

A Killer Musical

written by

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EXT. HILL OVERLOOKING THE LAKE - DAY

A small hill overlooks the water, calm other than the occasional fish jumping.

SUPER: Acton Lake, Ohio, 1985

Behind the hill, a woodsided station wagon drives up a gravel road.

INT. CHAD'S WAGON - DAY

An 80s rock anthem plays over the radio as CHAD (18, 80's whitebread hearthrob) drives. NATALIE (17, Farah Fawcett blonde curls) looks out the window.

CHAD
Remember this place?

NATALIE
Awww, it's where you brought me on
our first date!

Chad parks the car at the end of the gravel drive and shuts off the engine.

CHAD
I figure it's a perfect spot to
practice our lines for the musical
next month. Happy two month
anniversary, Natalie.

Chad leans in and kisses Natalie.

NATALIE
Chad, you're so thoughtful.

CHAD
Come on, let's go.

EXT. HILL OVERLOOKING THE LAKE - DAY

Chad closes the tailgate of the wagon, holding a picnic basket and a blanket. He holds out his free hand to Natalie.

CHAD
Shall we?

Natalie takes his hand as they walk to the top of the hill. They smile at one another as they walk, full teeth, enough to raise your blood sugar.

They stand at the top of the hill, looking out over the water. Chad puts his arm around Natalie, pulling her in close.

CHAD (CONT'D)

This view is amazing. You can see the whole lake.

NATALIE

It is.

(twirls hair)

I bet you bring all the girls here.

CHAD

Natalie, come on. You know you're the only girl for me.

NATALIE

I know, I just enjoy hearing you say it.

CHAD

There's no other girl I'd rather be with.

She smiles and they rub noses. Oh my God, it's sickeningly sweet.

Chad spreads the blanket as Natalie kneels and opens the picnic basket. She smiles as she pulls out a sandwich in a plastic baggie.

NATALIE

Bologna sandwiches, my favorite!
With mayo?

CHAD

Just how you like 'em.

More looks and sappy smiles.

LATER

Their sandwiches have been partially eaten as both drink soda from glass bottles. Natalie has a TaB, because it's the 80s, and girls drank TaB.

EXT. THE WOODS - DAY

STALKER'S POV: An unseen STALKER watches the happy couple on the blanket. Chad talks indiscernibly in the distance as Natalie giggles.

EXT. THE BLANKET - DAY

Natalie giggling continues as Chad watches her. In the woods a branch SNAPS.

NATALIE
What was that?

CHAD
Probably just a deer.

NATALIE
A deer?

CHAD
The woods are full of them. My dad and I go hunting out here in the fall. I bagged a twelve pointer last year. It's mounted over my bed, maybe I'll show it to you sometime.

Natalie gives Chad a playful slap on the arm.

NATALIE
Chad! What kind of girl do you think I am?

CHAD
I could tell you.

NATALIE
Oh? So go on, tell me.

CHAD
I won't just tell you...

Chad jumps up. Natalie looks up at him, clasping her hands.

CHAD (CONT'D)
I'll sing it to you.

Natalie's eyes go wide in adoration as Chad takes a power singing stance at the edge of the blanket. The music builds. He's really going to fucking sing.

And he does.

CHAD (CONT'D)
OH NATALIE,
WHEN I LOOK AT YOU MY HEART POUNDS
LIKE THUNDER,
WITH YOUR HAIR OF GOLD AND EYES THE
BLUE-EST BLUE.
(MORE)

CHAD (CONT'D)

OH NATALIE,
WHEN YOU LOOK AT ME I CAN'T HELP
BUT WONDER,
DO YOU SEE THE LOVE I SEE IN YOU?

EXT. THE WOODS - DAY

STALKER'S POV: the Stalker moves closer to the blanket as Chad sings.

EXT. THE BLANKET - DAY

Chad is still fucking singing.

CHAD

OH NATALIE,
OUR LOVE IS THE LOVE OF AGES
A LOVE SO GREAT IT STANDS THE TEST
OF TIME.

Natalie's whole face is smiling as Chad serenades her. A shadow crosses over her and she turns her attention away from Chad. Her look changes from joy to horror as she points.

Chad however just keeps fucking singing.

CHAD (CONT'D)

OH NATALIE,
WE'LL BREAK FREE FROM ALL THEIR
CAGES
RUN AWAY WITH ME,
OH NATALIE,
MY LOVE, YOU'RE MINE.
OH NATA-

A quick flash of a blade separates Chad's singing head from the rest of his body!

His head tumbles down the hill as his body collapses onto Natalie's lap.

Blood spurts from the stump of Chad's neck all over Natalie. She SCREAMS.

Her eyes fall on the bloody weapon hanging in front of her, a Viking style battle axe with a guitar neck and fretboard for the handle.

She scurries backwards, pushing out from under Chad's headless body.

ANGLE ON: THE STALKER'S BOOTS. The Stalker doesn't move until Natalie is almost to her feet. He walks forward with slow deliberate purpose, in classic Jason/Michael Myers fashion.

Natalie trips on the edge of her dress, looking back over her shoulder at her pursuer who keeps getting closer. She can't seem to stand up and get her feet under her.

Natalie crawls backwards, unable to create any separation between her and the Stalker.

NATALIE

No! No, no please no!

She backs into a tree, giving a quick glance behind her. She looks up in horror as her attacker looms large over her.

The STALKER is fully revealed: an athletic man in a mechanic's jumpsuit with a hooded mask over his face.

The mask is a combination of the theater masks of comedy and tragedy. The left side is black/crying; the right side is white/laughing. A crisscross of stitches go down the center where the two halves are joined.

He raises his axe as Natalie cries out and shields her face from the blow. It swings down and connects with a THWACK!

CUT TO BLACK.

INT. ALYSON'S BEDROOM - MORNING

The walls are covered with posters of 80s teen heartthrobs- Kirk Cameron, Michael J Fox, WHAM!, Michael Jackson, Van Halen, Bruce Springsteen.

ALYSON (18, lily white, blonde, innocent girl) stirs in bed. She sits up and stretches before removing her covers, revealing her very conservative pajamas.

Music builds as she goes to her mirror. She brushes her hair as she sings.

ALYSON

WOKE UP THIS MORNING WITH A SMILE
ON MY FACE
AND THERE'S NO REASON WHY.
AN AMAZING FEELING THAT YOU JUST
CAN'T PLACE
IT'S HOPELESS TO EVEN TRY.

Alyson goes to her closet, picking out her outfit.

ALYSON (CONT'D)
 EVERYTHING IS GRAND AND I CAN'T
 EXPLAIN IT.
 DON'T TRY TO UNDERSTAND YOU DON'T
 HAVE TO NAME IT.

Alyson carries her clothes to the bathroom attached to her room. She closes the door and then IMMEDIATELY emerges, fully dressed and ready for the day.

ALYSON (CONT'D)
 IT'S THE GREATEST DAY IN THE
 GREATEST PLACE
 IN THE GREATEST YEAR EVER OF THE
 WHOLE HUMAN RACE!

Alyson walks to her bedroom window and throws the curtains open.

EXT. SUBURBIA STREET - MORNING

The street is pure 1980s suburbia bliss. Lime green cars and station wagons dot the driveways of almost identical cookie cutter homes.

A choreographed line of DANCING MOWER DADS push lawnmowers down their identical front lawns. They're all in socks and sandals, pastel shirts and too short shorts.

DANCING MOWER DADS
 IT'S GREAT TO BE ALIVE
 IN NINETEEN EIGHTY FIVE

INT. ALYSON'S BEDROOM - MORNING

Alyson points to her watch and shows off her pants as she sings about them.

ALYSON
 NEON SWATCH WATCHES
 AND ACID WASHED PANTS
 CABBAGE PATCH DOLLS
 AND THE CABBAGE PATCH DANCE.

Alyson picks up her doll and does the dance with it.

EXT. SUBURBIA STREET - MORNING

The line of mowers head back up towards the house as their wives emerge with lemonade for them.

DANCING MOWER DADS
IT'S GREAT TO BE ALIVE
IN NINETEEN EIGHTY FIVE

EXT. NEIGHBOR HOUSE - MORNING

ANGLE ON: MOWER WIFE hands her hard working husband a glass of lemonade. He drinks as she sings.

MOWER WIFE
THE OZONE'S GONE
BUT IT DON'T UPSET US.

The Dad wipes his brow and hands the lemonade back to his caring wife.

MOWER DAD
WE GOT RONNIE REAGAN
SO THE RUSSIANS WON'T GET US!

EXT. SUBURBIA STREET - MORNING

The dads are back to mowing after their brief lemonade break.

DANCING MOWER DADS
IT'S GREAT TO BE ALIVE
IN NINETEEN EIGHTY FIVE

INT. NEIGHBOR HOUSE - MORNING

TWO NEIGHBOR BOYS (early teen) watching MTV on their television. The screen is nineteen inches but the cabinet is MASSIVE.

NEIGHBOR BOYS
MICHAEL JACKSON MOONWALKS
ON OUR MTV
WE GET OUR MONEY FOR NOTHING

Their OLDER TEEN BROTHER (17) pokes his head in from the kitchen. He's wearing Rayban style sunglasses and a mesh football jersey.

OLDER TEEN BROTHER
AND OUR CHICKS FOR FREE!

EXT. SUBURBIA STREET - MORNING

Oh those dads, still dancing and mowing.

DANCING MOWER DADS
IT'S GREAT TO BE ALIVE
IN NINETEEN EIGHTY FIVE

INT. TEEN BEDROOM - MORNING

A BOYFRIEND (17) on his bed with his GIRLFRIEND (17). She holds up a condom.

GIRLFRIEND
WE GOTTA BE SAFE
IF YOU WANNA GET WITH IT.

The boyfriend swats the condom away.

BOYFRIEND
DON'T WORRY ABOUT AIDS
ONLY GAYS CAN GET IT.

The girlfriend smiles and shrugs.

EXT. ALYSON'S HOUSE - MORNING

Alyson emerges from her front door, looking at the happiness of the magical world of 1985. She pulls a rolling suitcase as she heads down her front walk to the driveway.

ALYSON
IT'S JUST SO GREAT
TO BE ALIVE
IN THE GREATEST YEAR EVER

EXT. SUBURBIA STREET - MORNING

The Mowing Dads have finished their lawns. They simultaneously shove their mowers into their garages and stand just inside their garage doors.

The garage doors all close in unison.

DANCING MOWER DADS
EVER, EVER, EVER!
NINETEEN EIGHTY
FIVE!

The song ends, perfectly timed to the exact moment that all of the the garage doors shut.

EXT. ALYSON'S HOUSE DRIVEWAY - DAY

Alyson loads her suitcase in the trunk of a car in the driveway. She slams it shut and turns back to her MOM (40s) and DAD (40s), both conservative 80s parents.

ALYSON

Looks like I'm all set.

MOM

Alyson, honey, are you sure you want to do this?

DAD

If you need a job this summer, I'm sure Bill Peters could use you at the Dairy Queen again if you ask him.

ALYSON

I'm going! This summer camp is going to be an awesome opportunity for me.

MOM

What's this camp about again?

ALYSON

I told you, it's a music camp. Kids will sing, play instruments, and perform on stage. It will give them the experience of being a rock star.

DAD

Rock stars eh? I don't like the sound of that. All those long haired hoodlums should be going to military camp to learn some respect.

ALYSON

Your way of thinking is why we need this camp. Kids need a chance to express themselves.

MOM

But rock and roll camp? It's so perverse!

ALYSON

It's not perverse. You used to think my way back when you were my age.

DAD

When I was your age I wasn't at some froo froo camp learning about rock and roll. I was hanging off the side of a helicopter over the Mekong Delta defending the American way from communism.

ALYSON

And what's more American than rock and roll, Dad? Hmmm?

Alyson's Dad gives a reluctant shrug and hugs his daughter.

DAD

I just worry about you, kitten. Being out there in the woods in the middle of nowhere with a bunch of boys.

INT. NIKKI'S CAR - DAY

NIKKI (19, the slutty brunette friend) is in the driver's seat of the car with an unlit cigarette in her hand.

NIKKI

There it is.

EXT. ALYSON'S HOUSE DRIVEWAY - DAY

Alyson looks back at Nikki and gives her a dirty look.

ALYSON

Dad, stop! This is a good opportunity for me and it'll help me a lot when I go to college in the fall. Besides, the boys are all music theater majors so, you know...

Alyson gives a 'you know' look. Mom gets it but Dad is not up to speed and looks confused.

DAD

What?

MOM

She's trying to say they're gay, Henry.

DAD

And that's supposed to make me feel better?

ALYSON

I'll be fine. Besides, I'll have Nikki looking out for me.

INT. NIKKI'S CAR - DAY

Nikki looks in her rearview mirror and gives a wave, cigarette in hand.

NIKKI

Hey Mr. And Mrs. Meadows!

DAD (O.S.)

Is that a cigarette?

Nikki palms the cigarette out of sight.

NIKKI

(under her breath)

Oh shit.

(then)

No, it's just a pen!

EXT. ALYSON'S HOUSE DRIVEWAY - DAY

Dad gives a doubting look, but doesn't pursue it further. Alyson gives him a hug, and then her mother.

MOM

Did you pack your inhaler? I know you haven't had an attack in years but being out in the woods you'll never know.

ALYSON

I've got it.

Mom opens her mouth to talk but Alyson cuts her off.

ALYSON (CONT'D)

I've got bug spray. And sunscreen. And aspirin. And my glasses for when I read at night. And plenty of condoms.

Dad's eyes go WIDE. Alyson laughs.

ALYSON (CONT'D)
I'm kidding! Don't worry, I'll be fine. You can trust me on my own as an adult.

Another round of hugs.

INT. NIKKI'S CAR - DAY

Nikki twirls her cigarette, looking impatient.

EXT. ALYSON'S HOUSE DRIVEWAY - DAY

After the last round of hugs and final group hug, Alyson heads towards Nikki's car.

DAD
Be safe, kitten. Call us when you get there.

MOM
We love you, dear.

ALYSON
I love you too. I'll call as soon as I can, okay?

Alyson gets in on the passenger side, turning back to give one last wave to her parents. Mom and Dad wave back as they hug onto one another as they see their daughter drive off.

INT. NIKKI'S CAR - DAY

Nikki presses the lighter into the dash as they pull away. In the rearview mirror, Mom and Dad wave and hug one another in the driveway.

NIKKI
I didn't think they'd ever let you go.

ALYSON
They've been like this ever since I told them about the camp three months ago. I'm still a kid to them!

NIKKI
Can't imagine what they'll be like when you go away to college in the fall.

ALYSON

The campus is only a thirty minute
drive. Imagine if I went to Purdue
with you!

The lighter POPS from the dashboard. Nikki lights her
cigarette from it and takes a drag, blowing smoke into the
ceiling of the car.

NIKKI

Or if they knew all the male
counselors weren't gay. Oh and I
did bring condoms!

The girls laugh. The music swells up, time for another song.

ALYSON

MY ALARM WENT OFF THIS MORNING,
I PACKED A BAG AND I SAID GOODBYE
HEADED OUT TO THIS GREAT BIG WORLD
THAT'S ALL BEEN PASSING ME BY.
SO MANY THINGS I WANNA DO,
SO MANY THINGS I HAVEN'T DONE
THIS IS GONNA BE THE SUMMER
I FINALLY GET TO HAVE SOME FUN!

NIKKI

LET'S GET IN THE CAR AND TAKE A
DRIVE
SUMMER'S HERE, IT'S OUR TIME TO
THRIVE.

ALYSON

I GOT THIS FEELING DEEP DOWN
INSIDE,
GOTTA SING IT OUT, CAN'T LET IT
HIDE!

IT'S A SENSE OF JOY AND I CAN'T
QUITE PLACE IT,
A BRAND NEW DAY I CAN'T WAIT TO
FACE IT
IT'S MY LIFE AND I'M GONNA EMBRACE
IT,
INTO THE GREAT UNKNOWN!

Alyson takes the cigarette from Nikki, does a long pull then
COUGHS. Nikki laughs and takes the cigarette back.

NIKKI

Damn girl, baby steps!

ALYSON
 THE FIRST TIME I'LL BE ON MY OWN,
 NO MOM OR DAD TO TELL ME NO.
 IT'S TIME FOR ME TO SPREAD MY WINGS
 AND SEE JUST HOW FAR I CAN GO.

DO YOU THINK THEY'LL HAVE BEER?

NIKKI
 OH YEAH, IT'S VERY LIKELY

ALYSON
 WHAT ABOUT SOME GRASS?

NIKKI
 YOU SERIOUS? TREAD LIGHTLY!

ALYSON
 THAT'S ALL I'VE DONE, TIME TO DIG
 IN MY HEELS,
 MY PULSE IS RACING! IS THIS HOW
 LIVING FEELS?
 TIME TO FIND OUT JUST WHAT THRILLS
 ME,
 I'M GONNA LIVE THIS SUMMER EVEN IF
 IT KILLS ME!

IT'S A WHOLE NEW ME SO YOU BEST
 EMBRACE IT,
 IT'S A FRESH NEW START, IT'S MY
 TIME TO TAKE IT,
 THIS WILL BE THE BEST SUMMER I CAN
 MAKE IT
 INTO THE GREAT UNKNOWN!

Nikki shakes her head.

NIKKI
 New you huh?

ALYSON
 Yes!

NIKKI
 I did tell your parents I'd look
 out for you, so if you get too far
 out I'll try to reign you in. Deal?

ALYSON
 Deal.

The car pulls up in front of:

EXT. BRETT'S APARTMENT - DAY

Alyson looking out of the car as BRET (21, blonde quarterback jock in a mesh jersey), and TOMMY (22, black, fit with a hightop fade) drag their bags down to the car.

Nikki hops out of the car and jumps into Bret's arms, kissing him. Alyson follows behind her.

NIKKI

Brett, this is Alyson.

BRETT

Your girl from back home, right?

Alyson extends her hand to shake. Brett looks at it and laughs. Alyson crosses her arms, awkward.

BRETT (CONT'D)

Damn she is a prim and proper lady, isn't she?

Nikki smacks Brett on the chest.

NIKKI

Stop, you're embarrassing her.

BRETT

Nah, it's cool, it's cool. We've got all summer to get you out of your shell. Oh, this here is my man Tommy.

Tommy steps in and offers his hand to Alyson, giving her a smile as she takes his hand.

TOMMY

Nothing wrong with being raised with manners in my book. Nice to meet you.

Alyson smiles at Tommy. Nikki sees it and smiles at her, causing Alyson to blush a little.

Brett loads his and Tommy's bags into the trunk and shuts it.

BRETT

Okay if I drive, Nik?

Nikki throws her keys to Brett, who catches them without even looking and gives her a thumbs up. Such a cool dude.

NIKKI

Alyson, you don't mind sitting in
the back with Tommy do you?

Nikki gives Alyson a wink that only she sees. More blushing.

TOMMY

Don't worry, I don't bite.

BRETT

What time are we supposed to be
there for setup?

NIKKI

Colleen said she, Mitch, Lonnie and
Danny would be there around four.

TOMMY

Colleen and Mitch?

NIKKI

Colleen's family owns the place.
She's the one running the show.

TOMMY

Oh boy.

ALYSON

What's wrong with Colleen and
Mitch?

BRETT

Oh you'll see. Alright then, let's
get rollin'!

Nikki and Tommy get into the car. Outside, Alyson smiles at
Tommy through the back window of the car. Tommy smiles back.
Alyson turns away with a giggle as she reprises her song.

ALYSON

IT'S A BRAND NEW SPARK AND I CAN'T
EXPLAIN IT,
BUTTERFLIES IN MY STOMACH, I JUST
CAN'T CONTAIN IT.
BEST SUMMER EVER I ALREADY PROCLAIM
IT!
INTO THE GREAT UNKNOWN!

Alyson turns back around. She nods and smiles confidently on
her walk back to the car.

CUT TO:

INT. MITCH'S CAR - DAY

MITCH (23, nebbish, safari hat) drives his shitty lime green 1977 Chevy Vega as COLLEEN (24, 'can I speak to the manager' attitude) holds the map.

Mitch leans forward, trying to see what the road sign says as he zooms past it.

MITCH
Did that say Route 4?

COLLEEN
You're on Route 4.

MITCH
I am? What's my next turn then?

COLLEEN
You're looking for Oakbridge Lane.

Mitch leans forward again, trying to catch the next road sign as he zooms past it.

MITCH
What did that sign say?

COLLEEN
Jesus, Mitch, just let me navigate!
I've got the map.

In the back seat LONNIE (21, party bro, blue mesh hat) and DANNY (21, party bro, red mesh hat) are drinking beer.

LONNIE
Are we lost?

MITCH
No.

COLLEEN
No.

Another street sign passes.

MITCH (CONT'D)
Was that-

COLLEEN
Dammit Mitch! No! That was...
(looking at map)
Wait, is this Route 4?

Lonnie and Danny clink cans.

LONNIE
We're lost.

DANNY
We're lost.

COLLEEN
There's a sign coming up, slow
down.

Colleen smacks Mitch, knocking his safari hat askew.

LONNIE
How do you not know where this
place is?

DANNY
Yeah, doesn't your family like own
it?

COLLEEN
I haven't been here since I was
six! This is my first time coming
here since I convinced Daddy to
turn it into a summer camp.

MITCH
A music camp.

COLLEEN
Slow down!

The tires SCREECH as Mitch stomps on the brakes. It's the 80s
so no one is wearing seatbelts. Danny and Lonnie end up
halfway in the front seat spilling beer all over Colleen.

COLLEEN (CONT'D)
Goddammit Mitch what is your-

MITCH
Shut up and look.

Colleen looks up. Outside they see a dilapidated sign:
OAKBRIDGE CAMP - 6 MILES

A decaying deer carcass hangs over the sign. Colleen cringes
at the sight.

COLLEEN
Gross.

MITCH
That's the place though, right?

COLLEEN
Yeah.

Lonnie opens his door.

LONNIE
I need to take a leak. Come on,
Danny.

DANNY
I don't gotta go, why do I need to
go?

LONNIE
Just come be lookout.

EXT. THE WOODS - DAY

The car disappears behind them as Lonnie and Danny walk deeper into the woods. Lonnie whistles and is noticeably a little nervous to be out there.

DANNY
What's a matter? You scared to be
out in the woods?

LONNIE
There are bears out here, I don't
want one sneaking up on me when
I've got my dick out.

DANNY
There aren't any bears out here,
and besides, I don't think they'd
find your dick to be much of a
meal.

Lonnie slugs Danny hard on the shoulder.

A branch CRACKS not far away, Lonnie turns towards it.

LONNIE
Hello? Anybody there?

Silence hangs in the air. The woods are still and quiet.

LONNIE (CONT'D)
Must be a rabbit or something.
Let's go Danny.

Lonnie turns but Danny isn't there.

LONNIE (CONT'D)
Danny? Danny?

Lonnie waits for an answer but hears nothing, only the still silence of the woods around him.

LONNIE (CONT'D)
You're not funny, Danny!

Lonnie mutters under his breath as he walks up to the nearest tree, unzipping.

LONNIE (CONT'D)
Whatever dude.

He whistles again, followed by the SOUND OF HIM PEEING against the tree.

UNSEEN OBSERVER'S POV: someone watches Lonnie from behind.

A HAND reaches for Lonnie's shoulder as his stream starts to give out. The hand moves slowly, Lonnie still unaware that anyone is near him, a few more drips and-

SMACK! Lonnie JUMPS with fright as the hand claps him on the shoulder. He spins around to see Danny, who is doubled over in laughter.

DANNY
You shoulda seen your face! Good thing you already pissed or it would all be running down your leg.

LONNIE
Very funny.

Danny points to Lonnie's still undone zipper.

DANNY
No, that's very funny right there.

LONNIE
Fuck off.

Lonnie puts 'little Lonnie' away and gives Danny a shove.

DANNY
Don't touch me, you've got dick hands!

LONNIE
You wanna smell them?

Lonnie tries to touch Danny's face.

DANNY
Fuck off Lonnie!

EXT. SIDE OF THE ROAD - DAY

Lonnie chases Danny back to the car as a slap fight ensues.

INT. MITCH'S CAR - DAY

Danny and Lonnie pile into the backseat, still slap fighting. Colleen swats them with the map.

COLLEEN
Stop it. Stop it! You're just like
children.

Danny and Lonnie point to one another.

DANNY
He started it.

LONNIE
He started it.

COLLEEN
(shaking her head)
Children.

MITCH
Let's get going, we're almost
there.

The car sputters as Mitch turns the key. *Ruh-ruh-ruh-ruh-ruh*

Colleen gives a disapproving look as the car struggles to start. Finally the engine roars to life with a BACKFIRE, startling Colleen in the passenger seat.

EXT. SIDE OF THE ROAD - DAY

The car BACKFIRES again and kicks up gravel as Mitch guides it back onto the road.

Shortly after, the boots and blue mechanic jumpsuit of the Stalker emerges from the forest. The axe with the guitar neck handle hangs from his hand.

The Stalker watches the car as it disappears down the road, then looks up at the sign. He turns, taking giant strides in his blood stained boots back into the forest.

EXT. BAIT SHOP AND GAS STATION - DAY

Brett drives Nikki's car to the gas pump in front of the general store. Brett goes to pumping while the others head to the store. Alyson veers towards the payphone.

ALYSON
I'm going to call my parents real quick.

BRETT
Already checking in with Mommy and Daddy?

NIKKI
Leave her alone, Brett.

TOMMY
Yeah man, not everybody was grown in a pod like you.

NIKKI
Besides, Colleen said we won't have phones at the camp until next week. This is probably the only chance she'll have to call them.

Nikki and Tommy head towards the general store.

TOMMY
Let's go get some snacks. And some bait.

NIKKI
Why do we need bait?

TOMMY
I've never been to a bait store before. I need to buy me some bait.

Nikki shrugs and smiles as she and Tommy enter the store.

Alyson goes to the phone booth, puts in a quarter and dials the old rotary phone. Her mom picks up but only Alyson's end of the conversation is heard.

ALYSON
Hey mom!... No we aren't there yet, probably about another fifteen minutes ... yes I'm fine ... Nikki is fine... no the boys aren't being crude!

Alyson glances at Brett, who is checking out his blonde locks in the driver side mirror. She rolls her eyes at him.

ALYSON (CONT'D)
No I don't need you to come pick me up, I can do this, being a music teacher is my dream!
(MORE)

ALYSON (CONT'D)

Please don't worry about me, okay?
I'll be fine. ... I know, and I
love you. Tell Dad I love him too.
Bye.

Alyson hangs up the phone. She turns to leave the phone booth and SCREAMS when her exit is blocked by a CREEPY OLD DUDE (60s, crazy gray hair, wild eyes).

He is wearing a grey mechanic jumpsuit similar to the one the Stalker wears, but it is adorned with his nametag - SIMMONS.

SIMMONS

You headed out to the old camp?

Tommy and Nikki rush outside after hearing Alyson's scream. Tommy gets between Simmons and Alyson. Brett finishes pumping gas and joins them.

TOMMY

Back off, old timer!

SIMMONS

Nothing but trouble waiting for you
out there. The woods are cursed!

NIKKI

What's he talking about?

Music rises as Simmons looms over the teens.

SIMMONS

BEWARE.
BEWARE!
THE PATH YOUR ON LEADS TO HORROR
AND DISPAIR!
TURN BACK, DRIVE AWAY IF YOU KNOW
WHAT'S GOOD
BECAUSE BAD THINGS HAPPEN IN THE
WOODS

ALYSON

Bad things? What sort of bad
things?

TOMMY

Don't listen to him, he's just an
old coot trying to scare us.

SIMMONS

THE CURSE STARTED WAY BACK IN 1825
THE FIRST SETTLERS HERE NEVER MADE
IT OUT ALIVE

(MORE)

SIMMONS (CONT'D)
 BUTCHERED AND SLAUGHTERED IN A
 SHAWNEE RAID
 NEITHER WOMAN OR CHILD WAS SPARED
 FROM THE GRAVE

Simmons mimes shooting Alyson and Nikki with a bow and arrow.
 Tommy grabs him and spins him around so he directs the next
 lines at him.

SIMMONS (CONT'D)
 FORTY YEARS LATER IN THE WAR
 BETWEEN THE STATES
 TWENTY UNION SOLDIERS MET A
 HARROWING FATE
 ON A TRAIL NOT FAR FROM WHERE YOUR
 CAMP NOW SITS
 THEIR CANNON MISFIRED, THEY WERE
 BLOWN TO BITS

IN 1944 THE HISTORY WOULD REPEAT
 TO A GROUP OF CHURCHGOERS ON A
 BIBLE RETREAT
 WHEN HEAVY RAINFALLS SENT A GREAT
 FLASHFLOOD
 THAT BURIED THEIR TENTS UNDER THREE
 FEET OF MUD

Tommy and Brett share a look of "is this guy for real?"

SIMMONS (CONT'D)
 BEGONE FROM THIS PLACE, AS FAST AS
 YOU CAN
 TAKE HEED THIS WARNING FROM A
 KINDLY OLD MAN
 NOW LISTEN TO MY WORDS IT'S BEST
 YOU SHOULD
 BECAUSE BAD THINGS HAPPEN IN THE
 WOODS.

The teens congregate to discuss Simmons's warning.

NIKKI
 Is that true?

BRETT
 Nah, he's making it all up just to
 scare us.

Simmons pops up behind Brett, startling Nikki.

SIMMONS
 There's more!
 (singing)
 IN 1965, IT WAS SUMMER I RECALL
 (MORE)

SIMMONS (CONT'D)

A HUSBAND AND WIFE WERE OUT FOR A
STROLL
AROUND A FOREST TRAIL ALONG A
RAGGED RAVINE
IT WAS THE VERY LAST TIME THEY WERE
EVER EVER SEEN

UNTIL LATE IN THE FALL OF THE VERY
SAME YEAR
A HUNTER WITH A SHOTGUN OUT HUNTING
DEER
FOUND THE WIFE'S DECAYING BODY ALL
BLOATED AND STIFF
BROKEN ON THE ROCKS AT THE BOTTOM
OF A CLIFF

WHAT HAPPENED TO THE HUSBAND? ALAS
NO ONE KNOWS
A DEADLY LOVER'S QUARREL IS HOW THE
STORY GOES
BUT BEFORE THEY HAD TIME TO EVEN
CALL FOR THE HEARSE,
EVERYONE 'ROUND HERE JUST KNEW IT
WAS THE CURSE

RUN AWAY YOUNG FOOLS, YOU BEST TURN
AROUND
BEFORE YOU ARE THE ONES LYING DEAD
ON THE GROUND
THIS ROAD YOU'RE ON, WELL IT AIN'T
NO GOOD
BECAUSE BAD THINGS HAPPEN IN THE
WOODS

Brett grabs Simmons by the front of his jumpsuit.

BRETT

Alright old timer, you best just
back off.

Simmons points to the newspaper rack. The giant headline
reads: STILL MISSING with pictures of Natalie and Chad
underneath.

Brett pushes Simmons back as he goes to get a paper. He
shares it with the other kids as Simmons sings.

SIMMONS

AND NOW THE LATEST CHAPTER OF A
STORY SO SAD
HIGH SCHOOL SWEETHEARTS NAMED
NATALIE AND CHAD
AND THE AWFUL TURN THAT THEIR LIVES
DID TAKE

(MORE)

SIMMONS (CONT'D)
 FROM AN INNOCENT PICNIC DOWN BY THE
 LAKE

Simmons pulls the paper down, causing Nikki and Alyson to jump. Brett pulls the paper away to keep reading. Simmons focuses on Alyson, who is entranced by the song.

SIMMONS (CONT'D)
 GONE! UP AND VANISHED THESE PAST
 TWO WEEKS
 LAST SEEN IN THE WOODS THOSE WOODS
 YOU SEEK
 NOT A NOTE TO BE FOUND, NOTHING
 LEFT TO EXPLAIN
 JUST A BLANKET AND A CAR, THEY ARE
 ALL THAT REMAIN

Simmons again looms over Alyson, backing her up against the side of the gas station as he sings.

SIMMONS (CONT'D)
 NOW TWO GRIEVING MOTHERS AND TWO
 GRIEVING DADS
 ARE LOSING ALL HOPE FOR POOR
 NATALIE AND CHAD
 SO IF YOU LOVE YOUR PARENTS AND I'M
 GUESSING YOU DO,
 BETTER LEAVE THIS PLACE BEFORE IT
 HAPPENS TO YOU!

Brett and Tommy intervene, shoving Simmons away from Alyson.

Nikki grabs Alyson by the arm, breaking her trance as Nikki pulls her to the car.

SIMMONS (CONT'D)
 HEAD NOT TO THE CAMP! LEAVE IT FAR
 FAR BEHIND
 BEFORE THE CURSE OF THE LAND AND
 YOUR SOULS ARE ENTWINED

Tommy and Brett back up slowly towards the car as Simmons sings them down. They never turn their backs on him, not even when climbing into the front seat.

Simmons puts his face into the front passenger window and sings as they start the car.

SIMMONS (CONT'D)
 I'VE WARNED YE NOW AS BEST AS I
 COULD
 BECAUSE BAD THINGS HAPPEN IN THE
 WOODS

The car pulls off. Simmons chases it into the street as he finishes his song.

SIMMONS (CONT'D)
 BAD THINGS HAPPEN IN THE WOODS!
 BEWARE!

INT. NIKKI'S CAR - DAY

Brett drives them away, the girls still look spooked in the backseat. They drive in silence for a beat.

Tommy SMACKS his hand on the dash.

TOMMY
 Dammit!

BRETT
 What?

TOMMY
 I forgot to buy bait.

Tommy gives the girls a smile, which breaks the tension in the car. Brett snickers, then Nikki laughs nervously until Alyson joins in and everyone is laughing.

ALYSON
 What do you think that guy's deal was?

BRETT
 He's just a crazy old man, probably gets off on harassing pretty girls.

NIKKI
 Whatever it was, he was too much.

EXT. CAMP - DAY

The camp consists of multiple cabins, a flagpole, a bonfire area and a dock down by the lake. Everything looks old, dirty, dusty, and in need of repair.

Mitch's car is parked near the flagpole, with Mitch and Colleen leaning across the hood in a disagreement. Danny and Lonnie are unloading the trunk.

INT. NIKKI'S CAR - DAY

As Brett pulls up, they hear the indiscernible sound of Mitch and Colleen arguing.

ALYSON
That must be Colleen and Mitch?

BRETT
Yup.

ALYSON
Are they always like that?

NIKKI
Wait until they each corner you and try to get you on their side.

ALYSON
Wait, what?

Nikki exits the car.

ALYSON (CONT'D)
She's kidding right?

TOMMY
I'd like to tell you she is, but...

Tommy shrugs and gets out.

EXT. CAMP - DAY

Brett, Tommy, Nikki and Alyson approach the flagpole where Mitch and Colleen are arguing. Colleen breaks off her argument with Mitch to greet the new arrivals.

COLLEEN
Hey guys! I'm glad you all could make it, I know it doesn't look like much yet, but with a little hard work we're going to have this camp into shape soon enough.

NIKKI
Colleen this is Alyson, my friend I was telling you about.

COLLEEN
The pre-frosh music education major!

(MORE)

COLLEEN (CONT'D)

Good to have you, this should be a wonderful experience for you. Hey everybody! Come meet the pre-frosh!

Danny and Lonnie come over along with Brett, Nikki and Tommy. Each wave or nod when Colleen acknowledges them.

COLLEEN (CONT'D)

I'm Colleen, my family are the ones who own this place. And that's Lonnie and Danny, they're both drummers in the U of M marching band. Oh and that's Mitch.

MITCH

That's Mitch? That's all you have to say about me?

COLLEEN

Yes.

MITCH

Not even, that's my boyfriend Mitch?

COLLEEN

Whatever. That's my boyfriend Mitch. He's in a pissy mood, he gets like that.

MITCH

Why do you-

COLLEEN

(yelling at Mitch)

Not while I'm doing introductions!

(then)

Well, that's everybody. I assume Nikki introduced you to Brett and Tommy.

ALYSON

Yeah she did. And let me say, I'm really glad to be here, and I'm ready to be put to work!

Mitch pushes a box into Alyson, who has no choice but to take it.

MITCH

You can start by assembling the recorders and making sure they all work.

Mitch wanders off and Colleen follows him with a pissed off expression. Alyson looks back to Nikki, who gives her a "told you so" look.

TOMMY

Think you can handle that?

ALYSON

What, this? No sweat, we did a recorder version of Jesus Loves Me last summer at Vacation Bible School.

BRETT

You still went to vacation bible school?

ALYSON

I was a group-leader, but-

BRETT

Don't care.

(then)

Lonnie, you guys got any beer? Creepy old guy weirded us out at the gas station so we didn't get any.

Alyson's eyes light up.

ALYSON

You have beer?

DANNY

Yes.

LONNIE

Hold up.

Lonnie and Danny look Alyson up and down, squinting in an investigative manner.

LONNIE (CONT'D)

How old are you?

ALYSON

Seventeen.

DANNY

Seventeen? You're only seventeen?

ALYSON

I turn eighteen next month?

Lonnie and Danny share a look, then both shrug.

LONNIE

Cool.

DANNY

I had my first beer at fourteen so
you're behind schedule.

Lonnie tosses a beer at Alyson who fumbles with her box of recorders as she readies to catch it. Before she does, Brett intercepts it, pops the top and chugs it.

A POLICE SIREN CHIRPS. Everyone turns to see a tan Ford Bronco headed up the gravel path. The boys try to hide their beers.

The doors of the Bronco are decorated with a gold sheriff star with the words PREBLE COUNTY SHERIFF on the outer ring.

SHERIFF TOVAR (40s) and DEPUTY COMBS (mid-20s, big farmboy chewing on a toothpick) step out of the Bronco. The Sheriff removes his mirrored sunglasses before speaking.

SHERIFF TOVAR

Who's in charge here?

COLLEEN

I am. What seems to be the problem, officer?

SHERIFF TOVAR

It's sheriff. Sheriff Tovar. I just wanted to stop in and check on the new summer camp, see how everything was going.

COLLEEN

Oh thank you! We're just getting started but we should be ready to go by the time campers arrive.

SHERIFF TOVAR

Good. Good. Also, I'm sure you've heard about the missing teens. Probably would be smart to stick together, not wander off into the woods by yourself.

DEPUTY COMBS

Yeah, bear might git ya.

Nikki and Alyson exchange a look. Deputy Combs smiles.

SHERIFF TOVAR

No, no bears.

Danny gives Lonnie a smack on the arm.

DANNY

Told you there weren't any bears!

The Sheriff gives Lonnie and Danny a look, then continues.

SHERIFF TOVAR

Still, if you see anything out of the ordinary, you let us know, okay?

COLLEEN

We sure will offic- I mean Sheriff.

Deputy Combs picks up a recorder that Alyson dropped.

DEPUTY COMBS

What kind of camp is this?

COLLEEN

It's a music camp.

DEPUTY COMBS

Music?

COLLEEN

Yeah, kids get to sing, play instruments, perform together. It's a lot of fun.

DEPUTY COMBS

Well ain't that somethin'. You believe that Sheriff?

SHERIFF TOVAR

You'll have to excuse Deputy Combs, his music tastes are more Johnny Cash circa 1965. But I can see the appeal of a music camp. My son was lead in the junior high musical a few years back. I'd love to tell you all about it.

Music builds in the background as if the Sheriff is about to break into song. He takes a deep breath, opens his mouth and-

The music cuts.

SHERIFF TOVAR (CONT'D)
 But you look busy. I'll leave you
 to it.

Colleen hands Sheriff Tovar a camp flyer.

COLLEEN
 We open in a month and still have
 some spots left, if your son is
 interested.

Sheriff Tovar looks over the flyer then sticks it in his
 shirt pocket.

SHERIFF TOVAR
 Thank you, miss. You kids be
 careful out here, okay?

Sheriff Tovar tips his hat and smacks his deputy on the chest
 as he turns back to the Bronco. A few of the counselors wave.

Deputy Combs feints at Danny and Lonnie, who both flinch in
 response. Combs laughs and throws his toothpick at them.
 Lonnie flips him off when his back turns.

The Sheriff's Bronco backs out, giving another SIREN CHIRP as
 it does a three point turn around before heading back down
 the gravel drive.

COLLEEN
 Alright people, we got a camp to
 put together, let's get to work!

Music rises as the counselors gather.

COLLEEN (CONT'D)
 ALRIGHT, COME ON NOW LET'S GET TO
 IT,
 THIS PLACE IS A MESS BUT NOT FOR
 LONG.
 LOTS TO DO, LITTLE TIME TO DO IT,
 IT'LL GO MUCH FASTER IF WE SING
 ALONG.

I KNOW IT DOESN'T LOOK LIKE MUCH,
 BUT WITH SOME HARD WORK TOOLS AND
 LUMBER,
 IT'LL SOON BE LOOKING GOOD AS NEW!
 OUR HOME FOR THE SUMMER.

Colleen points to each counselor to assign them a job. Mitch
 doles out the tools behind her.

COLLEEN (CONT'D)
 SWEEP THE PORCHES, CHANGE THE BULBS
 WASH THE WINDOWS, SCRUB THE FLOORS,
 MEND THE FENCE AND HANG THE SIGN,
 FIX THE LOCKS AND PAINT THE DOORS!

Colleen points to Mitch with 'paint the doors.' He looks irritated by his job assignment.

MONTAGE - CAMP

- Lonnie and Danny sweep the porch, bumping into one another and using their brooms for a sword fight. They stop and resume sweeping when Colleen catches them.

- Alyson carries a box of light bulbs as Tommy walks by with a tool belt and some wood to fix the fence. She smiles at him, spinning around to watch him as he walks away.

ALYSON
 EVERY TIME HE LOOKS MY WAY
 MY HEART GOES ALL A FLUTTER
 COULD I FIND LOVE AND HAPPINESS
 AT MY HOME FOR THE SUMMER?

- Brett removes a doorknob from a door, and in the opening he sees Nikki bending over to scrub the floors.

BRETT
 CAN'T WAIT TO GET HER ALL ALONE
 MY GOD SHE'S SUCH A STUNNER,
 I'LL GIVE HER SOMETHING NICE AND
 HARD,
 ALL FREAKIN' SUMMER!

- Mitch walks up with paint as Brett steps away. Mitch drops down to look through the hole. At first he sees Nikki, but then he JUMPS when Colleen's face stares back at him.

- Nikki dumps the dirty mop water down the sink. She turns on the faucet to refill. The pipes shudder before burping out a brown water like substance.

NIKKI
 DO YOU KNOW THE WATER'S BROWN?

- Colleen appears over Nikki's shoulder.

COLLEEN
 OH THAT I ALREADY CALLED A PLUMBER,
 IT'LL BE FIXED BEFORE CAMPERS
 ARRIVE
 AT THEIR, HOME FOR THE SUMMER!

- Mitch strings up a ukulele. He goes to strum it for Colleen but the string pops. Colleen takes it and fixes it faster than humanly possible, strumming as she sings.

COLLEEN (CONT'D)
 CAN YOU DO JUST ONE THING RIGHT,
 GOD DAMMIT I'M NOT YOUR MOTHER!

- Colleen tosses the ukulele back to Mitch, and walks away. Mitch mocks her from behind.

MITCH
 (high pitched voice)
 ME-ME-ME-ME-ME-ME-ME!

Until Colleen turns back around.

MITCH (CONT'D)
 Ahem, uh-
 (now singing)
 HOME FOR THE SUMMER!

- Tommy and Brett hang the sign for the camp - CAMP SINGSONG: A SUMMER CAMP FOR "TREBLED" YOUTHS. They high five.

- Back at the campground, Colleen smiles as she sees how everything is coming together. The rest of the counselors gather around her by the flagpole as the lights flicker on.

COLLEEN
 LET ME BE THE FIRST TO WELCOME YOU
 TO YOUR HOME FOR THE SUMMER!

COUNSELORS
 HOME FOR THE SUMMER.
 HOME FOR THE SUMMER.
 HOME FOR,
 THE SUMMER!

EXT. CAMP - SUNSET

Big finish as the song ends. The counselors nod in agreement, they're all a sweaty mess but in good spirits after a hard day's work.

COLLEEN

Place is looking good! Another couple days like like this and we'll be ready for campers.

BRETT

Danny, pass me another beer, bro.

Danny opens the cooler but it's empty. He and Lonnie look at each other, surprised.

LONNIE

How many did you drink?

DANNY

How many did you drink?

LONNIE

I drank as many as you.

DANNY

That's impossible because I know I drank more than you did.

LONNIE

No way did you drink as many as I did, you're a lightweight.

Lonnie and Danny shove one another. Brett and Mitch break them up.

BRETT

Doesn't matter which of you drank more, you both drank it, so you both should go get some more.

DANNY

You really think that's a good idea?

LONNIE

Yeah, what if we drink it all before we get back?

BRETT

Then we know who will be bunking outdoors tonight.

Lonnie and Danny share a look and then shrug, defeated.

LONNIE

Okay fine.

Mitch holds out his keys. Lonnie reaches for them but Danny snatches them away first and runs to the car.

DANNY
I'm driving!

Lonnie takes off after Danny, who is shaking the keys over his head.

LONNIE
I'm driving!

DANNY
Nope I got the keys!

Danny makes it to the car and jumps in the driver side, then locks the doors so Lonnie can't get in.

Alyson and Tommy watch Danny and Lonnie grab ass over Mitch's keys.

ALYSON
Those two are something else.

Danny lets Lonnie in the car. It starts with a BACKFIRE and they spin gravel as they tear down the drive.

COLLEEN (O.S.)
Dammit Mitch! Did you forget to pack my toothbrush?

MITCH (O.S.)
Why am I in charge of your toothbrush?

TOMMY
And so are those two.

ALYSON
So what's everyone doing now?

Colleen passes by carrying her bags towards her cabin.

COLLEEN
I was thinking maybe a bonfire later.

ALYSON
A bonfire? Tonight?

COLLEEN
Yeah, I'm hoping to start a new tradition, do one the first night counselors report. You'll come?

ALYSON
Sure! I'll be there, just gotta
freshen up. Are you going too,
Tommy?

Alyson smiles. Tommy gives her a smile but it's a little
awkward.

TOMMY
Uh, yeah. Yeah, I'll be there.

ALYSON
Ok, I'll see you there.

Tommy catches up with Brett and heads off to the guys cabin.
Alyson watches Tommy walk away a bit of a longing look in her
eyes as she checks him out. She catches Nikki watching her.

ALYSON (CONT'D)
What?

NIKKI
So, Tommy eh?

Alyson blushes.

ALYSON
What, he's cute!

NIKKI
Yeah, yeah. I just want to make
sure you know what you're getting
into.

ALYSON
Why, because he's black?

NIKKI
No, not because he's black. Because
he's the type of guy your parents
wouldn't approve of.

ALYSON
Tommy's a sweetheart, why do you
think my parents wouldn't approve
of him?

NIKKI
Well, he's black.

ALYSON
Oh, so it is because he's black?

NIKKI

You know what I mean. Look, I support you in wanting to get out from under your parents' thumb, but just be careful. Tommy is Brett's best friend, he's not just some random guy to hook up with to prove something to yourself.

ALYSON

Okay, I get it. I won't break his heart.

NIKKI

I'm not worried about Tommy, I'm worried about you biting off more than you can chew.

ALYSON

(confused)

Is... is that a black thing?

Nikki gives Alyson a look of 'girl, please.'

NIKKI

Whatever happens, you have to be around him all summer. Depending on how it goes, that could be great, or it could be awkward.

ALYSON

I get what you're saying.

NIKKI

I'm just looking out for you. I was just like you when I left home two years ago.

Alyson gives Nikki a curious look.

ALYSON

Oh? So what was your guy's name?

Pause for a beat. Nikki smirks.

NIKKI

Theo.

ALYSON

(giggling)

Theo? Like from the Cosby Show?

NIKKI

Yes, hush.

STALKER'S POV: Alyson and Nikki hug and walk off towards the girls' cabin. The Stalker's attention shifts to Colleen and Mitch arguing as they walk back to their cabin.

EXT. THE CAMP - SUNSET

Mitch follows a few steps behind an angry Colleen.

MITCH

I don't see why you're mad at me for not packing your toothbrush.

COLLEEN

It was your job! I packed the clothes, you packed the bathroom stuff!

MITCH

I packed MY bathroom stuff! You never said to pack yours.

COLLEEN

But I did Mitch! I did.

MITCH

Why? I don't know all the bullshit you need! You have like fifteen different bottles of shampoo in there, was I supposed to grab all of them?

Colleen stops and turns back to face Mitch.

COLLEEN

You didn't pack my shampoo either?

MITCH

Was I supposed to?

COLLEEN

Jesus, Mitch!

MITCH

Don't worry, you can use mine until I can go to the store tomorrow.

Along the treeline, the Stalker moves out of focus behind Mitch. Mitch turns his head towards the movement but sees nothing.

Finding nothing behind him, Mitch picks up his steps towards the cabin. He reaches the door just as Colleen closes it.

Mitch tries the handle. Locked, of course.

MITCH (CONT'D)
This isn't funny Colleen, let me
in.

No answer. Mitch knocks on the door.

INT. COLLEEN'S CABIN - SUNSET

Colleen is on the bed, staring at the door.

MITCH (O.S.)
Come on Colleen, let me in. Let's
not do this tonight.

EXT. COLLEEN'S CABIN - SUNSET

MITCH
It's our first night at camp after
a big day, we shouldn't be
fighting.

No answer.

INT. COLLEEN'S CABIN - SUNSET

Colleen on the bed, propped up on her elbows.

MITCH (O.S.)
Okay I'm sorry, I screwed up. Let
me try make it up to you.

Colleen cracks a smile.

EXT. COLLEEN'S CABIN - SUNSET

Mitch leans against the door.

COLLEEN (O.S.)
Do you have something in mind?

Mitch smiles.

MITCH
Oh yeah, I have something in mind.

Mitch runs away from the cabin door.

INT. COLLEEN'S CABIN - SUNSET

Colleen sits up on the bed.

COLLEEN
What is it?

No answer.

COLLEEN (CONT'D)
Mitch?

EXT. THE WOODS - SUNSET

STALKER'S POV: Out in the woods, the Stalker has a clear view both into Colleen's cabin window and the front porch, where Mitch has just returned.

An excited Mitch knocks on the door.

MITCH
I have something for you.

INT. COLLEEN'S CABIN - SUNSET

Colleen on the bed, enjoying the exchange. It's probably the first time she's smiled all day.

COLLEEN
What is it?

MITCH (O.S.)
Well it's something long-

COLLEEN
Oh?

MITCH (O.S.)
And hard-

COLLEEN
Go on.

MITCH (O.S.)
And it goes in your mouth.

COLLEEN
Mitch! You naughty boy.

MITCH (O.S.)
It goes in my mouth too.

Colleen sits up, thoroughly confused.

COLLEEN
You can do that?

MITCH (O.S.)
I can do it right here on the
porch. Do you want me to?

Colleen frowns.

COLLEEN
Alright, I, I guess.

Mitch clears his throat.

MITCH (O.S.)
Okay here goes.

Colleen sits, now looking confused but curious to find out what is going to happen.

A low tone plays from the porch outside. Still not sure, Colleen gets up and opens the door.

On the other side, Mitch plays a recorder. Colleen laughs as Mitch plays and gyrates like it's the sexiest damn instrument in the world.

After a few bars, Mitch pulls the recorder from his mouth and poses against the frame of the door. Colleen puts her hand on his chest, they both smile. Mitch leans in for a kiss but-

WHAM!

Colleen closes the door in his face. Not mad, but playful. The lovers game continues. Mitch smiles.

COLLEEN (O.S.)
It's going to take more than a few
bars if you want my mouth on it.

MITCH
Shall I serenade you then?

COLLEEN (O.S.)
I thought that's what you were
doing.

Mitch licks his lips and presses them to the recorder. He plays some real sexy shit... well as sexy as you can get with a recorder.

EXT. THE WOODS - SUNSET

STALKER'S POV: Closing in on Mitch as he plays.

EXT. COLLEEN'S CABIN - SUNSET

Mitch plays his elementary school band instrument. If anyone deserves to get laid playing the recorder, it's Mitch.

INT. COLLEEN'S CABIN - SUNSET

Colleen smiles as she listens to Mitch play.

EXT. COLLEEN'S CABIN - SUNSET

Mitch still playing his funky ass recorder song as bloodied boots appear behind him from the darkness.

Mitch's eyes go wide as a hand grabs the top of his head, pulling his neck back. The palm of a second gloved hand presses against the end of the recorder, *shoving the whole thing down Mitch's throat!*

The rigid plastic holds Mitch's head like a sword swallower as he grips at his neck and the hand holding the back of his head.

Unable to speak, his breath comes out as a horrid frantic flute notes on the recorder.

INT. COLLEEN'S CABIN - SUNSET

Colleen scrunches her face, listening to the shrill whistling and shrieks coming from the recorder. It sounds like a canary choking on a coaches whistle.

COLLEEN

Are you trying to do Jethro Tull?
It was going good until now.

EXT. COLLEEN'S CABIN - SUNSET

Outside, Mitch fights for his life against the Stalker, who still has a grip on the back of Mitch's head. He spins Mitch around so he's looking up into the eyes of the mask.

Sheer terror washes over Mitch's face. He tries to scream, but it comes out like a frantic train whistle.

The Stalker puts his hand over Mitch's mouth and with a *LOUD CRACK* snaps Mitch's neck and the recorder in his throat with a swift motion.

Mitch collapses in the Stalker's arms. Mitch's boots scrape against the porch as the Stalker drags his body away.

INT. COLLEEN'S CABIN - SUNSET

Colleen sits in silence. Waiting.

COLLEEN
Mitch? Why'd you stop?

She gets up from the bed and goes to the door.

COLLEEN (CONT'D)
Come on, I was just kidding, it wasn't that ba-

She opens the door.

EXT. COLLEEN'S CABIN - SUNSET

The porch is empty. A still quietness hangs over the woods as she looks out into the twilight.

COLLEEN
Mitch? Mitch?

No answer, only silence. Her look of concern shifts to one of contempt.

COLLEEN (CONT'D)
I said I was kidding, Mitch. What else do you want from me?

Again no answer, only the silence of the woods. Colleen sucks a frustrated breath through her teeth.

COLLEEN (CONT'D)
Fine! Just stay out here if you're going to be like that.

Colleen slams the door, revealing the Stalker holding Mitch's corpse. The door locks, adding emphasis to Colleen's anger.

The Stalker slumps Mitch's body over his shoulder and carries him off into the woods.

A bloodied, broken piece of recorder slides out of Mitch's mouth and bounces on the porch, landing on the steps.

The Stalker disappears off into the woods with his trophy.

INT. MALE COUNSELOR'S CABIN - SUNSET

The cabin consists of three bunkbeds with footlockers for storage of personal items. Brett and Tommy are in the cabin about to unpack their duffel bags.

BRETT

So, I was thinking maybe you could keep Alyson busy later on so Nikki and I could get some alone time.

TOMMY

What, for real?

BRETT

Yeah, man, Nikki says she digs you.

TOMMY

Come on, she's what, seventeen?

BRETT

Don't worry about that. Did you see how she was looking at you?

TOMMY

What do you mean?

BRETT

You know what I'm talking about. She's got a touch of jungle fever.

TOMMY

You did not just say that.

Brett laughs as he claps his arm around Tommy.

BRETT

Come on man, just imagine...

Tommy rolls his eyes as the music starts.

BRETT (CONT'D)

PICTURE IT WITH ME, IF YOU PLEASE
A ROARING CAMPFIRE, A WARM SUMMER
BREEZE
THE SUN GOES DOWN AND THE MOON
COMES UP
AS NIGHT COOLS DOWN THAT'S WHEN WE
HEAT UP

(MORE)

BRETT (CONT'D)
TWO GIRLS, TWO GUYS, YOU KNOW THE
SCORE.

Tommy steps out from under Brett's arm and sits on the bed.

TOMMY
YEAH, I KNOW, YOU'VE DONE THIS
BEFORE.

BRETT
AN EVENING LIKE THAT? WELL IT
SOUNDS QUITE ROMANTIC.

TOMMY
DO US BOTH A FAVOR MAN AND QUIT
WITH THE SEMANTICS.

BRETT
I'M JUST SETTING THE STAGE FOR THE
NIGHT AHEAD,
WE'RE ONLY YOUNG ONCE, AS THE
SAYING IS SAID.
BUT TOMMY, THE ONLY WAY THIS PLAN'S
GONNA SWING MAN?
NO DOUBT ABOUT IT, I NEED YOU AS MY
WING MAN.

Brett dances and snaps his fingers as he sings.

BRETT (CONT'D)
WINGMAN,
I NEED YOU AS MY WINGMAN.
WINGMAN,
AND THEN WE STICK TO THE GAMEPLAN.
WINGMAN,
A MUST FOR EVERY LADIES MAN
IF THIS PLAN'S GONNA WIN MAN
I NEED YOU AS MY WINGMAN.

Tommy stands up from the bed to sing his rebuttal.

TOMMY
HERE'S THE THING, MAN.

I GET IT, I DO, THIS MUCH IS KNOWN,
YOU AND YOUR GIRL, YOU WANNA BE
ALONE,
BUT ALYSON? MAN SHE'S WAY TOO
YOUNG.

BRETT
YOU DON'T HAVE TO SLEEP WITH HER,
JUST GIVE HER SOME TONGUE.

TOMMY
 WHOA MAN, HOLD UP, YOU MUST BE
 TRIPPIN,
 TONGUE IS THE LAST THING THAT I'LL
 BE SLIPPIN,
 IF THAT SHERIFF COMES BACK, AND
 SHE'S WHAT? SEVENTEEN?
 THAT WON'T END WELL, IF YOU KNOW
 WHAT I MEAN.

Tommy mimes being put in handcuffs.

BRETT
 YOU WORRY TOO MUCH MAN, THIS IS THE
 EIGHTIES!
 PLENTY BLACK DUDES GETTING DOWN
 WITH WHITE LADIES,

TOMMY
 Name one!

Brett waves him off and keeps singing.

BRETT
 SHE CAN BE YOUR JANE, AND YOU CAN
 BE HER TARZAN.
 BUT FIRST THINGS FIRST PAL,
 I NEED YOU AS MY WING MAN

Tommy and Brett dance and snap their fingers.

BRETT (CONT'D)
 WINGMAN,
 I NEED YOU AS MY WING MAN
 WING MAN,
 A ROBIN TO MY BATMAN,
 WINGMAN
 HELP ME OUT BUDDY IF YOU CAN
 I'LL BE GREATFUL MY WHOLE LIFESPAN
 IF YOU'LL BE MY WINGMAN.
 TIME TO SWING MAN

During the bridge, Tommy and Brett dance as they put clothes away and make beds. Brett is doing a sloppy job and Tommy is going behind him to straighten his mess.

Tommy sits on his bunk as Brett sings, trying to get his attention.

BRETT (CONT'D)
 WINGMAN,
 WILL YOU BE MY WINGMAN?
 WINGMAN,
 I'M BEGGING TOMMY PLEASE MAN
 (MORE)

BRETT (CONT'D)

WINGMAN,
YOU KNOW I'LL BE YOUR BIGGEST FAN,
SO TELL ME WHAT'S YOUR ANSWER, MAN?

TOMMY

ALRIGHT, I'LL BE YOUR WINGMAN!

The song ends and everything has been put away in the cabin. Looks of satisfaction on both of their faces, although Brett is oblivious to how hard Tommy worked to keep things tidy.

BRETT

So, you'll do it? It's her first time away from home, just show the girl a good time and help her live a little.

Tommy nods.

TOMMY

Alright fine. I'll keep her busy.

BRETT

You don't have to entertain her all night, just an hour or two.

TOMMY

Hour or two? Last I heard Nikki said she's lucky to get more than five minutes.

Jovial bro punches and shoving as both laugh.

A knock at the door. Brett and Tommy move to get it but the door opens before they can get there.

Colleen enters with her hand shielding her eyes.

COLLEEN

Everybody decent?

BRETT

We were about to get naked and oil each other up for some greco-roman wrestling but you're good.

Colleen uncovers her eyes.

COLLEEN

Has Mitch been by here?

Tommy and Brett exchange a look.

BRETT
We haven't seen him.

TOMMY
Everything okay?

COLLEEN
Everything's fine, we just had a little fight. He must've took a walk in the woods to clear his head or something.

BRETT
Yeah, that's probably it.

COLLEEN
He was going get the fire going for tonight, could you two handle it?

BRETT
Yeah, we got it.

TOMMY
I'm sure Mitch will be back soon, Col. You're both under a lot of stress to get this place up and running. He just needed to clear his head.

Colleen gives a weary smile, bothered by Mitch's disappearance but is trying not to let on.

COLLEEN
Okay, thanks boys. See you at the bonfire.

Colleen closes the door. Brett gives Tommy a shit eating grin.

BRETT
They had a little fight.

TOMMY
I've never seen the two of them not fighting, have you?

BRETT
Nah, never.

TOMMY
So we still gonna wrestle or?

BRETT
Funny, very funny.

Brett gives Tommy a jovial buddy shove.

BRETT (CONT'D)
Let's get that fire going.

EXT. FIREPIT - LATE EVENING

There's a roaring fire in the firepit, which is surrounded by a ring of logs where everyone sits. They eat off of Styrofoam plates and drink soda in glass bottles.

Nikki and Brett sit together. Colleen looks at them and pokes at her plate with her plastic cutlery. Tommy and Alyson sit beside one another on the same log but not too close.

Other than Nikki and Brett's playful couple banter, they eat in silence until Tommy tries to distract Colleen with conversation.

TOMMY
Camp's looking good, Col.

COLLEEN
Yeah.

TOMMY
How many campers you got registered so far?

COLLEEN
About forty. Daddy says we need at least a sixty to break even.

TOMMY
Still pretty good for a new camp, plus with late registrations we should get close to that.

Colleen pokes at her plate.

COLLEEN
Yeah.

Beat. Colleen looks over to Brett and Nikki's playfulness.

BRETT
Open wide.

NIKKI
Ahhhhh!

Brett places a potato chip on her tongue like a communion wafer. Nikki crunches it and they giggle. Colleen sighs. Alyson jumps into the conversation.

ALYSON

I think we should do a camp review! You know, with the kids, on the last day. Set up a stage and give anyone who wants to perform the chance to do so. And then give awards to all the performers.

TOMMY

So like a talent show?

ALYSON

Well, maybe, but instead of voting on an overall winner, all of the kids get awards based on how creative they were.

COLLEEN

So everyone gets an award?

ALYSON

Yeah! Why not?

TOMMY

I like it. Most of these kids get picked on for choosing music and not being good at sports. We should encourage all of them and reward their creativity.

Alyson smiles at Tommy, who smiles back. Colleen sees this, irritated by what she perceives as yet another couple getting along.

It's enough to set her off.

COLLEEN

Well I think it's stupid.

ALYSON

Um, okay. I was just-

COLLEEN

You have no clue how the world really operates, pre-frosh. Going through life as some ditzy blonde pollyanna who thinks everyone should get an award for just showing up is beyond stupid.

Brett and Nikki break from their flirting games.

BRETT
Hey! Ease up, Colleen, she's just a kid.

ALYSON
I'm not just a kid!

COLLEEN
You've been sheltered and taken care of your whole life up until now. So guess what? You are just a kid.

TOMMY
Let's just calm down. It's been a long day, everybody's tired.

BRETT
Apparently not Mitch. He had enough energy for a three hour hike.

Everyone turns to look at Brett, shocked that he'd open that can of worms.

BRETT (CONT'D)
What? Everybody's thinking it.

COLLEEN
What's everybody thinking?

BRETT
That you're such a huge controlling bitch that Mitch had to go get himself lost in the woods to get a moment of peace from you.

Colleen opens her mouth but doesn't speak. Tears fill her eyes as she storms off.

Brett shrugs and goes back to eating. The rest of the counselors watch him.

NIKKI
I can't believe you did that.

BRETT
What did I do?

NIKKI
She's worried about Mitch, and you just made her feel like shit!

BRETT
Good!

NIKKI
Good?

BRETT
Yeah! Maybe if she felt like shit
more often she wouldn't act the way
she does.

NIKKI
Jesus! I can't, I just can't right
now.

Nikki storms off. Brett throws his hands up and looks to
Tommy and Alyson.

BRETT
Can you believe this bullshit? How
am I the bad guy here?

TOMMY
Man, just, just stop.

BRETT
What? You agree with them, bro?

TOMMY
You crossed a line, man.

Brett throws his styrofoam plate and food into the fire as he
gets up.

BRETT
Whatever. Looks like I'm not
getting any tonight so I won't need
you to babysit the toddler.

Brett pats Alyson on the head as he walks past her.

BRETT (CONT'D)
Don't stay up too late past bedtime
kiddo!

Alyson gives him a dirty look, then looks at Tommy who is
holding his head in his hands.

EXT. THE CAMP - NIGHT

Brett hurries after Nikki.

BRETT
Nikki. Nikki!

Nikki doesn't respond, just walks faster. Brett catches up and grabs her arm, spinning her around.

NIKKI
What?

EXT. THE WOODS - NIGHT

STALKER'S POV: watching Nikki and Brett fight. Their words are indiscernible from this distance, but Brett's charm appears to win over Nikki the more he pleads his case.

Brett rubs her shoulder with a shit eating grin on his face as he pulls Nikki in for a hug. Nikki resists at first, acting like she's not falling for his charm but she relents.

The Stalker's attention shifts from the couple to a porch light turning on at a nearby cabin. Colleen steps outside, wiping her eyes which are red from crying.

Attention turns back for a quick look at Brett and Nikki. The couple is walking off towards a different cabin, smiling and holding hands.

Another spin of the head and the watcher is spying on Tommy and Alyson, sitting by the fire in awkward silence.

Then back to Colleen, standing all alone on her porch looking out into the forest.

Then to a storage shed with a sign on the door that says INSTRUMENT STORAGE. He moves in that direction.

EXT. COLLEEN'S CABIN - NIGHT

Colleen leans against the railing of her cabin's porch, looking out into the forest. Nothing but darkness in the trees. But not far out in-

EXT. THE WOODS - NIGHT

The Stalker moves silently in the woods, watching Colleen.

EXT. COLLEEN'S CABIN - NIGHT

Colleen wipes her eyes. The music starts, of course there is a song.

COLLEEN
 I CLOSE MY EYES AND I PRETEND
 THAT EVERYTHING IS FINE
 BUT IT'S JUST NOT TRUE
 IF TIME GOES BY AND I RESCIND
 ALL THE THINGS I HAD TO SAY
 WOULD IT BRING ME BACK TO YOU?

EXT. THE WOODS - NIGHT

The Stalker moves away as she sings, making his way closer to the storage shed.

EXT. COLLEEN'S CABIN - NIGHT

COLLEEN
 OH GOD, WE'VE BEEN FIGHTING SO
 MUCH LATELY,
 YOU DRIVE ME MAD, AND I ALWAYS
 SPEAK MY MIND.
 BUT NOW, THINKING BACK WHO'S TO
 BLAME IT ALL SEEMS SO HAZY,
 BUT I NEED YOU, DON'T YOU DARE
 LEAVE ME BEHIND!

EXT. SHED - NIGHT

The shed has a padlock hanging on the latch, but it's unlocked. The Stalker quietly opens the door and steps inside.

EXT. COLLEEN'S CABIN - NIGHT

Colleen, still singing.

COLLEEN
 YOUR CRAZY
 REALLY DRIVES ME CRAZY
 YOUR CRAZY
 REALLY DRIVES ME CRAZY
 AND I KNOW IT MIGHT SOUND CRAZY,
 BUT YOUR CRAZY IS REALLY WHAT I
 NEED

INT. SHED - NIGHT

It's dark in the shed, but the window lets in exterior light, showing a myriad of music equipment, including a pair of cymbals. He picks one up, running his thumb over the edge.

The Stalker slips his hand into the leather straps on the cymbals and heads back outside.

EXT. COLLEEN'S CABIN - NIGHT

Colleen's song continues, unaware that the Stalker is creeping up the steps behind her.

COLLEEN
 YOUR CRAZY,
 REALLY DRIVES ME CRAZY
 YOUR CRAZY,
 REALLY DRIVES ME CRAZY
 AND I KNOW I KNOW I KNOW IT MIGHT
 SOUND CRAZY
 BUT YOUR CRAZY IS REALLY ALL I
 NEED.

Cymbals appear on either side of Colleen's head, as if she's about to get her head smashed Tom and Jerry style.

Colleen turns around to see the Stalker behind her. But before she can scream, *he CRASHES the cymbals into her sides of her face!*

The cymbals make a muffled CRASH but a louder CRUNCH as her skull is crushed by the impact. BLOOD pours down her mouth in between the cymbals as her eyes roll back.

Colleen's body slumps over the porch railing. The glint of the moonlight reflects off the cymbals as blood drips down them.

EXT. FIREPIT - NIGHT

Alyson and Tommy sit in silence. Alyson is still visibly angry, and Tommy not happy that he's left to deal with the mess Brett created.

After a short beat, Alyson breaks the silence.

ALYSON
 Why does everyone keep treating me
 like a child?

TOMMY
 They don't, Alyson-

Alyson gives Tommy a look that says 'bullshit.'

TOMMY (CONT'D)
 Well, I don't.

ALYSON

That's not what Brett said. You're just here to babysit me so he can go get laid.

TOMMY

Alright fine. I did tell Brett I would keep you company so he and Nikki could have some alone time. Keep you company. Not babysit.

ALYSON

That's just two ways of saying the same thing.

TOMMY

Alyson listen. I'm here because I took what the sheriff said earlier to heart. None of us should be wandering off alone.

ALYSON

I guess that makes sense.

TOMMY

And besides, we get along well. I like hanging around you.

Alyson's eyes light up and she smiles.

ALYSON

You like me?

Tommy coughs before speaking as tries to walk it back.

TOMMY

What's not to like? You're smart, you got your act together, you know what you want. Yeah.

Alyson's demeanor changes, no longer angry, more coquettish and flirty. She twirls her hair around her finger and bites her lip as she smiles at Tommy.

ALYSON

I like you too, Tommy.

They share a smile. Tommy laughs a little, somewhat awkward. Alyson leans in, testing the waters to see if he does the same.

Tommy sees it, but instead of leaning in he breaks eye contact and turns the other direction.

Alyson narrows her eyes as she looks at Tommy, perplexed by her misinterpretation of his signals.

Tommy comes back up holding a guitar.

TOMMY

You want to hear a song? I've been
working on this a few months now,
I'd love to get your opinion of it.

ALYSON

Oh, okay.

Tommy checks that the guitar is in tune, then starts playing. Alyson sways beside him as she listens.

TOMMY

HEADING DOWN A COUNTRY ROAD ON A
MOTORCYCLE RIDE
FAR FROM THEIR EYES, NOTHING WE
SHOULD HIDE,
I SEE YOUR SMILING FACE.

Tommy looks over at Alyson as he sings 'smiling face.' Alyson beams back a brilliant smile.

TOMMY (CONT'D)

IT TAKES ME TO THAT SPECIAL PLACE
AWAY FROM ALL THE TEARS THAT WE'VE
CRIED.

PICTURE ME AND PICTURE YOU
AT THE START OF SOMETHING NEW
BEGIN AGAIN AFTER SO MANY TRIES
CRASHING THROUGH THE HURT AND ALL
THE LIES
OF ALL I'VE KNOWN AND ALL THAT I'VE
BEEN THROUGH

Alyson is visibly moved by Tommy's singing.

TOMMY (CONT'D)

TAKE MY HAND,
I'LL HELP YOU UNDERSTAND
HOW TO LEAVE IT ALL BEHIND
ALL THE THOUGHTS LEFT CHURNING
ALWAYS BURNING
ROARING LIKE A FIRE INSIDE YOUR
MIND

Alyson bobs her head as Tommy's strumming picks up for the next verse.

TOMMY (CONT'D)

ALL THESE THINGS INSIDE MY HEAD
 I SHOULD'VE SPOKEN, LEFT UNSAID
 I SEE THE WORDS BUT CANNOT SAY THEM
 OUTWARD CALM BUT INNER MAYHEM
 AS HOPE SUBSIDES AND ALL MY COURAGE
 FLED

IF I COULD SAY THE WORDS I WOULD
 GIVE THE BAD ALONG WITH THE GOOD
 I'LL TELL YOU ALL YOU WANT TO HEAR
 AND WITH IT ALL THE THINGS I FEAR
 BUT YOU'LL NEVER UNDERSTAND THE WAY
 YOU SHOULD

TAKE MY HAND,
 HELP ME TO UNDERSTAND
 HOW TO LEAVE IT ALL BEHIND
 ALL THE THOUGHTS LEFT CHURNING
 ALWAYS BURNING
 ROARING LIKE A FIRE INSIDE MY MIND

Alyson watches, touched at what she perceives is Tommy bearing his soul to her.

TOMMY (CONT'D)

THE WORLD OUTSIDE WILL NEVER KNOW
 THE INNER PAIN WE NEVER SHOW
 IT HIDES BELOW THE SURFACE
 AS WE SEEK AND FIND OUR PURPOSE
 TRY TO LEARN, TRY TO LOVE, TRY TO
 GROW

I HOPE THAT LIFE WILL TREAT YOU
 KIND
 YOU FIND THE LOVE YOU'RE MEANT TO
 FIND
 AND EVERY ONCE IN A WHILE
 YOU'LL THINK OF ME, AND SMILE
 TRAVELING DOWN THAT ROAD INSIDE
 YOUR MIND

TAKE MY HAND,
 HELP ME TO UNDERSTAND
 HOW TO LEAVE IT ALL BEHIND
 ALL THOSE THOUGHTS LEFT CHURNING,
 ALWAYS BURNING
 ROARING LIKE A FIRE INSIDE MY MIND

ALYSON

ALL THOSE THOUGHTS LEFT CHURNING
 ALWAYS BURNING
 ROARING LIKE A FIRE INSIDE MY MIND

Tommy smiles at Alyson as she sings the refrain of the chorus. He joins her for the final refrain.

TOMMY AND ALYSON (CONT'D)
(singing together)
ALL THOSE THOUGHTS LEFT CHURNING,
ALWAYS BURNING
ROARING LIKE A FIRE INSIDE MY MIND.

Tommy strums the last note, letting it ring out on the guitar before looking over at Alyson.

TOMMY (CONT'D)
So what'd you think-

As Tommy turns, Alyson launches herself at Tommy and plants her lips on his. She closes her eyes, waiting for Tommy to kiss her back.

Tommy doesn't.

He keeps his eyes open the whole time, letting it happen but doesn't engage or otherwise kiss Alyson back.

Slowly Alyson realizes her tactical error and pulls back, opening her eyes. Tommy offers an awkward giggle.

TOMMY (CONT'D)
So, uh. Yeah.

ALYSON
Was it not, good?

TOMMY
No, you did fine, Alyson. It was just... unexpected.

ALYSON
I got caught up in the moment, it sounded like you were singing about us.

TOMMY
About us?

ALYSON
Yeah.

TOMMY
This song is for my senior thesis. We just met this morning, how could the song be-?

ALYSON
Just forget it, I'm sorry, just
forget it.

Alyson stands up and walks away. Tommy gets up and follows
her.

TOMMY
Are you okay?

ALYSON
I'm just confused I guess.

Alyson turns around to face Tommy.

ALYSON (CONT'D)
What's wrong with me?

TOMMY
What do you mean?

ALYSON
I mean, what's wrong with me? I
thought you were into me. Am I not
pretty?

TOMMY
Alyson, you're beautiful. You're
smart, you're funny. I'm sure there
are plenty of guys out there who
would kill for the chance to be
with you.

ALYSON
I'm not asking about other guys,
I'm asking about you. What do you
think is wrong with me?

Tommy takes a deep breath, closing his eyes to center
himself.

TOMMY
Look, Alyson, there's nothing wrong
with you. But you're only
seventeen-

ALYSON
I'll be eighteen in-

Tommy puts his hand up.

TOMMY
That's not the only thing. There's
something about me you don't know.

ALYSON

What is it?

Tommy takes a deep breath, looking away from Alyson as he gathers his thoughts and resolve to tell her.

TOMMY

Okay, here's the thing. I'm... gay.

ALYSON

You... you're gay?

Tommy nods.

ALYSON (CONT'D)

But, but, how?

TOMMY

What do you mean how? I just am.

ALYSON

Right, sorry.

TOMMY

Plus I'm a music theater major, not to be cliché but that should've been your first hint.

ALYSON

Does Brett know?

TOMMY

Brett? Oh hell no! He's not the brightest bulb. He's always trying to fix me up with friends of his girlfriends.

ALYSON

So, you're gay.

TOMMY

Yes.

Alyson grins, then busts out laughing.

TOMMY (CONT'D)

And you're laughing at me. Great.

ALYSON

Oh no, no! I'm sorry! I'm not laughing at you, no!

TOMMY

You sure? Because it sure sounds like laughter.

ALYSON

I'm laughing because the first guy I try to kiss turns out to be gay.

TOMMY

Well, in your defense I am as they say 'in the closet' so maybe you were getting mixed signals. And, I might add, you have great taste girl.

Alyson smiles and gives a smart ass curtsy.

ALYSON

Thank you.

TOMMY

But as your new gay friend, let me give you some advice. Don't be in such a rush.

ALYSON

Why does everyone keep telling me that?

TOMMY

Because it's good advice?

ALYSON

But I'm almost eighteen, out on my own, I want to be my own person.

TOMMY

Does being your own person mean making the same mistakes that every other girl from the suburbs makes? You don't know how lucky you are for hitting on a gay guy. Other guys, guys like Brett, or Lonnie or Danny, they won't treat you like a person. They'll use you and then leave you.

Alyson sits back down on the log, resting her elbows on her knees.

ALYSON

It's tough as a girl. You have no idea.

TOMMY
I have no idea?

ALYSON
Yeah.

TOMMY
I'm black and gay, I think I might
have you beat there with how tough
the world is. You know, just a
little bit.

Tommy holds his fingers up, really close together. Alyson smiles.

ALYSON
Alright, you got me beat.

Tommy sits beside her and puts his arm around Alyson, giving her a reassuring hug. Alyson smiles and looks over at Tommy.

Tommy smiles at her, and for a moment Alyson is again lost in his eyes. She leans in closing her eyes and puckering up her lips to-

TOMMY
What part of me being gay did you
not understand?

Alyson opens her eyes and pulls back, trance broken.

ALYSON
Right, right, sorry. It was your
eyes, the fire, I got caught up in
the moment again. I'm good now.

TOMMY
So, wanna take a walk down by the
lake, maybe see if we can find
Mitch?

ALYSON
Sure. Let's go.

EXT. THE WOODS - NIGHT

The Stalker watches from the woods as Tommy and Alyson head off towards the lake. He follows for a moment until a car backfires on the road not far from the camp.

Rather than follow Tommy and Alyson, the Stalker heads towards the road.

INT. MITCH'S CAR - NIGHT

Lonnie and Danny drive back from the store. Between them in the front seat is a six pack of beer with only one can left in the rings. Both have a can in their hands as they drink.

Lonnie (driving) lets out a BURP and tosses his can in the backseat.

LONNIE

Beer me.

Danny looks at the six pack, then counts on his fingers.

DANNY

No way dude. You've already had three. That one is mine.

LONNIE

Then quit nursing that one and get on it. We can't have any left when we get back to camp.

Danny looks in the backseat at the additional cases of beer.

DANNY

What about those?

LONNIE

That's for everyone when we get back, dipshit. But they don't need to know that we drank a six pack on the way back. Capiche?

Danny thinks for a beat, then smiles.

DANNY

Oh... gotcha.

LONNIE

Smart huh? Finish that one up. I'm gonna pull off and take a piss.

Danny chugs his beer as Lonnie pulls the car to the side of the road, near the entry sign for the camp. Danny points to it.

DANNY

The camp's right there, why not just hold it until we get back?

Lonnie reaches back and picks up an empty.

LONNIE

We gotta get rid of the evidence, dummy! Plus how suspicious is it gonna look us walking in and both needing to take a major piss?

DANNY

Oh, right.

LONNIE

I swear, sometimes you're really fucking stupid, Danny.

Lonnie opens the car door and tries to get out but he smacks his head on the roof and falls. Danny points and doubles over in laughter, barely keeping from spewing beer.

Lonnie gets up and throws an empty at Danny.

LONNIE (CONT'D)

Shut the fuck up! And clean up these cans.

EXT. SIDE OF THE ROAD - NIGHT

Lonnie stomps off from the car as Danny collects the empties and tosses them in the ditch. He then follows Lonnie into the woods, still giggling.

DANNY

You should've seen the look on your face man.

Lonnie walks faster, still fuming as he rubs his forehead.

Danny chuckles as he follows after Lonnie, unaware that the Stalker has just appeared behind him.

ANGLE ON: The Stalker's gloves as he wraps a metal piano wire between his hands like a garotte.

In a swift move, The Stalker *slips the wire over Danny's head and yanks him back behind a tree!*

Danny's laughter cuts off with a YELP.

Lonnie spins around. No Danny.

LONNIE

Real fucking funny Danny. I'm not falling for it twice.

Lonnie waits for a reply.

Out of Lonnie's line of sight, the Stalker has Danny in the air against a tree as he chokes the life out of him.

Unable to make a sound, Danny tries to fight back tugging at the piano wire around his neck and throwing empty punches the arms of the Stalker to no avail.

Danny's head lulls to the side as he stops resisting. Up ahead, Lonnie unzips his pants and starts peeing.

LONNIE (CONT'D)

I swear to God if you sneak up on me again Danny I will piss all over you.

Lonnie whistles his peeing song as his urine stream arcs down between his legs, splashing on the foliage. But just as his stream starts to give out -

SPLOOTCH! Lonnie's eyes bulge as he lets out a low wheeze. He slowly looks down to find a bloodied end of a clarinet poking through the middle of his chest.

Lonnie drops to his knees, still holding his dick in his hands when the Stalker steps in front. The bell of the clarinet sticks out the back of Lonnie's shirt.

The Stalker puts his foot on Lonnie's chest as he grips the end of the clarinet. With a mighty heave he *rips the clarinet, bell and all, out the front of Lonnie's chest.*

Blood spurts from the now gaping hole as Lonnie collapses to the ground.

The Stalker tosses the instrument aside as he walks off back towards the campground.

INT. FEMALE COUNSELOR'S CABIN - NIGHT

Nikki and Brett are in bed. Kissing is going hard and heavy but both are still clothed and above the covers. Brett goes to slide his hand up under Nikki's shirt and she stops him.

BRETT

What?

NIKKI

I'm still mad at you.

BRETT

How many times do I gotta apologize for that? I said I'm sorry.

NIKKI

You only said that to get laid.

Brett feigns a hurt expression.

BRETT

No! Me?

Nikki punches Brett in the shoulder.

NIKKI

Punk.

Play fighting commences with Brett tickling Nikki.

BRETT

Say you forgive me and I'll stop.

NIKKI

No!

Brett continues his tickles. Nikki laughs to the point that she can't catch her breath. Brett lets up and pins her down to the bed, hovering over top of her.

They lock eyes, smiling at one another. Such a tender moment. Brett lowers his face, slowly, teasing like he's going to give Nikki a kiss but stops just short.

Nikki arches up to kiss him, gingerly biting his lower lip as she pulls back. She gives him a playful grin as she squirms under him.

Brett wraps his arms around Nikki as they roll in the bed, passionate kisses growing more heated.

CUT TO:

EXT. SIDE OF THE ROAD - NIGHT

Mitch's car sits with the driver side door still open. Another vehicle pulls into frame, it's a Preble County Sheriff Bronco.

The Bronco drivers side door opens. Deputy Combs steps out and approaches Mitch's car. He shines his flashlight into the vehicle.

DEPUTY COMBS

Anybody here?

No answer. Deputy Combs speaks into the radio mic on his shoulder.

DEPUTY COMBS (CONT'D)
 Dispatch this is unit 12. I need
 you to run a plate for me.

DISPATCH (V.O.)
 Go ahead with your plate, 12.

DEPUTY COMBS
 Adam Frank Zero Four Ida Victor
 William, over. Copy?

DISPATCH
 Copy that 12. Adam Frank Zero Four
 Ida Victor William, over.

DEPUTY COMBS
 Ten-four.

Combs pans his flashlight into the woods. Nothing but trees.
 He whistles as he waits.

INT. FEMALE COUNSELOR'S CABIN - NIGHT

Brett is on top of Nikki as they kiss. He slides his hand up
 under her shirt, this time she lets him. A shadow passes
 through the window above the bed. They don't notice.

CRASH! The window above them shatters as an object rockets
 through the pane and THUDS against the opposite wall. Nikki
 SCREAMS. Brett looks out the window but sees only darkness.

BRETT
 What the fuck?

Nikki SCREAMS again, pointing to the matted olive colored
 lump on the floor.

NIKKI
 What is that? What is that?

Brett gets up to investigate. Nikki huddles against the
 headboard.

BRETT
 Might be a bird, they sometimes fly
 through windows on accid-

Brett kicks at the lump on the floor. It rolls over,
 revealing Chad's decaying, mottled face and milky eyeballs.

Nikki SCREAMS as Brett jumps back.

BRETT (CONT'D)

Fuck!

CUT TO:

EXT. BY THE LAKE - NIGHT

Nikki screaming in the distance. Alyson and Tommy turn towards it.

TOMMY

Is that Nikki?

ALYSON

Yeah, Brett's probably giving it to her good.

TOMMY

You think that's what sex sounds like?

ALYSON

It's not?

TOMMY

Damn girl, you are a virgin. Come on.

They both take off towards the scream.

EXT. SIDE OF THE ROAD - NIGHT

Deputy Combs stops whistling. In the distance he hears Nikki's scream.

DEPUTY COMBS

Dispatch this is unit twelve again. There's something going on at that campground, I'm headed over to check it out.

DISPATCH (V.O.)

Roger that twelve.

Combs strides back to his Bronco.

INT. FEMALE COUNSELOR'S CABIN - NIGHT

Nikki screams hysterically as she huddles back against the headboard, pulling covers up over her body. Brett is staring at the head.

BRETT

That can't be real. That can't be real.

NIKKI

It's a fucking head, Brett! Let's get out of here!

Brett turns to see the Stalker standing over Nikki at the broken window. He's frozen with fear. Nikki follows Brett's eyes and looks up.

Before she can make a sound, the Stalker grabs her by the hair and stabs her in the ear with a drumstick, driving it in deep.

Nikki sucks in a sickening breath, her eyes locked on Brett, who is still frozen.

The Stalker smacks the end of the drumstick with his palm driving it all the way into her skull. The bloodied tip of the drumstick shoots out her other ear.

Brett gets his voice back.

BRETT

Nikki!

Nikki slumps over. The Stalker disappears in the shadows. Brett finally gets his legs back and hurries over to Nikki's side.

BRETT (CONT'D)

Nikki, no, no, no, no!

EXT. FEMALE COUNSELOR'S CABIN - NIGHT

Tommy pounds on the cabin door, which is on the opposite side of the cabin from the window of the Stalker.

TOMMY

Brett, let us in man! What's going on?

INT. FEMALE COUNSELOR'S CABIN - NIGHT

Brett cradles Nikki in his arms, rocking her as he whimpers.

EXT. FEMALE COUNSELOR'S CABIN - NIGHT

Tommy pounds on the door, trying the knob but it's locked. He lays into it with his shoulder but the door won't budge.

INT. FEMALE COUNSELOR'S CABIN - NIGHT

Brett is completely checked out, rocking back and forth, clutching Nikki.

A shadow looms over him. He looks up at the massive figure standing in the window.

BRETT

Help her.

The Stalker tilts his head as he spins a drumstick in his fingers, then grips it tight in his fist before *CRUNCH!* driving it through Brett's eye.

Brett collapses over on top of Nikki.

EXT. FEMALE COUNSELOR'S CABIN - NIGHT

Tommy continues his efforts to break the door down when he hears the CHIRP of a police siren. The front of the cabin is washed in blue and red lights of the Sheriff's Bronco.

ALYSON

It's the Sheriff. C'mon!

EXT. CAMP - NIGHT

Alyson and Tommy run towards the Bronco as Deputy Combs gets out.

DEPUTY COMBS

What the hell is going on here?

ALYSON

We don't know! We heard our friend scream.

DEPUTY COMBS

Yeah I heard it too. Where's everybody else?

ALYSON

We, we don't know.

TOMMY

We haven't seen them.

DEPUTY COMBS

I want you two to stay put. I'm gonna check this out.

Tommy puts his arm around Alyson as they stand at the hood of Bronco. Deputy Combs unholsters his firearm and walks with purpose up the steps to Female Counselor's Cabin.

Music swells, this time it's steel guitars and fiddles as the deputy sings a wholesome country song.

DEPUTY COMBS (CONT'D)

MOMMA SAID THERE'D BE DAYS LIKE
THIS,
TIMES SO HARD YOU WANNA CALL IT
QUITS,
THATS THE FEAR TAKIN' HOLDA YOU,
AND IT WON'T LET GO-A YOU.

MOMMA SAID WHEN THE FEAR TAKES OVER
STAND YOUR GROUND DON'T RUN FOR
COVER,
THAT'S WHATCHA GOTTA DO,
SO THAT'S WHAT I'M GONNA DO.

CAUSE WHEN TIMES GET TOUGH,
YOU GOTTA STAND YOUR GROUND
GOTTA FIND THAT COURAGE,
GOTTA DIG DEEP DOWN.

WHEN THE WORLD NEEDS A SAVIOR
AND THEY'RE LOOKING AT YOU
BACK'S AGAINST THE WALL, MAN
WHATCHA GONNA DO?

Deputy Combs gives a cursory look back at Tommy and Alyson, huddled by the Bronco. He steels his resolve and puffs out his chest.

DEPUTY COMBS (CONT'D)

I'M GONNA TALK THAT TALK
GONNA WALK THAT LINE
GONNA LET 'EM ALL KNOW
IT'LL BE JUST FINE

Deputy Combs line dances his way up the steps to

EXT. FEMALE COUNSELOR'S CABIN - NIGHT

Deputy Combs tries the door, it's locked.

DEPUTY COMBS
 IF THE GOOD LORD'S WILLING
 AND BY GOD'S GOOD GRACE
 I COULD STARE DOWN THE DEVIL
 LOOK HIM STRAIGHT IN THE FACE
 I CAN HANDLE THIS,
 I TALKED THE TALK,
 NOW I GOTTA WALK THAT LINE

Combs moves like he's going to kick in the door, but instead, time for a key change as he re-sings the chorus.

DEPUTY COMBS (CONT'D)
 I'M GONNA TALK THAT TALK
 GONNA WALK THAT LINE
 GONNA LET 'EM ALL KNOW
 IT'LL BE JUST FINE
 IF THE GOOD LORD'S WILLING
 AND BY GOD'S GOOD GRACE
 I COULD STARE DOWN THE DEVIL
 LOOK HIM STRAIGHT IN THE FACE
 I CAN HANDLE THIS

Deputy Combs looks back at Alyson.

DEPUTY COMBS (CONT'D)
 SO PLEASE, SETTLE DOWN MISS

Alyson gets a confused, 'I'm sorry, what?' look.

DEPUTY COMBS (CONT'D)
 I TALKED THE TALK
 NOW I GOTTA WALK THAT LINE.

The song cuts when Deputy Combs kicks the door in, the last step of his boot scootin' dance. He gives one last look back at Alyson and Tommy before entering with his gun drawn.

INT. FEMALE COUNSELOR'S CABIN - NIGHT

The cabin is dark, the only light coming from the moon through the broken window. Combs moves slowly, his steps popping as he steps on shards of glass.

Combs pulls his flashlight and shines it around the room. The Stalker moves in the shadows behind him, but he doesn't see or hear it.

Combs shines his light over the bed, nothing. It passes over the broken window, then he moves the light over to where Chad's head had been. It's now covered by a pile of clothes.

From the clothes, Combs follows a trail of clothing to the wall at the far end of the cabin, where he sees Brett's shirtless back with Nikki's arms draped over them.

Combs shakes his head and holsters his gun.

DEPUTY COMBS
 What the hell is going on here?
 Y'all doing some sort of sex games?

Deputy Combs grabs Brett by the shoulder to turn him around. He shines his light in Brett's face as it slides off the drumstick that skewered his and Nikki's head to the wall.

Deputy Combs jumps back, startled. He reaches for his shoulder as he pulls back, finding his radio mic.

DEPUTY COMBS (CONT'D)
 Dispatch this is 12, you copy? I
 got a situation here at the camp.
 Send everyone.

No answer, not even static.

DEPUTY COMBS (CONT'D)
 Dispatch? You copy?

He takes a closer look at his shoulder, the line to his mic has been severed.

DEPUTY COMBS (CONT'D)
 What the hell?

He whirls around, coming face to face with the mask of the Stalker. Before Combs can reach for his gun, the Stalker slashes his throat with his axe.

Combs drops to the ground, clutching at his neck as blood spills between his fingers.

The Stalker kneels beside him, tilting his head as he watches the life drain from Combs's face.

EXT. CAMP - MOMENTS LATER

Alyson rests against Tommy's shoulder as they lean against the hood of the Bronco. They look up as they hear boots walking down the steps from the cabin.

Their expressions change from one of relief to confusion.

ALYSON

Sheriff?

Sheriff Tovar nods at her. He's dressed in blue coveralls instead of his Sheriff uniform, and his boots are covered in blood. He wears a creepy smile, far from comforting.

Tommy puts himself between Alyson and the Sheriff.

TOMMY

Where's the deputy?

The Sheriff glances back at the cabin.

SHERIFF TOVAR

I knew this camp was a bad idea.

TOMMY

How did you get here?

SHERIFF TOVAR

I was against this camp from the beginning, but I knew it would be a problem when my son came home from school talking about it.

ALYSON

What are you talking about?

The Sheriff walks methodically down the steps.

SHERIFF TOVAR

I tried to warn him. When the warnings didn't work, I tried to stop him. And when that didn't work, I tried, fixing him. But I couldn't save him. I couldn't save him.

The Sheriff looks down, lost in thought.

TOMMY

This is crazy, man. Where's the deputy? What happened to our friends?

SHERIFF TOVAR

They're dead.

ALYSON

No.

SHERIFF TOVAR
They're all dead.

ALYSON
Nikki? Brett? Nikki! Brett! Oh God,
Tommy!

Alyson buries her face into Tommy's chest, crying. Tommy holds her as tears well up in his own eyes.

TOMMY
Oh my God, what did you do? What
did you do?

The Sheriff pulls his axe from the sheath on his back.

SHERIFF TOVAR
I did what needed to be done when
this camp, and you depraved
counselors robbed me of my son!

TOMMY
We didn't have anything to do with
your God damn son!

Sheriff Tovar angrily advances at the mention of his son.

SHERIFF TOVAR
Your debauchery corrupted his mind.
People like you-

Sheriff Tovar lowers the blade of his axe on Tommy, backing him and Alyson up to the hood of the Bronco. Tommy pushes Alyson behind him, shielding her from the Sheriff.

SHERIFF TOVAR (CONT'D)
You will pay for your sins, like
the others! You will all pay!

The Sheriff slips the flat side of the blade under Alyson's chin as she draws in a stuttered breath.

He raises the axe to strike. Alyson recoils as -

BANG!

A bullet tears through the Sheriff's lower leg, jarring the axe from his hand.

Alyson and Tommy look towards the cabin and see Deputy Combs crawling in his own blood, one hand on his neck as his shaking hand holds his service revolver.

DEPUTY COMBS
 (gurgling)
 Run. Run!

Alyson and Tommy run while the Sheriff is distracted.

Deputy Combs clings to life, his arm shaking as he tries to aim a second shot. *BANG!* He misses wide.

The Sheriff rolls for cover behind the Bronco, grabbing his axe.

EXT. THE WOODS - NIGHT

Alyson and Tommy run away from the fight into the woods. They fumble through the darkness, triggering a tripline that drops the decaying body of Natalie down upon Alyson.

Alyson SCREAMS! Tommy helps get Alyson untangled and leans Natalie's body against a tree. Natalie's eyes are closed and she has a deep cut through her neck and chest.

ALYSON
 Oh my God! Oh my God! Tommy!

TOMMY
 It's okay, I got you.

ALYSON
 Who is that?

TOMMY
 Must be that girl who went missing,
 two weeks ago.

EXT. CAMP, THE BRONCO - NIGHT

Deputy Combs makes it to the railed stairway leading down from the cabin. He trains his gun on the Bronco.

EXT. THE WOODS - NIGHT

Tommy looks back towards the campground as they hunker down next to Natalie. Alyson has a look of sadness as she stares at Natalie.

As Alyson leans in for a closer look Natalie's eyes OPEN! They're milky white and clouded over.

Alyson and Tommy don't react to Natalie's reanimation. Natalie stares back at Alyson and her look of pity.

ALYSON

She was my age.

TOMMY

We should keep moving.

Natalie stands up, looking down at her stained, mottled dress and decaying body. Really fucking annoyed by the fact that she's dead.

She tosses her hands up in a 'isn't this just perfect' manner. The music rises as Natalie sings.

NATALIE

WELL, LOOK AT THIS,
ISN'T THIS GRAND?
NOTHING AT ALL ACCORDING TO PLAN
I WAS SUPPOSED TO HAVE IT ALL
BUT INSTEAD I GOT NOTHING,
I GOT BUPKIS, FUCK ALL!

EXT. CAMP, THE BRONCO - NIGHT

Combs collapses against the hood of the Bronco. So much blood loss. He steels his strength, heaving himself up.

EXT. THE WOODS - NIGHT

Tommy holding Alyson's hand as they run. Natalie trudges along behind them with her arms folded, like a pouty child whose mom just dragged him into one more store at the mall.

NATALIE

LOOK AT YOU THERE,
THAT DUMB LOOK ON YOUR FACE
BUT OH WHAT I'D GIVE
TO JUST BE IN YOUR PLACE
YOU SHOULDN'T BE THERE,
NO YOU DON'T DESERVE IT.

EXT. CAMP, THE BRONCO - NIGHT

Combs makes his way around the Bronco, lowers his weapon on... *nothing!* The Sheriff isn't there.

NATALIE (O.C.)

AND ALL I CAN DO IS
WATCH AND OBSERVE IT

EXT. THE WOODS - NIGHT

Tommy and Alyson make their escape through the forest. The corpse of Natalie sings as she follows them, trudging along looking annoyed and bitter towards the two survivors.

NATALIE
 IF THINGS HAD BEEN DIFFERENT
 I'D BE IN YOUR SHOES
 EW, NOT THOSE SHOES, BUT BETTER
 AND I KNOW I SOUND A BIT ANGRY
 RIGHT NOW,
 BUT I'M NOT ANGRY, NO!
 I'M JUST BITTER.

I'M NOT ANGRY, NO!
 I'M JUST BITTER.

TOMMY
 This way.

NATALIE
 AND NO AMOUNT OF LUCK IS GONNA SAVE
 YOU, SISTER.

Tommy runs through the forest and trips over the body of Colleen. Alyson stifles a scream in her hand. Natalie rolls her milky eyes.

TOMMY
 Colleen! Oh god no.

Colleen stands up, her busted jaw hanging open as she and Natalie look each other up and down, Colleen picks a bug off of Natalie's dress in a nit-picky manner.

Natalie isn't impressed and continues her singing.

NATALIE
 YOU BETTER GET GOING,
 IF YOU WANNA SURVIVE.
 YOU CAN BE THE GIRL
 WHO MAKES IT OUT ALIVE.

Natalie feigns cheering.

NATALIE (CONT'D)
 IF I MADE UP THIS STORY
 NO ONE WOULD BELIEVE IT
 I'M WRACKING MY BRAIN HERE,
 TRYING TO CONCEIVE IT

Tommy pulls Alyson by the arm, encouraging her to keep moving. Natalie and Colleen follow behind them.

NATALIE (CONT'D)
 WE'RE ROOTING FOR YOU,
 NO, NO REALLY, WE ARE!
 YOU SEEM LIKE A REAL GO-GETTER
 BUT BETWEEN YOU AND ME? I HOPE YOU
 FAIL,

EXT. CAMP, THE BRONCO - NIGHT

As Combs creeps along the side of the Bronco, the axe swings from underneath the vehicle and *CHOPS HIM DOWN AT THE ANKLES!*

NATALIE (O.S.)
 I'M NOT ANGRY, NO!
 I'M JUST BITTER.

Combs lets out a gurgling scream as he drops to the ground, firing his gun wildly in the air until it clicks.

EXT. THE WOODS - NIGHT

GUNSHOTS echo through the woods. A bullet ricochets off a nearby tree and tears through Natalie's shoulder. Natalie inspects the hole, annoyed.

NATALIE
 I'M NOT ANGRY, NO!
 I'M JUST BITTER.

Tommy and Alyson duck down and land on the twisted body of Mitch.

NATALIE (CONT'D)
 AND NO AMOUNT OF LUCK IS GONNA SAVE
 YOU SISTER.

Alyson again stifles her scream.

ALYSON
 Mitch! Mitch!

TOMMY
 Dammit, I'm sorry buddy. I'm sorry.

Mitch twists his head back around with a CRUNCH. He rises up and goes to Colleen, they hug and walk holding hands. Natalie gives a frustrated sigh.

Alyson and Tommy creep along slowly, staying close to the ground. The troupe of the dead trudge behind them with Natalie leading the march.

EXT. CAMP, THE BRONCO - NIGHT

Combs is on his back, his mouth now filling with blood. The Sheriff looms over him, putting his foot on the hand with the gun.

EXT. THE WOODS - NIGHT

Tommy moves faster through the woods, holding Alyson's hand as they try to put more distance between them and the Sheriff.

Alyson trips, losing her grip on Tommy's hand. Tommy goes back and helps her up, walking backwards. When he turns around he runs face first into the strangled corpse of Danny.

Tommy shakes his head, wiping his eyes. Alyson hugs him, then her eyes go wide as she turns Tommy around to point at Lonnie, who's slumped over on the ground near a log.

Danny and Lonnie both reanimate. Danny helps Lonnie back to his feet. Natalie looks at both of them in disgust.

NATALIE
THESE TWO, WOW
THEY DIDN'T STAND A CHANCE
THAT ONE COULDN'T EVEN
GET HIS DICK IN HIS PANTS

Danny looks down at Lonnie's open zipper, he smacks him and points. Lonnie punches him back and covers up. Natalie crosses her arms in a huff.

Lonnie and Danny join Mitch and Colleen behind Natalie.

NATALIE (CONT'D)
IF I COULD GIVE THIS ADVICE
BEFORE YOU LEAVE ME BEHIND
ON SECOND THOUGHT, NO
GO ON, LEAVE, NEVERMIND

EXT. CAMP, THE BRONCO - NIGHT

The Sheriff dons his mask, staring down at his deputy, who is coughing blood, mouthing words he can't speak.

THWACK! The Sheriff drives the axe deep into Combs's skull, ending him once and for all.

EXT. THE WOODS - NIGHT

Tommy and Alyson have almost reached the edge of the woods, through the trees, Tommy makes out the outline of Mitch's car about fifty yards away.

TOMMY
Mitch's car, let's go!

Tommy takes off running with Alyson behind him. Natalie throws her hands up, not believing their luck.

NATALIE
OH LOOK A CAR,
THAT'S JUST PERFECT
YOU MIGHT ACTUALLY MAKE IT, GO
FIGURE,
YOU GET TO LIVE, THAT'S FAN-
FUCKING-TASTIC!
OH I'M NOT ANGRY NO!
I'M JUST BITTER.

The fallen teens share a look of remorse before turning back to where their bodies fell. Danny and Lonnie resume their positions.

NATALIE (CONT'D)
I'M NOT ANGRY, NO!
I'M JUST BITTER.

Mitch gives Colleen one last hug before retaking his spot on the ground.

NATALIE (CONT'D)
I'M NOT ANGRY, NO!
I'M JUST BITTER.

Colleen returns to her spot on the ground.

NATALIE (CONT'D)
I'M NOT ANGRY, NO!
I'M JUST BITTER.

Natalie again takes her spot. She lulls her head to the side and closes her eyes, returning to how she was before.

Shortly after she positions herself, the Sheriff strides by, limping, clutching his axe.

Natalie opens her eyes one last time.

NATALIE (CONT'D)
 NOT TAKING SIDES BUT I HOPE YOU GET
 HER.

She watches the Sheriff walk away before closing her eyes, returning to her eternal rest.

EXT. SIDE OF THE ROAD - NIGHT

Alyson and Tommy emerge from the woods panting, stumbling upon Mitch's car that Lonnie and Danny had left on the side of the road.

TOMMY
 Hurry, get in!

INT. MITCH'S CAR - NIGHT

Alyson slides through to the passenger side and Tommy into the driver's seat. The key is still in the ignition.

He turns the key... the lights dim and it struggles to turn over.

TOMMY
 Come on dammit!

Tommy gives the key another try. *Rrrruh-rrrruh-rrrrruh* - but still doesn't start. Alyson points into the woods.

ALYSON
 He's coming Tommy!

Tommy looks, then shifts the car to neutral.

TOMMY
 Do you know how to pop a clutch?

Alyson nods. Tommy hops out and Alyson slides into the driver seat.

EXT. THE ROAD - NIGHT

Tommy goes to the rear bumper, rocking the car to get it moving. It slowly rolls forward.

The Sheriff clears the edge of the forest as Tommy gets the car rolling. The Sheriff is hobbled but still in determined pursuit. Alyson screams and points in the mirror.

INT. MITCH'S CAR - NIGHT

ALYSON

Now?

EXT. THE ROAD - NIGHT

TOMMY

Not yet, turn the wheel, get us on
on the road!

INT. MITCH'S CAR - NIGHT

Alyson does as instructed. The car picks up speed as it heads
down a slight decline on the smoother surface.

In the rearview mirror, she sees the Sheriff appear over
Tommy's shoulder, limping but still pursuing.

EXT. THE ROAD - NIGHT

Tommy grunts as he pushes the car with all his might. He
breathes heavily and grits his teeth, determined to get that
car moving. He smacks his hand on the trunk.

TOMMY

Pop it! Pop it now!

INT. MITCH'S CAR - NIGHT

Alyson steps on the clutch. The engine turns over and comes
to life! Alyson revs it, giving it gas to make sure it stays
on. It BACKFIRES, stunning Tommy. He covers his ears.

Alyson looks in the mirror as the Sheriff raises his axe.

ALYSON

Tommy!

EXT. THE ROAD - NIGHT

Tommy turns in time to see the blade and ducks out of the
way!

TOMMY

Get out of here! Go! Go! Go!

Tommy waves Alyson to go.

INT. MITCH'S CAR - NIGHT

Alyson puts the car into gear and drives away, watching Tommy turn back to face the Sheriff in the rearview mirror.

EXT. THE ROAD - NIGHT

Tommy squares up on the Sheriff.

TOMMY

Alright you son of a bitch, let's
do this.

With his hobbled leg the Sheriff moves slower but is still much larger and stronger than Tommy. He also still has the axe.

Tommy ducks under a swing of the blade and punches the Sheriff hard in the gut, doubling him over. He goes for the Sheriff's mask, knocking it askew to impede his vision.

Tommy is landing shots and holding his own, but they don't seem to be having any lasting effect on the Sheriff.

Blinded by his skewed mask, the Sheriff swings his axe wildly, missing Tommy completely. Tommy circles behind, pummeling the Sheriff with punches to the kidney.

The Sheriff straightens his mask as Tommy delivers another powerful gut shot. The Sheriff takes a wild swing, missing Tommy completely at first but -

POW! The Sheriff catches Tommy with a back elbow to the temple. Tommy goes down, shaking his head, his vision doubled as he scoots backwards.

INT. MITCH'S CAR - NIGHT

Alyson hits the brakes, helpless to watch from the rearview mirror.

ALYSON

NO! I CAN'T JUST RUN AWAY
IT'S TIME FOR ME TO TAKE A STAND.
I CAN'T LEAVE A FRIEND BEHIND,
I GOTTA HELP HIM, GOTTA LEND A
HAND!

EXT. THE ROAD - NIGHT

The Sheriff swings the axe down on Tommy, but Tommy blocks it and kicks at the bloodied leg. The Sheriff GROANS and drops to his knees!

Now it's a struggle for control of the axe.

They roll in the street, back and forth, neither one yielding, but neither really getting the upper hand.

INT. MITCH'S CAR - NIGHT

Alyson guns the engine and does a powerslide in Mitch's shitty little Vega, turning it around. She bears the car towards Tommy and the Sheriff as she sings.

ALYSON
 TIME TO SHOW THE WORLD JUST WHO I
 AM,
 I'M NOT JUST A KID. NOT ME, NOT
 TODAY!
 I'M GONNA RISE ABOVE, AND TAKE A
 STAND
 IT'S TIME FOR ME TO SAVE THE DAY!

EXT. THE ROAD - NIGHT

The axe is knocked free and skitters across the asphalt. Tommy and the Sheriff exchange a look before they claw towards it, trading blows as they try to reach it first.

INT. MITCH'S CAR - NIGHT

Alyson points the nose of the Vega at the Sheriff, shifting into second gear. The speedometer slowly climbs to 25 MPH.

ALYSON
 HERE IT IS, MY TIME TO SHINE
 HANG ON TOMMY IT'LL BE JUST FINE
 I'LL SEND THAT DEMON TO THE GREAT
 HEREAFTER
 MY GOD CAN THIS CAR GO ANY FASTER?

EXT. THE ROAD - NIGHT

The Sheriff dazes Tommy with another elbow to the face. Tommy is down again as the Sheriff makes his way to his feet, he's almost to the axe!

INT. MITCH'S CAR - NIGHT

The car barrels down on the Sheriff.

ALYSON
 MY FRIEND'S IN DANGER, AND I CAN'T
 FORSAKE HIM
 THERE'S A KILLER BEARING DOWN, AND
 HE JUST CAN'T SHAKE HIM,

EXT. THE ROAD - NIGHT

Tommy shakes off his haze and sees the Sheriff closing in on the axe. He scrambles to his feet and makes a mad dash for it.

INT. MITCH'S CAR - NIGHT

Through the windshield, the hood emblem is aimed directly at the Sheriff. She's almost on top of him!

ALYSON
 THIS IS MY CHANCE AND I'M GONNA
 SAVE HIM,

At the last second Tommy shoves the Sheriff away from the axe.

ALYSON (CONT'D)
 INTO THE GREAT UN-

Alyson has no time to react as the car slams into Tommy!

ALYSON (CONT'D)
 No! No!

EXT. THE ROAD - NIGHT

Tommy rolls over the hood, cracking the windshield as he tumbles over the roof and ragdolls onto the street.

INT. MITCH'S CAR - NIGHT

ALYSON
 Tommy!

Alyson watches Tommy's body tumble in the rearview mirror, losing control of the car as it smashes into a tree on the side of the road.

Dazed, Alyson looks up into the rearview mirror, seeing Tommy's broken body on the asphalt.

ALYSON (CONT'D)

No, no, no, no! What have I done?
What have I done?

Alyson bursts into tears, pounding her fists into the steering wheel in anger.

Her tears turn into a SHRIEK as the passenger door opens and the Sheriff reaches in, grabbing her leg!

ALYSON (CONT'D)

No! Help! Somebody!

She tries the door handle but is unable to open it with the Sheriff tugging her by the leg. She kicks at him and smashes at his face, pulling his mask completely off.

He snarls at her, rabid in his pursuit. The only thing keeping him from dragging her completely out of the car is her seatbelt, which she fastened like a good girl.

Alyson kicks him square in the face, stunning him. As he shakes it off, she unbuckles her seatbelt and tries the door handle again, this time opening the door!

But before she can exit the car, Alyson is yanked backwards. She screams and kicks her feet at him, trying to break his grasp.

The Sheriff has her by the ankle and pulls hard. She holds onto the steering wheel for dear life as she kicks at his hands.

ALYSON (CONT'D)

Let me go! Let me go!

She looks up into the rearview mirror. Tommy's no longer in the middle of the street. She looks over the Sheriff's shoulder as-

SHICK! Tommy drives the axe into the Sheriff's back!

The Sheriff lets go of Alyson, his eyes wide as blood pours from his mouth. He collapses on the front seat, dead.

Tommy is bloodied, bruised and holding his side as he tries to catch his breath. He looks at Alyson, attempting a smile.

TOMMY

You hit me with a car.

ALYSON

I know. I'm so sorry.

Tommy collapses into the car. Alyson rushes to his aid.

ALYSON (CONT'D)

Tommy? Tommy? Stay with me!

Alyson's voice echoes as Tommy drifts out of consciousness.

FADE TO BLACK.

FADE IN:

EXT. CAMP ENTRANCE ROAD - MORNING

Multiple ambulances and police cars block off the side of the road and entrance to the camp. A tow truck winches Mitch's car.

Forensics teams photograph evidence of the crime scene. The Sheriff lays on the side of the road under a white sheet, the axe still lodged in his back.

Tommy lays on a stretcher with an IV in his arm. Alyson holds his hand as MULTIPLE EMTS tend to him. He's stabilized and bandaged up.

A POLICE OFFICER stands by with a notebook to take Tommy's statement as the POLICE CHIEF (55, male, chubby bald guy with a bristly mustache) approaches, removing his hat.

POLICE CHIEF

It's like Jonestown down there.
I've never seen anything like it.
Ten dead, slaughtered. Including a
deputy.

ALYSON

That's correct, sir.

The chief hardly acknowledges Alyson, instead focusing his attention on Tommy. Tommy groans as he tries to sit up.

TOMMY

That's exactly what happened. The
Sheriff went after us, killed
everyone.

ALYSON

What could've set him off like
that?

Again the chief looks annoyed at Alyson, continues talking only to Tommy. Alyson is irritated but says nothing.

POLICE CHIEF

We searched his house, and found his son. He's been dead at least three weeks.

TOMMY

He killed his son?

The chief shakes his head no.

POLICE CHIEF

Kid hung himself with his guitar strings.

ALYSON

Oh no!

POLICE CHIEF

We found him locked in the basement, strung up from the ceiling by the neck.

TOMMY

Oh my god!

POLICE CHIEF

According to the note, his dad got angry he asked about going to your camp, took him straight to the basement, smashed his guitar in front of him and locked him away. Also said his dad was doing something called conversion therapy on him, whatever that is.

Tommy and Alyson exchange a look.

TOMMY

That's insane.

POLICE CHIEF

Yeah. The handle on that axe you buried in his back came from his son's guitar.

ALYSON

What sort of monster does that to his son? His own child?

Another side glance by the chief.

POLICE CHIEF

Miss, maybe you should get yourself checked out while I talk to your friend.

ALYSON

What? I'm fine. Tommy's the one who's hurt.

POLICE CHIEF

Yes, that was after you hit him with the car, right?

ALYSON

It was an accident! I was trying to help, I was-

POLICE CHIEF

She's hysterical, can you help us out here?

The Chief waves some EMTs over. Alyson tries to shrug them off but they manage to grab her arms.

TOMMY

Alyson, Alyson! It's okay! It's over, just stop resisting.

Alyson continues to struggle as they strap her into a gurney. One of the EMTs flicks their fingertip against a needle, clearing out the bubbles before jamming it into her arm.

Alyson collapses. The Police Chief watches, shaking his head.

POLICE CHIEF

Sorry about that. Women don't have the same constitution as men in crisis situations.

TOMMY

She's just a kid.

From Alyson's drug-addled perspective, the words "just a kid" reverberate as reality blurs. The EMTs wheel her away from Tommy into a waiting ambulance.

Tommy watches Alyson as she's wheeled away, with a look of concern. His concern is broken when a CUTE MALE EMT (mid 20s) puts his hand on Tommy's shoulder.

CUTE MALE EMT

How's the pain? Do you need anything?

The Cute Male EMT smiles at Tommy, who smiles back. There's a flirty spark between them, but the Chief doesn't see it.

TOMMY

Maybe just a little something,
unless you have more questions for
me?

The police chief flips his notebook closed and waves him off.

POLICE CHIEF

Go on, get him out of here before
the press gets wind of this.
They're gonna have a field day.

Tommy reclines with a big smile as the Cute EMT administers a painkiller injection to his IV.

CUTE MALE EMT

I hear you're the hero.

TOMMY

Is that what they're calling me?

CUTE MALE EMT

Yeah.

Tommy's eyelids half close as the painkiller takes hold. He smiles and nods up at the Cute Male EMT.

TOMMY

Nice. You can call me Tommy.

CUTE MALE EMT

Nice to meet you Tommy. I'm Derek.

They make eyes again as the EMTs load Tommy into the back of the ambulance.

The ambulances pull out just as the press arrives. The Chief steps to the perimeter tape to an explosion of questions.

INT. AMBULANCE - MORNING

Alyson's eyes flutter as a MALE EMT takes her blood pressure in the back of the back of the ambulance. A FEMALE EMT is driving.

Voices reverberate in her head as her eyes dart under her eyelids.

TOMMY (V.O.)

She's just a kid.

The MALE EMT wraps the cuff around Alyson's arm.

BRETT (V.O.)
 Already checking in with Mommy and
 Daddy?

SOUND OF INFLATING THE CUFF. The reading on the dial goes up.

TOMMY (V.O.)
 She's just a kid.

Alyson's HEARTRATE echoes in the EMT's stethoscope. It's getting faster.

NIKKI (V.O.)
 Damn girl, baby steps!

The EMT spins the relieve valve between his fingers. LOW HISSING as the cuff deflates.

TOMMY (V.O.)
 She's just a kid.

LOW HISSING continues.

COLLEEN (V.O.)
 -going through life as some ditzy
 blonde Pollyanna-

The HISSING STOPS. The EMT removes the cuff.

TOMMY (V.O.)
 She's just a kid.

ALYSON opens her eyes. The EMT steps to the doorway between the cab and the cabin of the ambulance to talk to the driver.

MALE EMT
 BP is one ninety over one ten. Her
 pulse is still racing even with the
 sedative.

Alyson's eyes take in her surroundings. She's not drugged or frantic; her eyes move with methodical calm.

FEMALE EMT
 Can you blame her? You saw what
 she'd been through.

Her arms are no longer secured to the gurney. She lifts her hands from underneath the blanket.

She's holding the Sheriff's mask. She puts it in her lap, staring at the face.

MALE EMT

Yeah. Poor kid.

At the word "kid," Alyson's eyes come up. They're focused and angry.

The driver has her eyes on the road. From the back of the ambulance she hears a CRASH of metal utensils hitting the floor of the ambulance box. She laughs.

FEMALE EMT

Terry, did you forget to secure the kit again? I'm not helping you clean it up this time!

No answer.

FEMALE EMT (CONT'D)

Are you pouting back there? Big idiot.

She turns to look but can't see anything. She shakes her head as she picks up the CB microphone.

FEMALE EMT (CONT'D)

Dispatch this is unit twenty two, we are in route with an unconscious eighteen year old female.

EXT. HIGHWAY - MORNING

The ambulance drives down the highway, when it suddenly slams on the brakes and weaves in its lane. It careens out of control, crossing the median and over the opposite lanes.

The ambulance skids and rolls onto its side as it plunges off the opposite shoulder, down into a deep gully.

Up on the road it's peaceful and quiet. No other cars in sight to see the accident.

In the gully, the ambulance engine sputters to a stop.

INT. AMBULANCE - MORNING

In the ambulance cabin, the driver is slumped back in her seat, dead. Her lips are blue and her eyes glazed over with the medical tubing wrapped around her throat.

DISPATCH (V.O.)

Say again twenty two, your mic cut out.

In the box of the ambulance, the Male EMT lays dead on the floor, his throat slashed and a scalpel driven into his eye.

EXT. AMBULANCE - MORNING

Alyson steps from the ambulance, her boots moving with slow, methodical precision. She turns, now wearing the Stalker's mask, tilting her head at the crime scene.

DISPATCH (V.O.)

Twenty two, do you copy?

Alyson looks up toward the road. Tommy's ambulance zooms by, unaware that the other ambulance lies in a ditch on the other side of the road.

Alyson gives a childlike, creepy as fuck giggle before disappearing into the brush.

ALYSON

(echoey singsong voice)

Into the great unknown.

FADE OUT.

THE END