina, followed by Ellen, enters her room. Surprise! Martha has moved back. She and her Two Cohorts are relaxing and sipping tea.

MINA  
I can't handle this right now.

She and Ellen back out the door and into...

INT. ELLEN'S ROOM - CONTINUOUS

Mina sits at Ellen's desk and combs through the yearbook. Ellen paces around the small room.

ELLEN  
That laughter. That was laughter,  
wasn't it?

MINA  
(not looking up)  
Yes.

ELLEN  
That was the most horrible sound  
I've ever heard.

Mina hasn't taken her eyes off the book. She comes to the pages that are titled SORORITIES.

Mina spots SIGMA GA KE SORORITY TWENTY-FIVE WOMEN standing in front of Cannon Hall.

ELLEN (CONT'D)  
There's really a Ghost!

MINA  
Yes.

A Picture of Sigma Ga Ke Sorority. Mina looks at it carefully.

MINA (CONT'D)  
Here's Dean Jacob...  
(reads)  
Rebecca-Becky-Jacobs.

She points at a young Dean Jacobs.

MINA (CONT'D)  
Not one of these women look like my  
Ghost.

ELLEN  
My Ghost?

MINA  
Well, she's in me.

Ellen just looks at her?

MINA (CONT'D)  
In me.

ELLEN  
In you. In you?

Mina Nods.

ELLEN (CONT'D)  
(sinks in)  
What???

MINA  
She's been in me since I moved into  
this dorm. Sapping my strength.

ELLEN  
Jeez Louise. To do what with?

MINA  
To live. To hurt people.

ELLEN  
(soberly)  
She's dangerous?

Mina Nods.

Beat.

ELLEN (CONT'D)  
(panicked)  
Wait, is she in here? In you?

Mina mentally scans her body.

MINA  
No. I feel off-balanced when she's  
in me. But she's probably looking at  
us through the walls.

She is.

ELLEN  
Really?

MINA

Really.

ELLEN

I said I had your back. OK. This is a little more than I had planned for. I can take on racist bitches but a ghost!

Ellen absorbs it in and comes to a decision...

ELLEN (CONT'D)

Ok. Ok. Let's figure this out.

MINA

Thank you Ellen. I needed to talk someone who I wouldn't be scared or wouldn't believe me and think I'm crazy.

ELLEN

I'm scared and I don't wanna believe you. That scream was my proof that you're not crazy. Ok. Let's look.

MINA

There were twenty-four women in the Sorority minus Dean Jacob. Most of them are blond but none have the features of my ghost.

ELLEN

Ok. She's not in the yearbook, but the women who knew her are.

MINA

They're probably all dead by now.

ELLEN

Dean Jacob wasn't.

Dawning realization.

MINA

I need to warn them that there is a Ghost after them.

ELLEN

Did you hear what you just said?

MINA

They'd think I was crazy.

MINA (CONT'D)

I'm in way over my head. How do you get rid of a Ghost?

ELLEN

A psychic! There's a psychic on every corner in California.

MINA

You mean Ouija board stuff?

ELLEN

Well, more than that if I'm paying for it.

Mina chews on that.

MINA

Fortune telling is against my religion.

ELLEN

Not mine. I'll ask the questions for you. You don't have to say a thing.

Ellen's got the ball and is running with it.

ELLEN (CONT'D)

I'm going for the yellow pages. I'll find a psychic and make an appointment.

(seriously)

That laughter is still ringing in my head.

EXT/INT. CAMPUS MALL TO COFFEE SHOP - AFTERNOON

Mina, Ellen and Niambe, all carrying books, are walking through the Campus Mall to the Coffee Shop.

NIAMBE

We hung flyers in all the dorms. Hopefully, we'll have a great turnout. I asked the Manager at the Student Union to reserve a section for us. He wouldn't do it.

ELLEN

Why?

NIAMBE

Oh, please, girl. He has the malady.

MINA

Oh, yeah, that malady.



ELLEN  
What malady?

NIAMBE  
It's called racism, honey.

ELLEN  
Then say it - He's a racist bastard.  
(only to Niambe)  
Just because I'm white don't make me  
no racist.

Beat.

MINA  
Ok. So that means we're just going  
to get there early and stake out our  
spot.

ELLEN  
You mean sit in on our spot.

MINA  
To TAKE a spot.

Mina gets wobbly in the knees.

NIAMBE  
You ok?

MINA  
Yeah, I'm fine. I'm fine.

ELLEN  
Tell her, Mina.

NIAMBE  
Tell me what?

MINA  
Without evidence, she wouldn't believe  
me.

NIAMBE  
What kind of evidence?

ELLEN  
Well, I heard it. That's enough for  
me...and her.

NIAMBE  
What?

MINA  
I have a Ghost.

ELLEN

Yep. I can testify. She has a Ghost.

NIAMBE

Thanks. If you don't want to tell me, don't.

They enter the Coffee Shop.

MINA

We're telling you the truth. I have a Ghost inside of me.

They look around the Shop for a table. Luck would have it there is an empty one in the back. They weave their way through Crowded Tables to theirs. Sit. And...

NIAMBE

Are you serious?

Mina and Ellen both nod.

NIAMBE (CONT'D)

You're not lying, are you?

Mina shakes her head. They are telling the truth.

Beat.

Niambe takes off two of her bracelets and hands them to Mina.

NIAMBE (CONT'D)

You need at least two to make noise and to keep you safe.

MINA

Thank you.

NIAMBE

My grandmother believes in Ghosts says they're our ancestors. On the other hand, my Mother is a Holy Roller and believes in possession by Spirits. So from what I've heard - the only way to deal with a Ghost is through prayer or incantations, which are somewhat one and the same.

ELLEN

That's what I was saying. We should go to a psychic to get it out of her.

NIAMBE

Another thing my Grandmother told me was - to leave what you don't know alone. She also told me to talk to my ancestors for guidance, and they'll talk back. I haven't heard a word.

MINA

I don't know anything about being haunted. Except that I am.

ELLEN

That's why you need a psychic. They're good at explaining things.

Ellen reaches in her backpack and pulls out a page from a YELLOW BOOK in large type - "MADAM ANNABELLA - KNOWS ALL."

ELLEN (CONT'D)

I made an appointment for us.

NIAMBE

She knows how to advertise.

MINA

I don't know. Maybe we'll do more harm than good.

ELLEN

Nobody has to know. I'll handle everything. Even chauffeur you.

EXT. MADAM ANNABELLA HOUSE - LATER THAT NIGHT

The Girls drive up and park in front of A GLISTENING HUGE WHITE HOUSE with a HUGE LIGHTED SIGN in the middle of the yard - MADAM ANNABELLA - WORLD RENOWN PSYCHIC.

MINA

Wow.

Ellen steps up and rings AN OSTENTATIOUS DOORBELL.

INT. MADAM ANNABELLA'S FOYER INTO THE PALLOR - CONTINUOUS

LORETTA, (40's) fashionably dressed White Woman answers the door. The house's interior is modern and continues the white theme with a grand staircase to the upper floors. On either side of the foyer, heavy white drapes cover the entranceways. A crystal chandelier hangs from the ceiling.

LORETTA

Good Evening. You must be Ellen, Niambe and Willamena. Please come in.

ELLEN

Thank you.

MINA

Thank...you.

Niambe says nothing, slowly takes in everything - gaudy opulence.

LORETTA

Ellen, thank you for handling the monetary business.

Loretta leads them through the white curtains on the left into another white room. This one has the traditional round table surrounded by FOUR HIGH BACK WHITE CHAIRS. There is an oversized couch in the corner and a FIREPLACE with a blazing wood fire.

LORETTA (CONT'D)

Please take a seat at the table.

NIAMBE

Why is everything white?

LORETTA

Madam believes - it keeps the evil spirits away.

Mina, Niambe and Ellen, all a little apprehensive, sit at the table. At the same time, Loretta lowers the lights and places a Ouija board in the center of the table.

LORETTA (CONT'D)

You asked for a Ouija Board.

With the lights turned down and the blazing fire, the room is almost cosy.

Niambe RATTLES her bracelets then pats herself three times.

The curtains are swung open as if on cue, and MADAM ANNABELLA (50's) White Woman grandly enters. She wears a white satin turban and a long-flowing white satin robe. Loretta bows...

LORETTA (CONT'D)

Madam Annabella!

Madam Annabella moves to the table.

LORETTA (CONT'D)

This is Ellen, Niambe and Willamina.

MADAM ANNABELLA

So good to meet you.

She sits.

Loretta retires to a couch.

MADAM ANNABELLA (CONT'D)  
You are so young, and you're all -  
so beautiful.

Mina and Ellen say - thank you. Niambe is mute.

MADAM ANNABELLA (CONT'D)  
Now, Ellen?

ELLEN  
Yes.

MADAM ANNABELLA  
Ah, you're the one with the...problem?

ELLEN  
No, ma'am, it's Mina.

MINA  
Me.

MADAM ANNABELLA  
Ahhhhhhh.

Madam Annabella gives Mina a long hard stare.

MADAM ANNABELLA (CONT'D)  
Yes, I can see. Yesss. How long has  
this been going on? The Haunting?

Mina looks at Ellen.

ELLEN  
I had to tell her something. A  
Haunting sounds about right.

MINA  
I've been haunted these past two  
weeks. Since I moved into the dorm.

MADAM ANNABELLA  
Was the Ghost already there?

MINA  
I believe so.

MADAM ANNABELLA  
(to Ellen and Niambe)  
Have you experienced the Ghost?

ELLEN  
I haven't experienced but I HEARD  
it!

MADAM ANNABELLA  
You did?

ELLEN  
Yes. It was awful.

MADAM ANNABELLA  
(looks at Niambe)  
Have you seen or heard the Ghost.

NIAMBE  
No, but I've watched Mina, and  
something is happening to her.

MADAM ANNABELLA  
How's that?

NIAMBE  
She's always tired.

MADAM ANNABELLA  
Why do you want my services?

MINA  
To get the Ghost out of me.

ELLEN  
Do your stuff.

MADAM ANNABELLA  
Excuse me? My Stuff?

ELLEN  
You're a psychic - help her to find  
out who is haunting her. Do your  
thing.

NIAMBE  
(under breath)  
If you can.

Madam Annabella gives Niambe an eye.

MADAM ANNABELLA  
I can only open a doorway; the rest  
is up to you.

Mina shakes her two bracelets and stills herself.

MINA

Ok. I want it gone. It's trying to suck the life out of me.

MADAM ANNABELLA

In what way?

MINA

It's inside of me and uses me to...transport it. It attacks people with my strength. I don't quite understand how it's doing it but it's doing it.

(upset)

but why me? Why not Ellen? Why not Niambe? Why Me!?

MADAM ANNABELLA

My dear, don't upset yourself. Madam Annabella will find out the truth.

Madam Annabella elaborately composes herself. She looks down at the Ouija Board.

MADAM ANNABELLA (CONT'D)

We'll start with the Ouija. Compose yourselves. Breathe deeply and let your breath out slowly.

They do. Niambe shakes her bracelets, and pats herself three times.

MADAM ANNABELLA (CONT'D)

Put your mind in this place - only be here - present with your mind and your body.

Madam Annabella closes her eyes, breaths deep, and slowly lets out the air. She does this a couple of times. Now she's ready.

MADAM ANNABELLA (CONT'D)

Now place your fingertips on the triangle guide.

They do. She joins them. Her eyes tightly closed. The triangle guide smoothly moves about the Ouija Board.

MADAM ANNABELLA (CONT'D)

Oh, Spirit of...lost and left far behind, who are you?

Nothing. The Triangle moves with their help.

MADAM ANNABELLA (CONT'D)

Oh, Spirit, join our circle of love  
and tell us what we need to do to  
help you transition home.

This seems to do the trick. The Triangle starts to move by itself. Ellen and Mina look at each other. Niambe takes her fingers off the Triangle and stares at it. Madam Annabella still has her eyes closed and her fingers on the triangle.

MADAM ANNABELLA (CONT'D)

Spirit talk to us. Please tell us  
what you need. We are here for you  
and only you.

The Triangle jumps out from under their fingers. Madam Annabella's eyes pop open. The Triangle starts to move by itself and picks out letters. The air becomes thick.

ELLEN

Oh - my - God!

MADAM ANNABELLA

(spells)

K....I...L...L.

Madam Annabella realizes what she's spelt.

MADAM ANNABELLA (CONT'D)

Kill? Kill who? What?

Loretta crosses to the table.

LORETTA

The things moving by its self!

NIAMBE

(mutters)

Oh holy ancestors, Please be with  
us.

ELLEN

Kill?

MINA

Who?

Madam Annabella has moved back in her seat.

MINA (CONT'D)

(spells)

S-I-G-M-A-G-A-K-E. Oh, God. I was  
right, Sigma GA KE. She's after the  
Sorority!



The Ghost, almost opaque, appears at the table, sitting in a GHOST CHAIR between Mina and Niambe, who springs up and moves away from the table, keeping her eyes glued on the Ghost. Mina is almost comatose.

GHOST

I hate every one of those sorority  
bitches!

Madam Annabella pushes herself away from the table.

MADAM ANNABELLA

(screams)

Loretta! Loretta! Oh, my God. It's a  
Ghost!

Madam Annabella clings to Loretta. They both are shaking.

The Ghost laughs her cackling laughter and gives Madam Annabella and Loretta a nasty/evil stare with a ghastly face to match.

GHOST

You're pitiful. And I hate your lack  
of color!

The lights come on, making the already white room glaringly white.

GHOST (CONT'D)

"Keeps the bad spirits away."  
(laughs)  
Really?

Ellen is trying to help Mina out of her chair.

GHOST (CONT'D)

Where do you think you're going?

ELLEN

Out of here!

Mina and Ellen try to move but can't. The only one who can move is Niambe.

GHOST

Not until I say so.

The Ghost rises from the table and goes to Madam Annabella and Loretta, who are still clinging to each other in a tight embrace. The Ghost levitates them then flings them against the white wall. There is a broad streak of RED BLOOD from where their heads meet the wall as they slide down to the floor.

GHOST (CONT'D)

Now that's color!

The Ghost crosses to them to finish them off. Loretta is knocked unconscious. It was her head that hit the wall the hardest. Blood is pouring from Loretta's scalp.

MADAM ANNABELLA

Please don't hurt us!

GHOST

Why not? You were going to hurt me.

MADAM ANNABELLA

I couldn't hurt you. I'm not a real psychic. I'm a fake—a liar.

GHOST

Ellen, see what you hath wrought?

Ellen looks almost wild.

ELLEN

I was just trying to help!

The Ghost moves towards Ellen, who is stuck in place.

Niambe, shaking her bracelets, steps in front of Mina and Ellen.

NIAMBE

Stop! Leave us alone!

GHOST

Do you think those little bracelets are going to stop me? You barely have faith in them. Why should I?

Niambe doesn't answer.

The Ghost makes a swiping motion with her hand towards the bracelets. They are being pulled from Niambe's wrists. Niambe resists and shakes them, creating an electric spark which breaks the Ghost's hold on all of them.

The Ghost tries to pull more light/energy from Mina while she moves towards Niambe but abruptly stops when Mina, starts to convulse. The Ghost's opacity loses its intensity, and blinks out.

The air comes back into the room. Mina slowly revives.

Madam Annabella tries to revive Loretta, who moans.

MADAM ANNABELLA

Get out! Get Out! Get Out!!!

Niambe and Ellen help Mina and all of them run out of the white on white house.

EXT/INT. ELLEN'S CAR - CONTINUOUS

Ellen is at the wheel and Niambe in the back seat tending to Mina. They speed back to the Campus.

MINA

...I can't...I'm sorry.

ELLEN

Too much. Too too much.

NIAMBE

Mina, that was crazy. That thing was intense.

ELLEN

How the hell did she hold them  
(gesturing up)  
And throw them?

MINA

She's getting stronger. I feel so depleted.

NIAMBE

She knew our every move.

MINA

She can't read my mind, but she hears everything I hear. I'm scared.

NIAMBE

Me too.

ELLEN

Me three.

They drive in silence back to the dorm.

INT. MINA'S ROOM - LATER

Mina enters to see Martha lying in bed reading.

MINA

Martha, I'll stay on my side of the room. You stay on yours.

MARTHA

Good. Don't touch any of my stuff.

MINA

Like I want to.

She lays on her bed. Tries to read. No good. Soon as her head hits the pillow, she is out and snoring - LOUDLY.

The blue light, ribbons out of Mina and forms into the Ghost.

GHOST

Yuck.

The Ghost composes herself. The Ghost looks at Mina then stares hard at Martha, who is totally unaware of her.

GHOST (CONT'D)

Martha. Martha, Martha, Martha...

INT. ENGLISH 101 CLASSROOM - NEXT DAY - MORNING

The Class is full of students the same Professor Patterson is in front of the Class explaining an assignment.

PROFESSOR PATTERSON

...Each paper must be at least 30 pages and have citations for all...

Mina is, of course, in the back of the class, trying her best to keep her eyes open.

Professor Patterson looks at Mina, who is beginning to nod.

PROFESSOR PATTERSON (CONT'D)

This paper is due before the Thanksgiving break. Mina?

Mina caught.

MINA

Sorry.

PROFESSOR PATTERSON

You, of all people, should be listening to this assignment. You especially need it to pass this class.

MINA

Yes. I'm listening.

Mina is listening, but she's hearing the Professor's voice as if through a hollow tunnel. She is sleeping with her eyes open. The Ghost, however, is seated beside Mina, enjoying the lecture.

## INT. STUDENT UNION LOUNGE - EVENING

Mina, Niambe and Ellen are holding up PAPER SIGNS: "Black Students Meet and Greet" and have staked out a large area of the lounge.

ELLEN

You know this really is a sit-in.

NIAMBE

Yep.

ELLEN

That's the way you get things done these days.

NIAMBE

Yeah. Sure.

Mina spots a few Black Students coming in from the Mall. The MANAGER of the Student Lounge is watching from a distance.

MINA

Hey! Over here.

NIAMBE

Join us.

The Black Students gather.

## INT. STUDENT LOUNGE - LATER

Mina is a bit over the top and flirty with all the black men. Ellen is trying to fit in. Niambe is smiling and approachable. They are laughing and moving from one to another, introducing themselves around.

The white students glare or leave the Lounge - The Black Students are super aware of them but pay them no mind.

Mina, Niambe and Ellen stand before the Group...

NIAMBE

Hey! Hey! Hey!

The Black Students about twenty of them - quiet down.

NIAMBE (CONT'D)

We're so glad you all came out to meet and greet. I needed this.

MINA

(southern accent)

I needed this. Feeling out of place, alone and really not wanted...

Mina glances at the MANAGER (30's) white man.

MINA (CONT'D)

It makes it pretty hard to study and be the best you can be. We need each other.

NIAMBE

We need to continue meeting like this but not in here.

They all agree on that.

MINA

This meeting was for meet and greet. And that's been great but...We need a space, just like - The Math Club, Debate Club, The Senior Choir Club, and whatever club. We need to organize to get that space.

Agreement.

MINA (CONT'D)

Who wants to be on the organizing committee?

Hands fly up.

MINA (CONT'D)

Let's keep the energy going - Same time tomorrow?

Yeah!

MINA (CONT'D)

I hate to put a damper on us but we'll have to meet here.

The enthusiasm isn't that great.

MINA (CONT'D)

Ok. Here. Same time same place.

EXT. CAMPUS MALL - LATER THAT NIGHT

Mina, Ellen and Niambe are walking back to their dorms. Mina is spent.

NIAMBE

That gathering felt like family.

ELLEN

Mina, you were great tonight.

Mina hasn't spoken.

NIAMBE

You looked like you were enjoying yourself. I'm sorry, but I tried to put all that ghost stuff out of my mind for a moment.

MINA

She heard everything you said.

ELLEN

What?

MINA

I missed the whole gathering. I wasn't there. The Ghost did all the planning.

Mina is too angry to cry.

MINA (CONT'D)

GET OUT OF ME!!!!

NIAMBE

You're going to be all right. I believe that.

ELLEN

Yeah. We've got to get that thing out of you.

Mina lets it all out and cries. They do a group hug.

EXT. CATHOLIC CHURCH - NEXT MORNING

Mina looks up at the stone building, takes a breath and enters. She goes to the confessionals and opens the curtain, sits and waits.

Father Gagnier is on the other side.

MINA

Please forgive me, for I have sinned.

FATHER GAGNIER

Daughter, we all are not perfect beings.

MINA

No, I've must have sinned because I am haunted really. I really am. There is a Ghost inside of me, Father. I need your help. I need an exorcism.

FATHER GAGNIER

Exorcism?

MINA

Catholic Priests do exorcisms. Right?

FATHER GAGNIER

Yes but...

MINA

Burn incense, pray away evil spirits?

BEAT.

FATHER GAGNIER

This is the first time I've been asked such a thing.

MINA

Can you help me, Father?

FATHER GAGNIER

Some priests are trained to do exorcism; I'm not one of them. Daughter, consent for an exorcism must come from the Vatican.

MINA

How long will all that take - a year? I don't have that time. Please.

FATHER GAGNIER

I can give you a blessing.

MINA

Can you bless the whole dorm?

FATHER GAGNIER

No. I would need permission to do that too.

MINA

How about just my room? Here...

She passes a piece of paper with her address through the grid that separates them.

FATHER GAGNIER

(looking at the paper)

Ah...When?

MINA

Tonight. 6pm when everybody, mainly my roommate, is out to dinner



FATHER GAGNIER  
About...6 o'clock?

MINA  
(relieved)  
Thank you!

FATHER GAGNIER  
Say ten Hail Marys...

Mina is out the booth.

INT. MINA'S ROOM - NIGHT

Candles are lit and incense burning. The rooms ready.

Mina talks to the air.

MINA  
You're out of here. So pack your  
bags bitch.

There is a Ghostly giggle.

MINA (CONT'D)  
Good, you're here.

GHOST  
I'm always with you.

MINA  
We'll just wait...together.

Ellen and Niambe knock and enter.

ELLEN  
Hey.

NIAMBE  
Hey.

MINA  
Hey.

NIAMBE  
I hope this works.

ELLEN  
I hope the Priest won't mind our  
inviting ourselves to his exorcism.

Mina is the only one who can hear the Ghost speak.

GHOST  
I mind.

MINA

Shut up.

ELLEN

Ok, I'll shut up.

MINA

I wasn't talking to you.

ELLEN

She's here?

Mina just nods. Ellen and Niambe sit closer together.

NIAMBE

Oh my God.

INT. CANNON HALL/Common Room/Lobby - CONTINUOUS

A few women lounging or studying in the Common Room watch as Father Gagnier passes through and climbs the stairs. Curious, a few women follow him up the stairs to Mina's room.

INT. HALLWAY/ MINA'S ROOM - CONTINUOUS

Father Gagnier, aware he has followers, turns and smiles.

ELLEN

This is going to work. I know it.

MINA

He doesn't believe me.

Knock. Mina answers the door.

MINA (CONT'D)

Father Gagnier. Thank you.

She notices his FOLLOWING.

MINA (CONT'D)

I'm not doing too good in school, so I'm having my room blessed. I'm sure the Father will oblige if anyone else wants a blessing.

Nobody wants a blessing - the Followers disperse, and The Priest enters.

MINA (CONT'D)

Father Gagnier, these are my friends Ellen and Niambe.

FATHER GAGNIER

Good evening.

ELLEN

I haven't seen it. But I've heard it. It's for real.

NIAMBE

We've seen her fury. We really have. The Ghost can do just about anything by using Mina as its host. It's horrible.

FATHER GAGNIER

...I'll do my best.

The Ghost sits on Martha's bed. No one can see or hear her except - Mina

GHOST

This should be good.

The Priest starts his Blessing ritual.

FATHER GAGNIER

Oh, dear Holy Father, Bless this child and keep her safe. Forgive her sins and free her from her fears and tribulations.

He recites the LORDS PRAYER while sprinkling Holy water around the room.

MINA

Why don't you show yourself?

GHOST

You think I'd let him see me. He'd bring the whole Vatican down on me! Tell him to hurry up. He bores me.

MINA

(to the Ghost)

He's a Priest. He can sense evil. The Holy Water oughta burn you.

Ellen, Niambe and the Priest look at Mina talking to herself.

GHOST

(laughs)

I heard this joke years ago from a Priest in Mayville. "Two priests were sitting on the beach. They weren't wearing their collars. They were trying to be inconspicuous."

The Priest sprinkles water on the Ghost's head. She wipes it away and continues...

GHOST (CONT'D)

A beautiful woman in a bikini walks by them and says, "Hi, Fathers." They are shocked - how could anyone recognize them. They ask the woman, "how do you know us?" She smiles and says, "Oh, I'm Sister Angelina. Your cleaning lady."

(laughs)

Now that's funny.

MINA

(weakly)

You don't see her, do you?

FATHER GAGNIER

(sadly)

No, my daughter. There is nothing here. I feel nothing different, and I hear nothing. I'm sorry, but I believe you need some other kind of help.

MINA

You think I'm crazy and making this all up. Well, I'm not! She's laughing at all of us.

Father Gagnier starts to pack up his things.

MINA (CONT'D)

(to Ellen and Niambe)

Do you hear her?

NIAMBE AND ELLEN

No.

Father Gagnier goes to the door.

FATHER GAGNIER

I will put in a request...

MINA

A girl and her roomies are making up stories about being haunted - to get some needed attention? No, thank you, Father.

She opens the door.

MINA (CONT'D)

Thank you, Father.

The Priest goes.

ELLEN

Now what?

MINA

I don't know. I don't know.

EXT. AMTRAK TRAIN STATION - DAY

Mina, pulling a small suitcase on a dolly, exits the train station and hails a cab.

EXT. FLYNN HOUSE - AFTERNOON

Mina uses her keys to enter her home. There's movement in the kitchen. She leaves her bag at the step and goes into...

INT. FLYNN'S KITCHEN - CONTINUOUS

Alison is cooking.

MINA

Hi Mom.

Alison startled.

ALISON

Mina!

They hug.

ALISON (CONT'D)

What are you doing here?

MINA

Mom, I ah...ah. I'm having problems... sleeping.

Alison gives a questioning look.

MINA (CONT'D)

I just needed to be home.  
(she can't say it)  
and have one of your fantastic meals.

ALISON

You're in luck. I'm just starting dinner. You can pick what ever you want to eat.

MINA

Anything you fix is fine by me.

Mina turns to go to her room.

ALISON  
You know your Father is going to be quite upset. You being home...

MINA  
I know.

ALISON  
You didn't quit? Did you?

MINA  
No Mom.

ALISON  
Mina, you would tell me if anything is wrong wouldn't you?

MINA  
Nothing is wrong Mom. I'm just tired.

ALISON  
Then get some rest.

MINA  
How's Auntie Rose?

ALISON  
She's the same.

MINA  
Can we go see her?

Alison is surprised by this request.

ALISON  
Sure...

EXT./INT. SHERWOOD NURSING HOME - NEXT DAY - AFTERNOON

Mina and Alison cross the Lobby to...

INT./EXT. GRAND AUNT ROSE'S ROOM - CONTINUOUS

ALISON  
Auntie, how are you today? Did you have a good breakfast?

Rose keeps humming.

ALISON (CONT'D)  
She's in her own world. I wish I could help her.

MINA  
You're doing a great job.

ALISON

Thank you. Having your things around you makes you feel at home, doesn't it? And they do take good care here.

MINA

You're here for her, and she knows it.

Alison sits on the edge of the bed. Mina goes straight to the Old Bureau and looks at the picture of Rose and Rhonda standing in front of clapboard school house with the hand painted signage: Mayville County School. Bingo!

The Ghost speaks inside of Mina.

GHOST

Mayville!

ALISON

She used to love to knit.

MINA

Those summer vacation...all we did was read. I loved it.

The Ghost laughs.

ALISON

You're her favorite. She never cared that much for Valarie or Parker. I think they got on her nerves.

MINA

Mom, I'll sit with her for a while. Go get some coffee.

Alison rises and goes to the door.

ALISON

Ok. Do you want some?

MINA

Yes. Cream and sugar.

Mina picks up Rose's limp hand.

Soon as Alison goes out of the door, Mina blurts out what she's been holding tight in her mind.

MINA (CONT'D)

Auntie Rose? Auntie, did you know a white woman with very light blue eyes? She mentioned Mayville. You lived in Mayville...

Auntie Rose snatches her hand out of Mina's then points her boney finger at Mina's chest.

AUNTIE ROSE  
(with strength)  
Get out of her!

She watches as Auntie Rose's eyes clear to a light golden brown, she's no longer weak and fragile but someone to be reckon with.

AUNTIE ROSE (CONT'D)  
I said, get out of her! Now!

Mina's eyes go wide as she watches the Blue Light separate itself from her body, settle on the edge of the bed, then form into the Ghost.

GHOST  
Close to death?

Huh?

AUNTIE ROSE  
Not as close as you want me to be!

GHOST  
I can fix that, Rosie.

AUNTIE ROSE  
I'm sure you can, but you leave this girl alone!

GHOST  
She's mine, and nobody can take her away from me—nothing like family. Family!

MINA  
Family?

AUNTIE ROSE  
She's your Grand Aunt Claire.

MINA  
What?!

AUNTIE ROSE  
No. She's your bastard, Aunt Claire.

GHOST  
Don't call me that!



AUNTIE ROSE

I'll call you whatever I want to  
call you!

BEAT.

AUNTIE ROSE (CONT'D)

Mina, here you need this more than I  
do.

Auntie Rose takes off her pearl pendant and gives it to Mina.  
There's meaning in her words to Mina.

AUNTIE ROSE (CONT'D)

This was my grandmother's pearl and  
now it's yours to treasure and to  
pass it on.

MINA

Thank you.

GHOST

(re the neckless)

That piece of crap is nothing. This  
girl is mine, and you can't do  
anything to change it. I'm in her  
blood.

AUNTIE ROSE

And so am I! And I'm not a bastard.

GHOST

I told you don't call me that!

AUNTIE ROSE

Bastard!

Mina's head is swimming.

MINA

Stop! What are you talking about?

Auntie Rose, exhausted, sits back down in her rocker.

AUNTIE ROSE

She's your Grandfathers bastard.

GHOST

You say that one more time I'm going  
to bite your head off!

Auntie Rose rolls her eyes at the Ghost.

INT. HOME OF ROSE - STAIRWELL/ LIVING ROOM - 1880 - EVENING

We now transition to the year 1880 and see Rose's side of the story from when she was a girl of ten. We hear the sound of two people arguing. Ten-year-old Rose sneaks down the stairs in her nightgown and pigtails, sits, and spies.

AUNTIE ROSE

She hated me from the first day we met. And it made me happy - because she was miserable...like the rest of us. I found out about her before she found out about me...

Her Mother, WILLAMINA (30's) mulatto woman wearing the Pearl Pendant, and her Father HERBERT (30's) Colored man are in the midst of an argument in their carpeted and over-furnished living room.

WILLAMINA

You moved your whore here so you could keep on sinning with her.

HERBERT

Yes, I do want her closer to me. But it's not a sin. I love her and the children.

WILLAMINA

How embarrassing.

HERBERT

You've known about Margret for a long time and never said a word.

WILLAMINA

I was too ashamed.

HERBERT

To hell, you were ashamed! You didn't want to give up the benefits of being a Doctor's wife. All you ever cared about was doing the proper thing. And loving me wasn't part of that equation.

WILLAMINA

I loved you!

HERBERT

Once when you found out what I could give you. You won't even let me come to bed with you anymore.

WILLAMINA

I gave you two children! That's enough.

HERBERT

That's why I moved Margret and my her - our children close.

WILLAMINA

I'll never give you a divorce. I'm a good Catholic.

HERBERT

You just don't want to give up your lifestyle.

He hit a nerve. Willamina, wearing a long dressing-gown, smacks him and swishes away.

WILLAMINA

I will not divorce you.

HERBERT

Margaret and her two daughters, Claire and Brenda, will be attending the same school as Rose and Rhonda.

WILLAMINA

No! How could you?

HERBERT

I had no choice. Mayville is the only school that allows Coloreds.

WILLAMINA

What do I tell the children?

HERBERT

Nothing. They don't need to know.

WILLAMINA

This is a small town. They'll find out. I'll never be able to hold my head up.

HERBERT

Yes, you will. Nobody will dare to say a word to our faces about this arrangement. Besides, they're all hypocrites too.

Rose has heard enough and creeps back up the stairs to her bedroom.

AUNTIE ROSE (V.O.)

The next day we went to school like we always do. The school was one room with two offices in the back.

EXT./INT. MAYVILLE SCHOOLHOUSE CIR. 1880 - MORNING

ROSE (12) and Rhonda (10) walk to school on a dirt road. They each carry their lunch bags and notebooks. They join up with eight other Colored STUDENTS and fifth-teen WHITE STUDENTS - they mingle and seem to enjoy each other's company. A BELL RINGS and they separate and climb the wooden stairs into the school.

INT. SCHOOL ROOM - CONTINUOUS

When they enter the large room with wooden desks spaced evenly apart with a CHALKBOARD that stretches behind the Teachers Desk. The Colored Students go to the back desks, which are positioned a yardstick away from the last row of White Students desks.

The Teacher MRS.THATCHER (white 40's) taps her Pointer Stick on the Desk to get the students' attention.

MRS. THATCHER

Good Morning, Students!

STUDENTS

Good Morning, Mrs. Thatcher!

MRS. THATCHER

Well, good news! We have two new students joining our class today. They should be here in one moment.

AUNTIE ROSE (V.O.)

This is my favorite part of the story...

The children talk amongst themselves while eagerly awaiting the newcomers.

GHOST (V.O.)

This is why I hate you.

AUNTIE ROSE (V.O.)

Good!

The door opens, and the principle MRS. WHITTIER (the 50s and white) ushers two Little White Girls into the classroom. BRENDA MORGAN (12 white-blond with brown eyes) and CLAIRE MORGAN (14 Blond with light blue eyes) wear very nice pinafores.

GHOST (V.O.)

I hate you!

AUNTIE ROSE (V.O.)

I hate you!

MRS. WHITTIER

Children, I would like to introduce Brenda and Claire Morgan. They just moved to Mayville. Girls, say hello to your new classmates.

They both smile and say in unison - Hello.

MRS. WHITTIER (CONT'D)

Mrs. Thatcher, could you show them to their desks.

Mrs. Thatcher takes the girls by the hand and sits Claire at an empty desk on the front row; sits Brenda at another open desk on the second row.

Claire is sitting beside a cute White boy named GEORGE MATHEWS (13). They smile at each other - Chemistry.

GEORGE

(whispering)

Hi, I'm George Mathews. Welcome! If you need anything, let me know.

CLAIRE

(flirting)

I certainly will!

He holds out his hand and shakes Claire's.

GEORGE

I hope we become good friends.

CLAIRE

Me too!

MRS. WHITTIER

Now class make them feel at home here, and if they need any help to catch up, I'm counting on all of you to give it to them.

Rose raises her hand.

MRS. THATCHER

Yes, Rose?

ROSE  
 (innocently)  
 I thought all Coloreds have to sit  
 in the back.

MRS. THATCHER  
 What?

ROSE  
 Can I move up front too?

MRS. THATCHER  
 What are you talking about?

ROSE  
 They're Coloreds.

MRS. WHITTIER  
 Who?

ROSE  
 Them.

Rose points to Claire and Brenda. If looks could kill Claire's  
 look at Rose would have melted her.

MRS. WHITTIER  
 (looking from Claire to Brenda) ...are  
 you Colores?

They don't answer.

ROSE  
 Tell the truth.

Claire Stands.

CLAIRE  
 ...Just a tiny part Colored. Our  
 Mother is White.

Mrs. Thatcher and Mrs. Whittier share a look of horror between  
 them.

Beat.

MRS. WHITTIER  
 There has been a mistake. Claire  
 and Brenda, please remove yourselves  
 from those seats and retire to the  
 back row. Thank you.

The Girls give each other a sad look, gather their things and  
 go to the empty seats in the back. Claire looks at George,  
 who turns his head away.

Hurt and embarrassed, Claire sadly walks to the back of the room to join the other Negro children.

Claire passes Rose and yanks hard on her pigtails.

Rose screams.

CLAIRE

I'll get you for this.

We transition back to the current time...

INT. ROSE'S ROOM - CONTINUOUS

Rose is laughing. Mina has a horrifying look on her face, and the Ghost simmers in anger.

AUNTIE ROSE

Passing. Ha! Caught you passing!

GHOST

Jealous. Father loved me more and I had good hair and looked ten times better than you look on a good day.

AUNTIE ROSE

Doesn't matter. We moved as far away from you as Mother could get us.

GHOST

Father took better care of us. He moved us too. This time you didn't know. Didn't you notice he barely came home to you.

AUNTIE ROSE

He was a Doctor.

CLAIRE

He loved to be with us!

Auntie Rose sucks her teeth.

MINA

(to the Ghost)

You're my Grand Aunt?

CLAIRE

Yes, my little grand niece.

AUNTIE ROSE

Claire, why don't you go back to hell where you belong?

CLAIRE

Because I still have things to do. I promised my Sorority Sisters I would kill them.

AUNTIE ROSE

They should all be dead by now.

CLAIRE

If not them then their families. I'm going to do Mina a favor and add Martha to my list.

MINA

No! She didn't do anything to you.

CLAIRE

Oh, come on, you know you want her dead.

MINA

No, I don't! I just want her gone.

AUNTIE ROSE

Are you going to take your revenge out on everybody you believe did you wrong?

CLAIRE

Yes. They deserve it. Now, it's my turn.

(to Mina)

You're going to help me.

AUNTIE ROSE

You are so evil. Back then it was hard on all of us. You're not the only one who was mistreated. We all endured the same bad treatment. Still do.

CLAIRE

Not what they did to me. Now, it's my turn to talk.

During Claire's V.O., we transitioned back to Branfield University in the 1918.

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

We moved when you moved. And Daddy took good care of us. He paid my way to Branfield University. Branfield didn't allow Coloreds...Why live like a Colored person when you can live like a White one!



EXT./INT. SORORITY HALL (CANNON HALL)/COMMON ROOM/LOBBY -  
AFTERNOON

Young Claire and two women, ANGELA and BECKIE (20's), both  
white, are packing boxes for the poor.

CLAIRE (V.O.)

I loved that school. I loved having  
all the boys fighting over me. I  
loved it!

ANGELA

Claire, you know you made it through  
most of the hazing with bells on.

YOUNG CLAIRE

(flattered)

Thank you, Angela. I truly want to  
be in the Sorority.

BECKIE

One more test.

YOUNG CLAIRE

I'm ready!

BECKIE

Good. But guess what? As an almost  
member of our Sorority, you're invited  
to the Dance on our brother campus!

YOUNG CLAIRE

Oh, thank you! Thank you. Beckie,  
I'm so happy. I prayed I would get  
invited and...I'm invited!

ANGELA

We all consider you a member. We  
just have to go through the motions.

YOUNG CLAIRE

Oh, God, what am I going to wear?

BECKIE

I'm sure you've got something hanging  
in that closet of yours.

Young Claire giggles, an echo of her ghostly laugh.

YOUNG CLAIRE

I do!

INT. YOUNG CLAIRE'S DORM ROOM - EVENING - SATURDAY NIGHT

Young Claire's roommate PEGGY (white 20's) is helping her get dressed for the big evening.

PEGGY

An all male college next door to an all girl college. What do you expect? Dances are meeting places for the future Mrs. What-ever.

YOUNG CLAIRE

Why else would you go to college?

PEGGY

I don't know. An education?

YOUNG CLAIRE

On how to rope a man?

PEGGY

Yeah, best looking, wealthiest men are going to be at this dance! Oh, I wish I could be there!

YOUNG CLAIRE

I'll keep my eyes open for a man just for you.

Young Claire admires herself in the mirror.

YOUNG CLAIRE (CONT'D)

This is a fabulous dress! Perfect for tonight. Not too fancy yet expensive looking!

PEGGY

Pearls and gloves are the toppers.

They add the final touches. Young Claire is truly a sight to behold. She's glowing.

PEGGY (CONT'D)

You are beautiful.

YOUNG CLAIRE

I am, aren't I?

PEGGY

No humility there.

YOUNG CLAIRE

It's the truth.

Young Claire, looks into the mirror into her own eyes.

YOUNG CLAIRE (CONT'D)

I will turn every man's head at the dance and make every woman wish they were me.

PEGGY

(mesmerized)

I believe you.

Young Claire twirls her CAPE around her shoulders and boldly walks out the door into her future.

EXT. HOGRAND UNIVERSITY CAMPUS/ GRAND HALL - CONTINUOUS

Young Claire walks to the party in the Grand Hall at the opposite end of the campus. Everyone she passes says hi or whistles. She struts and smiles her way to the Hall.

The Hall is lit up and gayly decorated. She climbs the stairs and enters.

INT.GRAND HALL - CONTINUOUS

As expected, heads turn as she enters. She is the belle of the Ball. The men are in tuxes, and the Women are in gowns.

Balloons, flowers and candles are everywhere. Young Claire gives her Cape to the DOORMAN and grandly enters.

The Furniture in the Hall has been removed, and a dance floor has been laid. Couples are dancing to the music of a SMALL BAND seated in the corner of the room.

Young Claire is in heaven when a handsome frat member BRADFORD WELLINGTON wearing a large mustache, asks her to dance as soon as she steps into the room.

BRADFORD

May I have this dance?

Young Claire gives him a look. Sizes him up. Yes, he'll do.

YOUNG CLAIRE

Of Course.

They join the other couples on the floor. Beckie, a Sorority Sister, is dancing with a handsome man (white 20's).

Beckie waves at Young Claire, who smiles and waves back. The young man stares at Young Claire and whispers in Beckie's ear. The music ends.

Beckie and her dance partner join Young Claire and hers.

BECKIE

Claire! You look fantastic! This is  
George Mathews my Date.

George steps forward Young Claire's eyes widen, then she  
catches herself by looking down.

GEORGE

Hello Claire...nice to meet you.

Whew? He doesn't recognize her.

CLAIRE

Nice to meet you too. This is such a  
wonderful party. I can't introduce  
you to my dance partner cause I don't  
know his name.

She smiles at him, and He smiles back.

GEORGE

His name is Bradford Wellington,  
he's the Vice President of our  
Fraternity.

BRADFORD

And you are a marvelous dancer! I  
hope I can have the pleasure of  
dancing with you again tonight.

Claire wants to get as far away from George as possible and  
quickly accepts the offer.

CLAIRE

Bradford, I would love to dance with  
you all night!

She almost drags him onto the floor.

George and Beckie watch as they go back to dancing.

GEORGE

How long have you known Claire?

BECKIE

She's pledging our Sorority.

GEORGE

Really?

Beckie senses something off in George's tone.

BECKIE

Why?

GEORGE  
You don't know.

BECKIE  
Know what!?

He doesn't know how to say it.

GEORGE  
She's tainted.

BECKIE  
Tainted?

GEORGE  
We attended the same one-room school.  
She sat in the back with the coloreds.

BECKIE  
She's a Negro?

GEORGE  
Yes.

BECKIE  
Oh my God! Why didn't you say  
something?

GEORGE  
And create a scandal. Let her enjoy  
herself. I'll let Bradford know and  
the rest of the men who have their  
tongues hanging out - that she's a  
Nigger.

BECKIE  
A Nigger. Oh my God.

They watch as another Frat Member taps on Bradford's shoulder  
to take a dance with Young Claire.

CLAIRE (V.O.)  
I had the best time of my life that  
night. I never stopped dancing all  
night. I felt like a princess. But  
then the other shoe dropped.

INT. /INT. SORORITY HALL (CANNON HALL) /COMMON ROOM/LOBBY -

All the twenty four of the Sorority Sisters are gathered in  
the Great Room, and Beckie is filling the Sisters in on Claire.

CLAIRE (V.O.)  
Those bitches enjoyed planning my  
demise.

EXT. /INT. SORORITY HALL (CANNON HALL) /COMMON ROOM/LOBBY - NIGHT

In the rear of Cannon Hall, where the swimming pool of the future is located - Twelve Women, all wearing white, are gathered.

Three women, including Young Claire, are standing in line with WHITE BLINDFOLDS around their eyes and a HEAVY ROPE around their waists that ties them to a THICK POST. All of their hands are tied with WHITE CLOTH. Claire is in the middle.

BECKIE

Our sweet pledges, this is the last part of your hazing. When you pass this test, you will be a full member of the Sorority with all the honor and gifts that go along with it. The Honor is that...

While Beckie is talking, Angela is loosening the girls' bonds on either side of Claire. She puts her index finger to her lips, motioning that the girls should be quiet and join her.

They line up with the rest of the Sorority Girls. Angela hands them GLOVES and BAGS filled with something...

BECKIE (CONT'D)

You will have friends for life. If you need anything, one or all of us will come to your aide. Gifts come from the past and present Sorority sisters who have matured into prominent positions. They will share their wisdom and connections to make your life much more comfortable. Support. Family. That is what sisterhood is all about.

They are ready. All GLOVED HANDS are holding their BAGS.

BECKIE (CONT'D)

Claire...

Young Claire perks up and smiles under her blindfold.

BECKIE (CONT'D)

You were our joy and shining member. But sadly we found out that you have...Tainted Nigger Blood!

Young Claire frantically turns and feels that the girls tied to her are gone. She begins to cry while struggling to get free.

BECKIE (CONT'D)

Making you a dirty, stinking, lying  
Nigger! You tried to be one of us!  
How dare you! You are a piece of  
Shit!

They keep hurtle SHIT BAGS at Young Claire, while screaming racist slurs. Young Claire docks and dodges and struggles to get free. She breaks loose from the pole but the rope wont let go of her. She gives up and runs dragging rope behind her into...

INT. BACK STAIRCASE/TOP FLOOR/FRONT STAIRWAY - CONTINUOUS

the back staircase of the Sorority House followed closely by Girls yelling and screaming. The Girls separate into two groups; one follows Mina into the house; the other goes to the front to block her escape.

Young Claire runs up the stairs to the top floor, stops at the railing of the front stairway, looks down the circle stair well - the 2nd group of girls are running up the front staircase to block her escape. Young Claire stops her back to the banister. She turns to face them.

CLAIRE (V.O.)

You bitches! I'm going to get every  
one of you!

She screams as she swings the heavy noose end of the rope at them. She hits, Beckie, who goes down. A Couple of Girls come at Young Claire who wildly swings the heavy end at them but it ricochet and knocks her hard in the face. She stumbles backwards hits the banister. It breaks. She hangs in the air for a moment then topples face first to the marble floor below. Her beautiful face gets smashed to smithereens.

The Girls silently watch as Young Claire gasps her last breath.

The transition back to the present...

INT./EXT. GRAND AUNT ROSE'S ROOM - CONTINUOUS

Mina and Auntie Rose hang on to Claire's every word.

CLAIRE

Finally, I get to keep my pledge  
with the help of my dear grand-niece.

AUNTIE ROSE

You can't use her!

CLAIRE

Why not? She's my blood. What happen  
to me happened to her.

AUNTIE ROSE

You can't blame everyone for the  
hand life's dealt you.

CLAIRE

I've had sixty years to think about  
it...Yes, I can!

Claire sucks more blue light from Mina, and her ghostly form  
grows almost solid.

Mina faints and falls to the floor. Claire is very visible -  
White Dress with shit all over it. She slowly and soundlessly  
drifts over to Auntie Rose.

Auntie Rose knows what is coming.

AUNTIE ROSE

Killing me will not give you relief  
from your wretched life.

CLAIRE

Relief? This is pleasure.

Claire places her hand over Auntie Rose's nose and her mouth.  
Cutting off her air. Auntie Rose struggles, but there is very  
little fight in her. She surrenders to death and falls to the  
floor, lying almost face to face with Mina. Unseen by Claire -  
A YELLOW LIGHT emanates from Rose's heart and enters into the  
pearl pendant hanging around Mina's neck.

Claire laughs, turns into her blue light and sinks/slinks  
back into a prostrated Mina.

EXT. TRAIN PLATFORM - AFTERNOON

Mina stands between Alison and Richard, waiting for the train.

ALISON

The funeral will be just us and a  
few of her nurses.

Mina fingers the pearl pendant around her neck.

MINA

I should stay?

RICHARD

She would want you to get on with  
your life. Go back to school.

ALISON

(agrees)  
She would.



The Train Pulls in.

ALISON (CONT'D)

Call me every day if need be until  
you get acclimated to that school.

RICHARD

Alison, she needs to learn to stand  
on her own two feet without you always  
propping her up.

MINA

Dad is right. I need to stand on my  
own two feet.

ALISON

Stand all you want. I'm still here  
for you.

Mina hugs her mom and dad.

ALISON (CONT'D)

Love you both.

Mina climbs the stairs and disappears into the train.

EXT. BACK ENTRANCE TO CANNON HALL - NIGHT

A TAXI pulls away behind Mina, carrying her bag and walking  
to the back door. She passes the Swimming Pool, which now is  
without the cover and ready to use. Mina glances at the pool  
and continues into the dorm and her room.

INT. MINA'S ROOM - CONTINUOUS

Mina opens the door - Martha side of the room is occupied by  
Martha who is reading in bed.

MINA

Hi Martha.

Martha turns away from Mina and continues reading.

BEAT.

MINA (CONT'D)

There's no making friends with you.  
Your hatred is too deep. You know  
what I'm going to do? I'm going to  
pray for you.

Martha grunts.

Mina grabs her shower things and goes out the door. Martha  
turns her light off and pulls the covers over her head.

The Blue Ribbon twirls out of Mina materializes into the Ghost. She hovers over Martha's blanket covered body. Claire tugs Martha's covers.

MARTHA

Stop!

CLAIRE

Martha? Oh, Martha?

MARTHA

Mina, stay on your side...

Claire yanks the covers off of Martha, who is ready to fight.

MARTHA (CONT'D)

I said nigg...

She springs up ready to fight Mina and comes face to face with Claire's Ugly Death Head look. Martha screams bloody murder!

INT. SHOWER AND BATHROOM

Mina, in the shower, can hear Martha's screams. She throws on her robe and rushes back to her room. The door is wide open. No Martha in sight.

INT. CAFETERIA/LINE - MORNING

Mina, Ellen and Niambe are having breakfast together. Niambe pulls out a box from her backpack.

NIAMBE

My Grandmother sent you these.

She hands a box to Mina. There are two bracelets, like the ones Niambe wears.

NIAMBE (CONT'D)

They are to protect you.

Mina looks at them.

NIAMBE (CONT'D)

Put them on.

She does.

NIAMBE (CONT'D)

There's a note from my Grandmother...

MINA

You told your Grandmother?!

NIAMBE

I didn't tell her about this.

NIAMBE (CONT'D)

I just told her you were in a spiritual mess. She can understand that. She sent you the name and number of the Strongest Sangoma in the country to help you out.

MINA

A what?

NIAMBE

Sangoma is the name of a Healer of sorts. They get guidance from their ancestors through the spirit to heal others from their sickness.

MINA

I'm not sick.

NIAMBE

Yes, you are. You are spiritually sick. A Sangoma can intercede between a person and the spirit world.

MINA

You don't believe...

NIAMBE

Your Ghost was right. I had my doubts about my Grandmothers beliefs. I believe now. If that Ghost of yours is real so are my Grandmother's beliefs. Can we send for her?...

Mina bites her lip. And tears well up in her eyes.

MINA

I'll do anything to get this beast out of me. Thank you.

They come together in a sister hug.

MINA (CONT'D)

Thank you...

INT. BASEMENT IN CANNON HALL - WEEK LATER

The Basement room is for television watching, social gathering and washing machines with a sink. There are couches, soda and candy machines, and coin machines for the laundry.

Two doors, with windows, are located at either end of the long rectangular room. Both windows are covered with brown paper. The room is lit with candles.

The furniture is pushed to the walls leaving a circular rug and four large pillows in the middle of the room.

Mina, still wearing the pearl pendant, and Ellen are looking at their preparations.

ELLEN

The Sangoma asked for space, a rug on the floor with pillows to sit on.

MINA

Yeah, it seems to be right. Did you lock the doors and leave signs - do not enter?

ELLEN

Of course. Niambe should have picked up the Sangoma by now. I even washed my car for the ride. Are you scared?

MINA

Scared this won't work.

ELLEN

I'm scared your Ghost will get mad at us again and start flinging people against the walls.

MINA

I keep hearing her laughter inside my head. She knows what we are doing and doesn't seem to care.

There is a knock at the door. Ellen looks to Mina to see if she is ready. Mina nods. Ellen goes to the door, and Niambe and The SANGOMA enter. Ellen locks the door behind them.

NIAMBE

This is Imara Gerda, High Priestess of Faith and Sangoma.

IMARA GERDA is short and wide. She could be 40 or 70 years of age. A headdress made of colorful beads drapes around her face. Rolls of COWRIE SHELLS adorn her neck, and her long robe is straight out of Africa. She carries a full bag made of animal skin. She moves about the room feeling the vibes, and says...

IMARA

I need water.

Ellen rushes to accommodate her.

ELLEN  
A glass of water? A bowl?

IMARA  
A bucket.

Ellen looks about for a bucket. She wasn't prepared for this. Niambe points to the trash can in the corner. Whew.

Ellen grabs it and fills it from the washtub sink.

IMARA (CONT'D)  
Let us sit. I do feel 'something' in  
this place.  
(she looks at Mina)  
And it's coming from you.

MINA  
Yes...

IMARA  
I thought this was going to be some  
silly use of my time. But nooooo.  
This - is - real.

Imara sits on an oversized pillow. Ellen brings the trash can/bucket of water to Imara, who points where she wants it placed - by her right side.

IMARA (CONT'D)  
A towel.

Ellen is ready for this. She hands her a white towel.

IMARA (CONT'D)  
Please sit.  
(points to Mina)  
You sit there.

She points to the pillow that is opposite hers. They do as she says.

IMARA (CONT'D)  
My Name is Imara Gerda Banha Madai.

My ancestors are from the Bantu Tribe.

She looks to Mina.

MINA  
(nervous)  
My name is Willamina Rose Flynn.  
(MORE)

MINA (CONT'D)

I am not sure where all my ancestors  
are from...

IMARA

Oh, my child, but you have many of  
them!

Imara looks at Ellen and Niambe.

IMARA (CONT'D)

You two do as I say and nothing else.  
Do not speak. Focus your energy and  
thoughts only on Willamina.

IMARA (CONT'D)

My dear. Willamina. Open your mind  
and your heart.

She keeps her eyes on Mina as she dips her hands into the  
Bucket of water. Imara dries them on the towel then pulls  
her animal skin bag in front of her folded legs and empties -  
one by one it's contents: a tied purple velvet bag, a tightly  
rolled ganja; two bottles of liquid; a lighter; three triangles  
of incense; a long feather and a small round clay pot. She  
hums an off-key melody with a tiny yelp as she empties her  
purse. She rolls her body slowly - her eyes fixed on Mina.  
She lights the incense and smokes the ganja. She takes two  
long draws from the ganja and puts it out. Her humming never  
ceases. She speaks...

CHANG FORMAT OF

IMARA Ah babu wa zamani na wa ajabu,  
wenye nguvu na wenye busara- Ungana  
nami na unilinde na unizungie kutoka  
kwa uovu wowote ulio mahali hapa.  
Lete hekima yako na unisaidie  
kumwondoa mtoto huyu ubaya unaomiliki.  
(translation)

Oh ancient and magnificent, strong  
and wise ancestors. Bring your wisdom  
and help me free this child from  
evil. Join me and protect me and all  
around me from any evil in this place.

Imara ceremoniously waves the feather around the incense.

She empties the contents of the purple bag - they are bones -  
sixty-four small polished bones.

She smooths them around, rolls them backwards and forward,  
and then tosses them up. They seem to Hold in the air before  
dropping back down to the carpeted floor. Imara's eyes roll  
to the back of her head as if she hears something. She speaks.

IMARA

I tossed the bones to speak to your ancestor, and they responded. One is very strong - another is weak. The strong one is named...Claire.

MINA

Yes.

ELLEN

She's a relative?

IMARA

(hisses)

I told you not to speak.

MINA

Yes, my Ghost is named Claire; she's my Grand Aunt. I don't know about the other...

Ellen and Niambe both gasp.

Imara throws the bones again...

IMARA

The Bones say - Claire wants you to stop.

MINA

I didn't hear her. I usually can hear her. Did she say that?

Imara smooths the bones and hums over them. She tosses them in the air. They hold in space then drop back to the floor. Imara reads them. Her eyes go wide.

IMARA

Yi! Yi! Yi! Nilettee nguvu na upendo  
ambao unahitaji kutimiza yote ambayo  
yanahitaji kufanya kitu hitki cha  
nguva.

(translation)

Bring me the strength and love needed  
to fulfill all that is required to  
do this mighty thing.

The room starts to fill with the smoke, but it's not from the incense, and the only light comes from the candles. Their World has receded.

GHOST/MINA

You have no power over me.

IMARA  
You answered my call.

GHOST/MINA  
Only because I'm right here.

IMARA  
That is a lie.

Imara throws her sticks and stones.

IMARA (CONT'D)  
Get out of Willamena! Now!

The Ghost is now beside Mina. Ellen and Niambe can see the Ghost. They're terrified.

IMARA (CONT'D)  
(to the Ghost)  
Yes, I'm strong. You are full of  
pain and evil. Leave this Child alone!  
She has done you no wrong.

GHOST/MINA  
I need her.

IMARA  
You need to relinquish your hold on  
her.

GHOST/MINA  
Make me.

Imara is Shocked by the Ghost's answer. She fills her large chest with a deep inhalation then slowly releases the breath.

She opens the clay pot and pours the contents (ashes) into the Bucket of water. Then stands.

IMARA  
I will! Njoo Mtakatifu Mtakatifu na  
utulinde. Njoo babu zangu. Weka mikono  
yako juu yetu!  
(translation)  
Come, my ancestors. Come O Holy One  
and protect us. Put your arms about  
us!

The Bucket starts to bubble, and brilliant lights swirl out of it and surround and whirl around the women.

IMARA (CONT'D)  
Everyone lock arms around Willamena.



Ellen, Niambe, and Imara encircle Mina. The Ghost form is visible over Mina's. The light that surrounds them from the Bucket is made of moving shadows. Shadows of Africans - old, young, people of different decades. They combine, making loud Sounds of Moans and Screams and Laughter as their lights swirl around the women.

Mina can barely stand. The Ghost is trapped in the woman's embrace. The Ghost Screams in pain as Imara's Light flows in and about her blue lighted figure. Ellen and Niambe are holding tight.

IMARA (CONT'D)

Utulinde Tafadhali Utulinde! Protect  
us; Acha huyu mwovu!  
(translation)  
Please Protect Us! Stop this evil  
one!

Ghost tries to hold on to Mina but gets yanked out of the circle by an unseen FORCE.

IMARA (CONT'D)

Acha huyu mwovu! Utulinde Tafadhali  
Utulinde! Acha huyu mwovu!  
(translation)  
Stop this evil one! Protect us; Please  
protect us! Stop this evil one!

The Ancestor Lights of Imara's still encircle the women. The Ghost Screams as she struggles outside the circle - not to fade away. But she disappears back into the walls. The noise fades with her. Imara's Lights go back into the Bucket, and the women collapse to the floor. Silence.

Imara is the first to recover. She begins to pack up her things. The Girls recover and look about.

MINA

Is she gone?

ELLEN

It looks to me like she is.

NIAMBE

Me too.

Imara sadly shakes her head no.

MINA

Those Lights?

IMARA

Those were My ancestors that protected you - not yours. I couldn't remove her bond on you. I only open the door a bit for your ancestors to enter.

MINA

...She'll use me for as long as I have energy. I have to die to break her hold.

Mina, hopeless, stumbles towards the door. She looks back...

MINA (CONT'D)

Thank you. Thank all of you for being...

She begins to tear up. She leaves.

INT. MINA'S ROOM - LATER - NIGHT

Mina is lying on her bed, staring at the ceiling. She is in her nightclothes - A long white cotton nighty still wearing her pearl pendant. Her bedside lamp is still on.

Ellen enters carrying a small suitcase. Peeks her head into Mina's room. Martha's side of the room is empty of Martha and her belongings.

ELLEN

I was thinking.

MINA

Yeah?

ELLEN

Maybe you should move a long way from here.

MINA

She'll just catch a ride with me.

ELLEN

She can't read your mind.

MINA

No - it's just here that she has control.

ELLEN

Maybe if you slip out the door...

MINA

She'll just catch me.

Beat.

ELLEN

There has got to be away. I'm so  
sorry...

MINA

I'm grateful that you tried.

ELLEN

Mina, I'm scared. I don't feel safe  
here. I'm sorry but...I'm staying  
with Niambe. It's just too much.  
I'm sorry.

MINA

I understand.

ELLEN

Good night.

MINA

Good night.

Ellen goes out the door.

Mina is on her knees praying.

MINA (CONT'D)

Holy Father and Mother help me.  
Help me to get rid of this evil inside  
of me.

Claire laughs.

MINA (CONT'D)

Do your thing Lord. You're the only  
one who can stop her. Amen.

Mina climbs into bed and turns her light off. She goes off  
to sleep. Claire ribbons out of her and forms into herself.

CLAIRE

Yuck.

She looks back at Mina who is fasted asleep and sinks into  
the wall.

A yellow light comes out of the pearl pendant and Mina wakes.  
She runs out of her room, down the back staircase and out the  
door.

EXT. THE PARKING AREA AND LOADING ZONE - CONTINUOUS

Mina almost makes it to the street. Claire SCREAMS and comes flying. The scream alerts Mina that she doesn't have enough distance between her and Claire. She turns. She heads towards towards the SWIMMING POOL.

EXT. POOL AREA - CONTINUOUS

Claire ribbons into Mina just as she jumps into the pool. They struggle.

CLAIRE

Don't you dare!

Mina's at the swimming pool gate. She opens it and keeps running towards the deep end.

MINA

You will not use me to make your kills! It is wrong! And unGodly!

Claire pulls strength from Mina and yanks on her arm. They struggle - Ghost against Human. The Ghost is winning. But Mina is weakening and she has made it to the deep end of the pool. Mina resist. They are both getting weaker and weaker.

INT. NIAMBE'S ROOM

Niambe is asleep in her bed and Ellen is in the other. The Tiny Yellow light forms into The Ghost of Auntie Rose.

AUNTIE ROSE

(loud)

Wake up, Ellen! Niambe! Save Mina!

Ellen wakes up from her sleep. Unsure of what is going on.

ELLEN

Whaaaat!

AUNTIE ROSE

Save Mina! She's in the pool.

Ellen and Niambe see the Ghost of Auntie Rose and they both Scream.

AUNTIE ROSE (CONT'D)

Stop your screaming and go! Save Mina! Get her as far away from that building as you can!

ELLEN

Ok. Yes, Save Mina.

NIAMBE

Yes. Ok.

AUNTIE ROSE

RUN!

They do.

MEANWHILE

EXT. POOL AREA

Mina and Claire are struggling in the water. Claire is trying to save Mina from taking in water and drowning.

CLAIRE

Killing yourself!

Mina is almost done.

CLAIRE (CONT'D)

You're not taking me with you!

Mina continues to sink to the bottom of the pool. Claire pulls herself out of Mina - no more than a small blue light swiftly retreats back into the walls of the building.

Ellen comes running and dives into the pool. With Niambe's help Ellen drags Mina's limp body off Cannon Halls' property to the dormitory across the street.

EXT. DORM ACROSS THE STREET FROM CANNON HALL - CONTINUOUS

Mina, lying on the grass, is limp. Ellen proceeds to give her CPR. Niambe comes running and joins Ellen. She takes over the CPR.

Between them, they revive Mina. Finally, Mina coughs out the last bit of water. Mina's back. They enjoy the moment.

MINA

Thank you. Thank you!

ELLEN

Some old lady with plaits told us to save you!

NIAMBE

Scared the shit out of me.

MINA

That's my ancestor Auntie Rose.

The Ghost of Auntie Rose appears.

MINA (CONT'D)

Thank you, Auntie Rose. I knew you  
would be there for me.

They all see her. She smiles.

AUNTIE ROSE

You're welcome, Baby.

She looks across the street to Cannon Hall. They all watch as  
Claire's pale Ghostly form rattles the windows and SCREAMS.  
It's a Pitiful Scream that all can hear. She's lost her host.

The Ghost of Auntie Rose Laughs - It's a warm laugh, and she  
disappears.

The girls hug - knowing they've won.

Yes, there still is a Ghost in Cannon Hall.