

**SLEEPAWAY CAMP III  
"TEENAGE WASTELAND"**

by

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FADE UP:

1           **EXT. A GRIMY RESIDENTIAL STREET, NEW YORK CITY - EARLY MORNING**           1

Deserted except for A FEW SLEEPING BUMS.

FAVOR AN APARTMENT FLAT.

2           **INT. MARIA'S BEDROOM - CONTINUOUS**           2

THE CAMERA ANGLES UP the body of MARIA, asleep in bed, lying on top of her sheets. Maria, a 17 year-old Italian with bleached blonde hair, wears an oversized t-shirt that clings to her exquisite body.

SFX: THE BUZZING OF A CLOCK RADIO FOLLOWED BY AN HARD ROCK SONG PLAYING FULL BLAST ON THE RADIO.

Maria slaps the buzzer off, gets out of bed and crosses to her bedroom window.

                  TIRED FEMALE VOICE  
                  (yelling, Bronx Italian)  
                  Maria! Turn that radio down!

Maria ignores the voice. With her back to the camera, Maria faces the window and pulls off her t-shirt. She turns her head to the door.

                  MARIA  
                  (yelling)  
                  Today's the day I go to camp!

During the following dialogue, Maria crosses to her dresser and pulls out a pair of shorts, crosses to the closet and gets a t-shirt then checks under the bed for her shoes.

During all her actions, THE CAMERA FOLLOWS BEHIND HER, making sure that at no time do we see Maria's chest.

                  MARIA  
                  (yelling)  
                  Ma! Ya hear me? I'm going' to that  
                  camp today.

                  TIRED FEMALE VOICE  
                  (yelling)  
                  Yeah I heard ya. Whaddya want me  
                  to do about it?

MARIA  
Aren't ya gonna walk me to the bus  
or anything?

TIRED FEMALE VOICE  
(yelling)  
At 6:30 in the fucken' morning'?  
Walk yourself. And turn down that  
noise!

TIRED MALE VOICE  
(yelling)  
Hey. Shudder.

TIRED FEMALE VOICE  
(yelling)  
No. You shudder.

MARIA  
(yelling)  
You both shudder! I'm going' to  
camp, and I may never come back!

FEMALE AND MALE VOICES  
(yelling in unison)  
GOOD!

Maria turns angrily to the door.

As she does, we get a quick view of her bare chest. Maria's  
right breast has been tattooed with the word "MILK." Her left  
has been tattooed with the word "SHAKE."

MARIA  
FUCK YOU!

3

**EXT. GRIMY RESIDENTIAL STREET - EARLY MORNING**

3

Maria, in tight shorts and a cut-off "I LOVE NEW YORK" t-shirt,  
walks down the deserted street. She carries a battered duffel  
bag and sleeping bag.

In the b.g. a black dump truck appears.

Maria pays no attention to it.

The dump truck, gaining speed, ROARS AHEAD. Only the outline of  
the driver can be seen.

HEARING, Maria turns to look.

The truck runs over the street's curb onto the sidewalk.

MARIA  
What the hell -

The truck heads straight towards Maria.

MARIA  
Shit!

Maria runs. The truck follows.

Maria, panicked, turns into an alley.

4      **EXT. ALLEY - CONTINUOUS**

4

Maria runs down the alley as the truck turns in and follows.

Maria runs to the end of the alley. A dead end.

Maria SCREAMS.

The truck roars at her, full speed.

NEW ANGLE

The truck smashes her into the brick wall.

5      **EXT. CITY STREET - MORNING**

5

ANGLE ON THE DUMP TRUCK

parked on the street, lifting up a dumpster.

ANGLE ON MARIA'S BODY

in the dumpster. The body gets dumped into the trash-filled truck.

ANGLE ON ANGELA BAKER

It has been a year since we have last seen her. Angela, now 21, gets out of the garbage truck and runs across the street to a city bus picking up PASSENGERS.

Dressed in jeans and a clean, new "I LOVE NEW YORK" t-shirt, she carries a small pink suitcase and a pink sleeping bag. Her hair has been cut and dyed blonde, similar to Maria's.

Just before she boards the bus, she turns and looks at the garbage truck.

ANGLE ON MARIA'S BODY

being compacted with the garbage.

SCREEN BLACK

FADE UP:

TITLES AND CREDITS DISSOLVE TO:

5 EXT. CAMP NEW HORIZONS - DAY

5

Formally known as Camp Rolling Hills. Upper state New York. September.

ANGLE ON TAWNY RICHARDS

a pretty woman in her mid 30's, smiling directly into the camera. Tawny wears an expensive, coordinated outfit. She holds a microphone with a WMGH logo.

TAWNY

Hi. I'm Tawny Richards with the WMGH newsteam. We're at Camp New Horizons, where an autumn retreat called "An experiment in Sharing" is about to begin. Let's meet the owners of the camp, Herman and Lilly Miranda.

NEW ANGLE

Tawny and her ASSORTED TELEVISION CREW cross to HERMAN AND LILLY MIRANDA, who stand beneath a large banner saying "AN EXPERIMENT IN SHARING - CAMP NEW HORIZONS." Lilly, short and somewhat plump, is in her mid 40's. Herman, about two inches shorter than Lilly, seems a few years older. Both wear Camp New Horizons t-shirts. Herman also sports tight jeans, boots, and a belt with a large Playboy insignia on the buckle. Lilly wears flowery shorts and sandals.

On either side of Herman and Lilly stand TWO GROUPS OF TEENAGERS, who we will meet in a moment. The first group looks very affluent; the other group looks poor and streetwise. Angela, with the latter group, stands a bit off to the side of them. She is dressed as we saw her this morning.

Herman gives his best smile to Tawny as Lilly stares into the WMGH camera.

TAWNY

Herman, tell us about this wonderfully unique program.

HERMAN

Well, Tawny, we've brung together two specially chosen groups of teens from all over America. One group comes from upper class homes while the other comes from our low class establishments.

TAWNY

Lilly, what do you wish to accomplish?

LILLY

In our own little way we'd like to promote harmony, peace, love, sharing, and a better understanding between the rich and poor.

TAWNY

That's wonderful. Let's meet the kids.

CINDY, a beautiful 17 year-old brunetter dressed in Ralph Lauren casual, steps forward. Her Southern accent could melt butter.

CINDY

Hi, y'all. I'm Cindy Hammersmith from Peachtree, Georgia.

Next is GREG, a friendly-looking 17 year-old Japanese boy, dressed in beach shorts and an Hawaiian shirt.

GREG

Greg Nakashima. Westwood, California.

Tawny turns to JAN, an exotic-looking Hispanic 16 year-old dressed in an expensive khaki outfit that shows off her beautiful body.

JAN

Jan Hernandez. Palm View, Arizona.

PETER, a pudgy black 14 year-old dressed in a Polo shirt and plaid shorts, is next.

PETER

Peter Doyle. Houston Heights, Texas.

Tawny turns to BOBBY, a white 15 year-old dressed in a yellow button-down short-sleeved shirt and bright green green golf shorts. He grins broadly.

BOBBY

Bobby Stark. Western Springs,  
Illinois. Home of the Western  
Springs Wildcats!

Last, but not least, is MARCIA, a pretty blonde 16 year-old dressed in a colorful t-shirt and shorts. Her slight nervousness makes her all the more appealing.

MARSHA

Marsha Holland. Defiance, Ohio.

Tawny crosses over to the other group.

TAWNY

And let's see who we have over  
here -

She turns to ARAB a gorgeous 17 year-old Asian female wearing black leather biker gear.

ARAB

Arab. San Francisco.

TAWNY

Do you have a last name, Arab?

Arab gives her a dark look.

ARAB

No.

Tawny doesn't push it.

TAWNY

Okay.

Tawny moves to SNOWBOY, a thin 16 year old white male wearing torn blue jeans, a Grateful Dead t-shirt, and a "Foreign Legion" hat. He also sports a tattoo of a skull on his bicep.

SNOWBOY

Snowy. Chicago.

Next is ANITA, a pretty yet tough black 16 year-old dressed in old jeans and a worn plaid worksheet.

ANITA

Anita Burcham. Sawtelle Gap,  
Kentucky.

Tawny turns to RIFF, a muscular black 17 year-old male dressed in jeans and a muscle t-shirt.

RIFF  
Riff. Detroit.

TONY, a handsome, well-built 17 year-old Hispanic dressed in jeans and a white t-shirt is next.

TONY  
Tony DeHerrara. East L.A.

Tawny then turns to Angela, who has been admiring Tony.

TAWNY  
And what's your name, honey?

ANGELA  
Maria. Maria Nicastro.

TAWNY  
And where are you from, Maria?

ANGELA  
All over. Right now New York.

Tawny studies Angela a moment, then turns and smiles into the WMGH camera.

TAWNY  
Wonderful. What great kids.

ANGLE ON MARCIA AND CINDY  
standing next to each other.

MARCIA  
(whispering)  
That Tony's cute.

Cindy gives her a look.

CINDY  
He's Mexican.

Marcia tries not to react to Cindy's comment.

ANGLE ON TAWNY

She suddenly becomes quite serious as she looks into the WMGH camera.

TAWNY

Ironically, Camp New Horizons was formerly known as Camp Rolling Hills, where last year nineteen people were brutally slain by alleged psychopath Angela Baker. Baker, known as the "Angel of Death," was also allegedly responsible for another string of grisly murders seven years ago at nearby Camp Arawak, which has since closed down.

Lilly pops her head in.

LILLY

But things have changed here!  
We're under new ownership!

Tawny throws Lilly a look, then turns to her crew.

TAWNY

Stop tape. We're outta here.

Tawny crosses over to the SOUND MAN and gives him the microphone. Lilly, worried, follows behind her.

LILLY

I thought we agreed you wouldn't talk about those murders.

TAWNY

You gotta give the people what they want. Violence sells.  
(to the crew)  
See you Monday morning, boys.

Turning, she spots Angela.

TAWNY

You look a little older than the others.

ANGELA

Massive drugs.

Tawny looks around a moment to make sure no one is listening.

TAWNY

(whispering)

Speaking of - do you know where I could get some coke? I need about a half a gram. It's been a shit of a day - know what I mean?

Angela reacts. Then:

ANGELA  
I'll be right back.

6 INT. KITCHEN - DAY

6

ANGLE ON A KITCHEN DRAWER BEING PULLED OPEN.

Inside is a box of plastic sandwich bags alongside rolls of aluminum foil and plastic wrap.

Angela's hand snatches a baggie.

7 INT. DINING HALL BATHROOM - DAY

7

ANGLE ON GENERIC TOILET BOWL CLEANER

on a wooden shelf filled with other bathroom products. Angela's hand grabs the cleaner.

NEW ANGLE

as Angela pours some of the cleaner into the baggie.

ANGELA  
One of the many dangers of being a  
drug addict is never really  
knowing if the stuff is pure.

8 EXT. CAMP NEW HORIZONS - DAY

8

Angela and Tawny stand near to Tawny's porsche. Angela holds up the filled baggie. Tawny, nervous, quickly grabs it.

TAWNY  
This is way too much.

ANGELA  
It's a gift. You're my favorite  
newscaster.

TAWNY  
Good stuff?

ANGELA  
(nodding)  
It'll really clean your pipes.

Tawny climbs into the Porsche.

TAWNY  
(sarcastically)  
Happy camping!

ANGELA  
Thanks. Have a good life.

The Porsche ROARS TO LIFE.

ANGELA  
(under her breath)  
What's left of it.

9

**EXT. COUNTRY ROAD - DAY**

9

ANGLE ON TAWNY'S PORSCHE

speeding down the road.

ANGLE ON TAWNY

looking into the rear-view mirror. She smiles. No one around.

ANGLE ON THE PORSCHE

as it turns on to an unpaved forest road.

ANGLE ON TAWNY

as she parks the car several yards from the main road. She dumps the contents of the baggie into a large pile on her dashboard. She then takes a small straw out of her coat pocket.

TAWNY  
Ready or not, here I come!

She lets out a deep breath, positions the straw, and snorts the majority of the white powder up her nose.

Tawny instantly reacts.

She coughs. Gags.

Tries to blow it out of her nose. The only thing that comes out is blood.

Tawny opens her mouth. A bubbling, bloody substance eats away at it. She leans over the side of the car and retches. Then vomits a massive amount of blood, parts of her esophagus and stomach lining.

But it's soon over.

Slumping over the side of the Porsche, she dies.

10           **EXT. DINING HALL - DAY**

10

ANGLE ON ANGELA SCREAMING.

NEW ANGLE

A string of firecrackers EXPLODES at her feet.

She looks up to see Peter watching and GIGGLING as he runs inside the dining hall, dodging the other campers who file inside.

                  HERMAN  
                  (to Angela)  
                  It's just a firecracker.  
                  (laughing)  
                  You city brats should be used to  
                  things like that!

Angela tries to calm down.

11           **INT. DINING HALL - DAY**

11

The dining hall, like the rest of the camp, seems neglected. Several of the folding chairs are stacked against the wall. Some of the tables have also been stacked up. The bare walls and dusty windows add to the gloom.

Lilly GREETs the campers as they enter AND ASKS THEM TO TAKE A SEAT. Almost everyone takes a table for themselves.

Marsha approaches Tony's table.

                  MARCIA  
                  Can I sit here?

                  TONY  
                  It's not my table.

Marsha smiles and sits down a few seats away from Tony. Tony studies her a moment, then turns away.

Bobby crosses to a table occupied by Arab. He gives her a toothy grin. She ignores him.

                  BOBBY  
                  Hi! Bobby Stark. Mind if I sit  
                  with you?

                  ARAB  
                  Drop dead, fag.

Bobby crosses to a table occupied by Riff. Next to Riff a ghetto blaster PLAYS A RAP SONG.

BOBBY  
Hi! Bobby Stark.

Bobby points to a nearby seat.

BOBBY  
This seat taken?

Riff pulls out a switchblade, pops it open and flings it.

INSERT: THE KNIFE

embedding itself in the middle of the seat.

ANGLE ON BOBBY

smiling and backing away.

BOBBY  
Cool, man. No sweat, man.

Bobby crosses to Angela's table.

BOBBY  
Hi. Bobby Stark. Want some  
company?

Angela smiles.

ANGELA  
Sure.

BOBBY  
(a little surprised)  
Cool.

He sits down.

BOBBY  
Your name's Maria Nicastro, right?

ANGELA  
How'd you remember?

BOBBY  
I'm great with names. That's how I  
got to be Senior Class President  
of my high school!

ANGELA  
That's nice.

Bobby gives her another of his famous grins.

BOBBY  
So you're underprivileged, huh?

Angela reacts.

ANGLE ON LILLY

CLAPPING HER HANDS to get everyone's attention.

LILLY  
Okay, everybody! It's time to get started!

She turns to Riff and points to his portable beat box.

LILLY  
Do you think you could turn that off?

Riff gives her an icy stare.

LILLY  
Please?

Riff stares a moment longer, then TURNS OFF THE MUSIC.

LILLY  
Thanks. Herman's going to hand out camp t-shirts for everyone to wear. That way we'll all look the same and we won't feel different.

Action lets out a small LAUGH. Herman starts handing out the shirts.

LILLY  
As soon as our third counselor arrives, we'll be splitting up into three groups. Then we'll stay in the groups for three days. During that time each group will be camping out in the woods. And we'll get to know and understand each other as best we can.

Cindy raises her hand.

CINDY  
Excuse me!

LILLY  
Yes, Cindy?

CINDY  
What do y'all mean by campaign'  
out?

LILLY  
You know. Sleeping in tents,  
cooking our own food, hiking -

CINDY  
Where do we go to the bathroom and  
take showers?

LILLY  
There's outdoor toilets near our  
camping sites. And we'll be  
washing up in the lake.

CINDY  
You're kidding'.

HERMAN  
No. We ain't.

RIFF  
What kinda food we gonna have?

LILLY  
Fish, mostly. We'll be catching  
them.

Several of the kids react.

LILLY  
Fish are good for you. Besides,  
we've got to watch our budget.  
After you've spent three days in  
the small groups, we'll come back  
together for the last two. Any  
other questions?

SNOWBOY  
Yeah. Do the guys get to sleep  
with the girls?

LILLY  
(laughing)  
No.

SNOWBOY  
Why not?

LILLY  
Because. You know.

SNOWBOY  
No. I don't. Tell me.

ARAB  
They're afraid we'll fuck.

Lilly decides it's time to change the subject.

LILLY  
Why don't we all loosen up with a  
good, old fashioned camp song.  
Does anyone know "The Happy  
Camper" song?

Angela raises her hand, excited.

ANGELA  
I do!

Most of the campers turn and react.

SFX: A CAR DRIVING UP O.S.

LILLY  
That must be Barney.

ARAB  
(laughing)  
Barney?

TONY  
Barney Rubble.

Everyone LAUGHS.

12      **EXT. DINING HALL - CONTINUOUS**

12

An old model Mustang, driven by BARNEY WHITMORE, pulls up and parks next to Herman and Lilly's Jeep. In his early 40's, Barney is a handsome, solidly built man. He wears jeans and a polo shirt.

Barney exits the car and crosses to the dining hall entrance.

13      **INT. DINING HALL - DAY**

13

Barney enters.

LILLY  
Everybody - I'd like you to meet  
our third counselor, Officer  
Barney Whoitmore.

Barney nods hello to the campers. Snowy slumps. Tony studies him. Arab and Riff sneer.

ANGLE ON ANGELA

looking at Barney.

She is not happy.

NEW ANGLE

BARNEY

Sorry I'm late. I guess I'll have to catch up on all your names later.

CINDY

Are you a cop?

BARNEY

Yep.

Riff BELCHES. Barney ignores him.

BARNEY

That's one of the reasons I'm here. To make sure there's no trouble.

RIFF BELCHES AGAIN. LOUDER.

Arab and Snowboy LAUGH.

TONY

(to Riff)

Hey. You got a problem?

Riff turns to him.

Pause.

RIFF

Suck my dick, spic.

NEW ANGLE

Tony jumps from the table and quickly flattens Riff on the ground, sending chairs flying along the way.

Riff yanks out his switchblade. It flies open in Tony's face.

RIFF

You're dead, spic.

An arm suddenly wraps around Riff's neck, as a hand swiftly twists Riff's hand with the knife, forcing him to drop it.

NEW ANGLE

as Barney, with a chokehold on Riff, slams Riff into a table.

BARNEY  
Any more shit like this and I'll  
send your butt to jail so fast you  
won't know what happened. You got  
it?

Riff nods. Barney releases his hold on Riff, then picks up the switchblade. He closes it and pockets it.

BARNEY  
(to the group)  
Anybody else carrying anything?  
Give it to me now. Cause the same  
goes for you that goes for him.  
(to Riff)  
Sit down and behave yourself.

Riff obeys.

ANGLE ON ANGELA AND BOBBY

BOBBY  
(whispering)  
This is better than t.v.!

On Angela's reaction:

14      **EST. SHOT: EXT. CABIN - AFTERNOON**

14

Angela's cabin from last year. Lilly, with her clipboard, stands in front. She checks her watch.

LILLY  
(shouting)  
Hurry up, girls! We've got a lot  
to do!

15      **INT. CABIN - CONTINUOUS**

15

ANGLE ON CINDY

in a fashionable satin bra and panties, as she crosses to the bathroom carrying a makeup case. THE CAMERA FOLLOWS HER until Jan, nude from the waist up, exits the bathroom and passes by Cindy.

THE CAMERA THEN FOLLOWS JAN to a bed, where she picks up a Camp New Horizons t-shirt. In the b.g. Anita, in a simple cotton bra, changes into her camp t-shirt.

ARAB (O.S.)  
(to Jan)  
Gimme a shirt, will ya?

Jan grabs another t-shirt on the bed and crosses to Arab, WITH THE CAMERA FOLLOWING. As Jan reaches Arab, Arab peels off her black t-shirt. She is nude underneath.

Angela, still wearing her "I LOVE NEW YORK" t-shirt, sits on a bed directly in back of Arab and Jan. She glances up at the two pairs of breasts in front of her face, then quickly looks back down to the floor.

Angela takes off her "I LOVE NEW YORK" t-shirt, revealing a very heavy, ultra-conservative white cotton bra.

ARAB  
(noticing)  
How do ya get that thing off? With  
a can opener?

Angela quickly slips on her camp t-shirt as Arab and Jan LAUGH.

MARSHA (O.S.)  
Hey - look at this.

ANGLE ON MARCIA

in her camp t-shirt, as she walks into the empty counselor's room. Scrawled on the walls are "ANGELA BAKER = THE DEVIL OF DEATH," "ANGELA - GO TO HELL," "THE KILLER COUNSELOR SLEPT HERE," "THE ANGEL OF DEATH MUST DIE," and "FUCK ANGELA BAKER." Also on the walls are crude pictures of Angela supposedly killing people. Marcia is disgusted and a little frightened by what she sees.

MARSHA  
How weird. It's that girl who  
killed everybody. Angela Baker.

Anita, Jan and Arab, dressed in their t-shirts, enter. Their reactions are similar to Marcia's.

ANGLE ON ANGELA

as she listens. Cindy, still in her panties and bra, rushes by to join the other girls.

CINDY (O.S.)  
Yuck! These drawings are so gross!

ANITA (O.S.)  
They should've told us about this.

ARAB (O.S.)  
You think anybody could come here  
if they did? Shit, you're dumber  
than you look.

ANGLE ON ARAB

turning to Cindy.

ARAB  
How much did they charge you to  
come here, rich girl?

CINDY  
I dunno. Three thousand bucks I  
think.

ARAB  
God. I bet the fucking government  
paid 'em at least that much for  
us. "An experiment in Sharing," my  
ass. We're here cause they can't  
get anybody else.

ANGLE ON ANGELA

listening.

ARAB (CONT'D, O.S.)  
And we've got some crazy asshole  
named Angela Baker to thank for  
it.

Angela flashes Arab an angry look.

DISSOLVE TO:

16

**EXT. CABIN - AFTERNOON**

16

Angela, in camp t-shirt, exits the cabin to see Barney at the bottom of the stairs checking Arab's driver's license. Angela tries to sneak by.

BARNEY  
(to Angela)  
Hold it. I need to see some i.d.

Angela looks at him a moment. Then reaches into her pocket and pulls out a driver's license.

Arab exits as Barney takes Angela's license.

HIS P.O.V.: A NEW YORK DRIVER'S LICENSE

saying "Maria Nicastro" with Angela's picture. The birthday reads "July 28, 1972." The hair reads "blonde."

BARNEY

No offense, but you look like  
you've been through a lot in 17  
years.

ANGELA

I have.

BARNEY

I hope you have a good time here,  
Maria.

ANGELA

Thanks.

He gives her back the license. Lilly crosses to Barney with a xeroxed map.

LILLY

(to Barney)

Here's your map.

Angela crosses to the other kids. All have changed into Camp New Horizons t-shirts, although Riff has rolled his sleeves up to accentuate his muscles and Cindy has tied the bottom of her t-shirt to make it look more cute. In the b.g. Herman sorts various camping equipment into three different piles.

Lilly turns to the campers.

LILLY

Now pay attention! When you hear  
your name, go stand next to your  
counselor.

She looks down at her clipboard.

LILLY

Arab, Bobby, Riff and Cindy will  
be with me.

Lilly's group isn't very excited about Lilly or each other. They reluctantly cross her.

LILLY

Peter, Jan, Maria and Snowboy will  
be with Herman.

Peter, Snowboy and Jan start crossing to Herman. Angela stays with the others.

LILLY

Maria -

Angela, realizing Lilly is talking to her, crosses to her group. In the b.g. Herman points his Playboy buckle in Jan's direction and scams her.

LILLY

That leaves Marsha, Tony, Anita  
and Greg with Barney.

Marsha grins at Tony, who grins shyly back. Angela notices. She can't help but feel a little jealous. Tony's cute.

LILLY

I hope everybody learns a lot in  
the next three days. And when we  
come back together, I guarantee it  
won't be the same.

ANGLE ON ANGELA

reacting.

DISSOLVE TO:

17

**EXT. GROUP THREE CAMPSITE - AFTERNOON**

17

Barney leads Marsha, Tony, Anita and Greg out of the woods into the clearing. Each carry their backpack and sleeping bags. Marsha and Tony also carry an ice chest between them while Anita and Greg carry the tent supplies and fishing poles. Barney carries a large box full of various camping items.

BARNEY

Here we are.

GREG

Home sweet home!

BARNEY

Why don't we put everything down  
and rest a second.

The campers, grateful for the break, quickly drop everything and sit down.

MARSHA

I thought we'd never make it.

ANITA

It wasn't so bad. Back home we've  
got hills like this all over.

GREG  
So do we. The Hollywood Hills.  
Right, Tony?

TONY  
I guess.

BARNEY  
Who's hungry?

Everyone but Tony AD LIBS that they are.

BARNEY  
We're supposed to catch fish. And  
we will - maybe tomorrow. But I  
thought you might enjoy something  
else tonight.

He opens up the chest. It is filled with hamburger meat,  
hotdogs, condiments, buns, and a variety of soda.

Everyone APPROVES.

BARNEY  
I know I'm bending the rules a  
bit, but hey -

TONY  
(deadpan)  
You can do it. You're a cop.

Silence. An uncomfortable moment.

BARNEY  
I'm doing it because when I had  
the chance to do it with my own  
son, I didn't.

GREG  
How old is he?

BARNEY  
Sean would have been seventeen. he  
was murdered here last year.

GREG  
God. I'm sorry.

BARNEY  
You didn't know.

Pause.

TONY

And I'm sorry for giving you a hard time.

BARNEY

It's okay. I'm used to it. I'm a cop, remember?

Everyone LAUGHS.

BARNEY

Who wants a soda?

THEY ALL AD LIB THAT THEY DO.

Barney tosses sodas to his campers.

18

**EXT. HERMAN'S CAMPSITE - AFTERNOON**

18

ANGLE ON A DOUBLE-EDGED AX BLADE

Slicing through the air...

And landing on a log, chopping the log in two.

ANGLE ON ANGELA

with an ax. Beside her are several other pieces of chopped wood. In the b.g. Peter sits by the tents, sorting his firecrackers.

Angela picks up a piece of wood and carries it over to a fire being startled by Herman. Jan stands nearby with a handful of kindling.

HERMAN

(to Angela)

Where'd you learn to chop wood?

ANGELA

I've never chopped wood before.  
But I've chopped other things.

JAN

Let me know when you want these sticks, Mr. Miranda.

HERMAN

Anytime now, sweat pea.

Herman gives her a fond pat on the rear as he gets up.

HERMAN  
And call me Herman.

Herman turns to Snowboy and Peter.

HERMAN  
Where's Snowboy?

PETER  
I dunno.

HERMAN  
(shouting)  
Snowboy!

19      **EXT. - WOODS BY HERMAN'S CAMPSITE - CONTINUOUS**

19

Snowy, spray-painting his gang's logo on a tree with a small can of red spray paint, turns.

SNOWBOY  
Yeah?

HERMAN (O.S.)  
(shouting)  
Time to go fishing!

Snowy stuffs the can down the front of his jeans.

20      **EXT. - HERMAN'S CAMPSITE - CONTINUOUS**

20

Snowy enters from the woods.

JAN  
(to Herman)  
Do we have to?

HERMAN  
We gotta eat, don't we?

JAN  
I hate fish.

Herman playfully touches her nose.

HERMAN  
Hey, that's no way to talk.

Jan, pouting, crosses and exits into a tent.

Herman turns to the other three.

HERMAN

You guys each grab a pole and some bait. I'll meet you at the lake in a few minutes.

Herman crosses over to the tent.

HERMAN

Come out, sweetie. Daddy won't make you fish if you don't wanna.

He turns to the other campers and winks.

21      **EXT. LAKE - AFTERNOON**

21

NEW ANGLE

Peter and Angela fish on the lake's shore.

Snowy, trying hard to be cool, tries to put a worm on his fishing hook. He can't do it. Angela notices.

ANGELA

(to Snowboy)

Here.

Without any hesitation, she takes the worm and deftly spikes it on the hook.

Snowy reacts to her skill.

ANGELA

You'll get used to it. After a while, it's kinda fun.

Pause on Snowboy studies Angela. Then:

SNOWBOY

Trip out.

He casts a line.

ANGLE ON PETER

as he takes a firecracker out of his pocket and sticks it into a fish's mouth. Neither Angela nor Snowboy notice.

ANGELA

Herman should've been here by now.  
What's taking him so long?

SNOWBOY  
He's trying' to get into that rich  
skank's pants.

Peter fishes around in his pocket and pulls out a lighter.

ANGELA  
That's disgusting.

SNOWBOY  
I wouldn't mind having' a piece of  
her myself.

Peter lights a firecracker.

ANGLE ON ANGELA

turning to Peter. Realizing:

ANGELA  
DON'T -

BANG!

Blood and fish guts fly into her face.

She is not happy.

SNOWBOY  
(to Peter)  
Hey, dude. Lemme try.

Angela tries to wipe away the mess on her face and clothes as  
she quickly exits.

22 **EXT. FOREST CLEARING - AFTERNOON**

22

As Angela enters the clearing, she HEARS GIGGLING from inside  
the two-man tent.

Angela pulls back the flap to reveal Jan, nude, and Herman,  
naked from the waist up, pulling down his jeans. Jan notices  
Angela.

JAN  
We've got company.

Herman turns.

HERMAN  
Oh, shit.

Angela drops the flap.

**INT. TENT - CONTINUOUS**

Jan GIGGLES and looks for her clothes. Herman wiggles into his jeans as he crawls to the front of the tent.

HERMAN

(shouting)

Hey, Maria - we can work something out can't we? My old lady just don't give it to me no more. You understand, don'tcha?

24

**EXT. TENT - CONTINUOUS**

24

ANGLE ON HERMAN

as he exits the tent.

ANGELA (O.S.)

Ready for a weenie roast?

ANGLE ON A TREE BRANCH HELD BY ANGELA

about one and a half inches thick; it's tip on fire.

Angela shoves the flaming branch into Herman's crotch.

C.U.: HERMAN

SCREAMING in agony.

The burning branch is suddenly jammed into his open mouth.

ANGLE ON JAN

topless, as she peers through the tent.

Realizing, she SCREAMS, then quickly pushes past Angela and runs into the woods.

ANGELA

Put on a bra.

Angela runs after her.

25

**EXT. WOODS - AFTERNOON**

25

VARIOUS ANGLES

as a terrified Jan runs through the woods.

She suddenly stops.

NEW ANGLE

Angela is in front of her, holding a large branch.

ANGELA  
You have a lousy sense of  
direction.

Jan SCREAMS.

Angela takes the branch and BASHES it into Jan's head.

26

**EXT. HERMAN'S CAMPSITE - EVENING**

26

ANGLE ON A FISH GETTING ITS HEAD CHOPPED OFF

NEW ANGLE

as Angela starts scaling and cleaning the fish. Peter watches.  
He takes the severed fish head and plays with it.

PETER  
When are Herman and Jan coming  
back?

ANGELA  
Not for a long time. But before he  
left he said we should go to bed  
early. We've got a big day  
tomorrow.

Peter throws the fish head at Angela.

ANGELA  
You brat.

Peter gives Angela the finger, then runs into the woods.

Angela's had it. She turns to Snowboy who stands behind a tent.

ANGELA  
Snowy! I need help.

SNOWBOY  
I'm busy.

ANGELA  
Doing what?

SNOWBOY  
Makin' art.

Angela crosses to Snowboy.

ANGELA'S P.O.V. SNOWBOY'S GANG LOGO SPRAYPAINTED ON THE TENT  
Beneath it he spray paints "SNOWBOY".

NEW ANGLE

SNOWBOY  
And trip out on this -

He proudly turns and points into the woods.

ANGELA'S P.O.V.: DOZENS OF TREES  
spray-painted with gang graffiti.

ANGLE ON ANGELA  
disgusted.

PETER (O.S.)  
Bombs away!

ANGLE ON ANGELA'S FEET  
A lit firecracker lands next to them.  
It EXPLODES.

NEW ANGLE  
Angela jumps. Snowboy LAUGHS.

PETER  
I warned you.

As if inspired by the firecracker, Snowboy spray paints wild  
designs all over the tent.

SNOWBOY  
PARTY ALL NIGHT! TEENAGE  
WASTELAND!

ANGLE ON ANGELA  
slowly shaking her head.

ANGELA  
(to herself)  
Why'd I think this year would be  
any different?

DISSOLVE TO:

**EXT. BARNEY'S CAMPSITE - NIGHT**

Barney's campsite looks neat and efficient. Next to the two tents a small portable table holds the sodas, bags of chips, hamburger buns, etc.

Barney, Greg, Anita and Marsha sit around a campfire, eating their hamburgers and hotdogs as Tony scrapes the grill with a spatula.

ANITA

This is one of the best burgers I  
ever ate!

BARNEY

So's mine. Thanks for cooking,  
Tony.

The others ALSO THANK TONY.

TONY

No problem.

Marsha gets up and grabs a nearby flashlight.

MARSHA

Excuse me a second. I've got to  
use the outhouse.

(to Tony)

And it has nothing to do with you  
burgers!

Everyone LAUGHS.

BARNEY

Tony, go with her.

MARSHA

I'll be all right.

BARNEY

Maybe so. But I don't want you to  
go alone.

Tony crosses to Marsha.

GREG

I wanna go.

BARNEY

Sorry. You get to start pitching  
the tents.

Greg reacts. Anita LAUGHS.

**EXT. WOODS - CONTINUOUS**

Marsha and Tony walk down a narrow path. Marsha shines the flashlight in front of them.

MARSHA  
That's so awful about Barney's son.

TONY  
God. I know.

MARSHA  
I never would have come here if I knew about all this. Would you?

TONY  
Probably not. But I'm glad I'm out of L.A.

She LAUGHS.

A TWIG SNAPS. Tony stops. Listens.

TONY  
You hear that?

Marsha stops.

MARSHA  
What?

TONY  
Something in the woods.

MARSHA  
No.

They start walking again.

SOMETHING MOVES IN THE BRUSH

Tony stops.

TONY  
Give me the flashlight.

Marsha gives it to him. Tony shines the flashlight into the woods. Nothing.

SFX: THE BRUSH MOVES AGAIN.

Tony swiftly moves the flashlight towards the noise.

TONY  
Who's out there?

SFX: BRUSH MOVING

Tony movies the flashlight in another direction.

TONY  
Who is it? What do you want?

ANOTHER TWIG SNAPS. Tony, nervous, GASPS.

ANGLE ON THE WOODS

as SOMETHING leaps out.

ANGLE ON TONY AND MARSHA

TONY SCREAMS EXTREMELY LOUD.

Then looks. Realizes.

ANGLE ON A RACCOON

It looks at Tony and Marsha then scampers back into the woods.

NEW ANGLE

Marsha looks at Tony. She giggles. Then bursts out LAUGHING.  
Tony grins. Marsha tries to get serious, but she can't.

TONY  
Stop it!

As Marsha continues laughing, they continue down the path.

ANGLE ON THE WOODS

Angela peeks through the trees, watching them.

CUT TO:

29

**EXT. HERMAN'S CAMPSITE - NIGHT**

29

ANGLE ON JAN'S BODY

being dragged by Angela towards Peter and Snowboy's tent.

ANGELA  
It's a good thing you're dead. In  
a couple of years, your breasts  
would've been sagging something  
terrible.

**INT. TENT - NIGHT**

Angela drags Jan's body into the tent. She looks towards the back of the tent.

HER P.O.V.: PETER AND SNOWBOY

Asleep.

ORIGINAL ANGLE

as Angela continues to drag in the body

ANGLE ON SNOWBOY

Snowy changes position. THE CAMERA FOLLOWS HIS HAND as it lands on something. WE ANGLE OUT to see that it now rests on the lap of Herman's body that has been propped up next to Snowboy.

ANGLE ON PETER

A huge firecracker is stuffed into his left nostril. Another is stuffed into his right.

ANGLE ON ANGELA

ANGELA  
(whispering to Peter)  
Didn't anyone teach you that  
there's nothing "cool" about  
explosives?

ANGLE ON THE FIRECRACKERS

Their fuses are lit.

C.U.: PETER

He wakes up. And sees. But it's too late to do anything about it.

ANGLE ON ANGELA

as the firecrackers EXPLODE, sending blood and little pieces of Peter flying into her face.

NEW ANGLE

Snowy, waking up, does not yet realize what has happened.

SNOWBOY  
(annoyed)  
Hey, dude -

He turns and sees what is left of Peter's head.

ANGLE ON SNOWBOY

SCREAMING.

ANGLE ON ANGELA

She holds a can of Snowboy's red spray paint.

ANGELA

Hey dude. Rad spray paint. Mind if  
I try?

ANGLE ON SNOWBOY

as Angela sprays the spray paint on his face.

VARIOUS ANGLES

Snowy tries to fight back, but Angela keeps the spray paint coming.

Angela slowly inches in. The fumes and the paint become too much for Snowboy. His face literally drips with paint.

Angela holds a lighter up to his face. Ignites it.

C.U.: SNOWBOY

Snow boy's paint-covered face goes up in flames.

A-31 **EXT. PETER AND ARAB'S TENT - CONTINUOUS SCENE**

A-31

HUMMING to herself, Angela exits the burning tent. She crosses to a stick loaded with several marshmallows lying on a marshmallow bag.

She grabs the stick and holds it over the ever-increasing flames.

32 **EXT. LILLY'S CAMPSITE - MORNING SCENE**

32

Lilly's campsite is the former location of the abandoned cabin where Angela stored several campers' bodies during last year's reign of terror.

Now only a pile of boards remain where the cabin used to stand. The outhouse trench has been filled in. The only recognizable fixture from the area is the old barbecue pit, which remains intact.

Lilly and her campers sit around the barbecue pit, silently eating a breakfast that looks something like mush.

They look up to see Angela enter. Angela carries her suitcase, sleeping bag and Berman's map. Her camp t-shirt is somewhat wrinkled, but clean.

LILLY  
What are you doing here?

ANGELA  
I'm supposed to switch with  
someone from this group. Herman  
said so.

LILLY  
(a little miffed)  
I wish he wouldn't do things like  
that.

ARAB  
So who's the lucky shithead you're  
supposed to switch with?

Angela throws Arab a look.

ANGELA  
You.

DISSOLVE TO:

33      **EXT. WOODS - DAY SCENE**

33

Angela leads the way through the woods as Arab, with her gear, follows sullenly behind her.

ARAB  
How old are you, anyway?

ANGELA  
Seventeen.

ACTION  
You look older.

ANGELA  
I know. When I was young, our  
town's water supply didn't have  
any fluoride.

ARAB  
You're one weird motherfucker.

34      **EXT. HERMAN'S CAMPSITE - DAY SCENE**

34

Angela and Arab enter from the woods. With the exception of only one tent and no campers in sight, everything seems normal.

                  ARAB  
Where's the other tent?

                  ANGELA  
It got sort of wrecked. We're all  
in one now.

                  ARAB  
All right!

                  ANGELA  
In fact, I think they're in there  
now.

Arab crosses to the tent, THE CAMERA FOLLOWING.

                  ARAB  
          (yelling)  
Anybody home?

Arab sticks her head in the tent.

35      **INT. TENT - CONTINUOUS SCENE**

35

ANGLE ON ARAB

as she looks into the tent.

ARAB'S P.O.V.: THE TENT

completely empty.

ANGLE ON ARAB

                  ARAB  
They're not here.

36      **EXT. TENT - CONTINUOUS SCENE**

36

Angela kicks Arab in the rear, causing Arab to fall into the tent.

37      **INT. TENT - CONTINUOUS SCENE**

37

Arab angry, picks herself up.

ARAB  
You bitch. That hurt!

38      **EXT. TENT - CONTINUOUS SCENE**

38

ANGLE ON ARAB

as her head pops out of the tent.

ARAB  
Don't you ever -

ANGLE ON THE DOUBLE-EDGED AX

swiftly landing on the back of Arab's neck.

NEW ANGLE

as Arab's severed head hits and rolls across the grass.

39      **EXT. GROUP TWO'S CAMPSITE - DAY SCENE**

39

Angela enters from the woods, seeing Lilly, Cindy, Bobby and Riff sitting in a circle.

LILLY  
Maria! Come join us!

Angela crosses to them. She sits between Cindy and Riff. Cindy gives her a quick cool smile that basically says "You are shit." Riff gives her a "You are shit" frown.

LILLY  
I call this our "Sharing and Caring" time. For instance, what's your favorite movie?

ANGELA  
"E.T.".

LILLY  
How nice. How about- you, Riff?

RIFF  
Ones with tits and blood.

CINDY  
(to Riff)  
Why do we have to listen to those stupid rap tapes? I mean, who likes that stuff anymore?

RIFF  
Fuck you.

LILLY  
Now, Riff -

RIFF  
(interrupting)  
Rap is a helluva lot better than  
that country shit.

CINDY  
I never said I liked country. But  
I'd rather listen to that than a  
bunch of drakes who can't sing.

Riff spits in her face.

LILLY  
Riff!

Cindy, shocked and angry, wipes off the spit. Then looks at him  
with undisguised hatred.

CINDY  
You dirty nigger.

Riff jumps up and starts strangling Cindy.

LILLY  
Riff! Stop it! Stop it right now  
or I'll get Officer Whoitmore!

Riff lets go. Cindy, crying, runs into her tent. Everyone is  
silent. Then:

LILLY  
(to Angela)  
So, Maria, what's your favorite  
color?

40

**EXT. BARNEY'S CAMPSITE - DAY SCEN**

40

ANGLE ON MARSHA

SCREAMING. Then she LAUGHS.

NEW ANGLE

We see that everyone is busy cleaning. Tony scrubs the grill  
while Greg, using a plastic tub, washes various cooking  
utensils. Greg hands the utensils to Marsha, who rinses them in  
a similar tub.

Marsha then hands the clean utensils to Anita, who dries them. Barney in the b.g. picks up a pile of wood, crosses to the campers and sets it down.

MARSHA

I think Tony scared the raccoon  
half to death!

(to Tony)

Come on. Scream again! I want to  
hear it!

Tony turns toward Barney.

TONY

(mock angry)

Barney, this rich white girl keeps  
giving me a hard time.

BARNEY

Oh, poor baby.

Everyone LAUGHS.

ANITA

(to Barney)

I hate to bring this up. But what  
do you think happened to that  
Angela Baker?

BARNEY

Nobody knows. There's no pictures  
of her since 7 years ago. Plus  
when she was 18 her juvenile  
records were destroyed. All we can  
go on are descriptions.

GREG

But she was a counselor here last  
year. Didn't anyone take her  
picture?

BARNEY

Nope. Supposedly nobody wanted to.  
She wasn't very popular.

MARSHA

What does she look like?

BARNEY

She's white. About 5 foot 7, 115  
pounds. Brown eyes. Reddish brown  
hair. Twenty-one years old.

TONY  
What would you do if you saw her?

Pause.

BARNEY  
(matter of factly)  
I'd kill her.

41      **EXT. LILLY'S CAMPSITE - DAY SCENE**

41

ANGLE ON ANGELA

LILLY (O.S.)  
All right, everyone. Let's put our  
differences aside and try to move  
on,

THE CAMERA ANGLES TO INCLUDE THE OTHER CAMPERS AND LILLY

Lilly, with four long strips of heavy cloth, stands before  
Angela, Cindy, Bobby, and Riff. None look too excited.

LILLY  
We're going to do a trust game  
right now. Let's break up into  
pairs.

Cindy glares at Riff, then turns to Angela. Riff gives Cindy an  
attitude and turns to Bobby. Bobby gives it his best shot.

BOBBY  
(to Riff)  
Looks like we're partners.

RIFF  
Shut up.

BOBBY  
Cool, man. Right on.

Lilly hands two strips of cloth each to Cindy and Bobby.

LILLY  
One of you will be blindfolded and  
have your hands tied behind your  
back. Your partner will then lead  
you around. After fifteen minutes  
or so, you'll switch.

CINDY  
Oh, this'll be fun.  
(MORE)

CINDY (CONT'D)  
 (to Angela)  
 You can go first.

42

**EXT. WOODS - DAY SCENE**

42

Angela, blindfolded, gets led through the woods by Cindy. Cindy pays little attention to her.

CINDY  
 How you doing', honey?

ANGELA  
 Okay.

CINDY  
 Good. I wish I could say the same.  
 That nigger could've killed me.

She shudders.

CINDY  
 I bet he would've liked that, too.  
 He could brag to all his  
 "homeboys" how he massacred some  
 rich white girl. Those street  
 gangs do that, you know.

Cindy LAUGHS and stops. Angela keeps walking, unaware that Cindy has stopped.

Angela bumps into a tree. Cindy LAUGHS and catches up to her.

CINDY  
 Be a good girl, and just stay  
 there a second. I'll be right  
 back.

Cindy walks several feet away.

ANGELA  
 Hey -

ANGLE ON CINDY

SIGHING, she sits down and pulls a gold cigarette case out of her jeans. She opens up the case, takes out a cigarette and lights it. Cindy inhales the cigarette as if it were the last she would ever smoke.

ANGLE ON ANGELA

very uncomfortable and more than a little ticked off.

ANGLE ON A RABBIT

as it approaches Angela.

NEW ANGLE

The rabbit looks around. Studies Angela. Then starts to crawl up Angela's leg. Angela SCREAMS and kicks the rabbit off.

ANGLE ON CINDY

She puts out the cigarette and crossing back to Angela.

CINDY  
What's wrong?

ANGELA  
(yelling)  
Something was crawling on me!

The rabbit has long since disappeared.

CINDY  
I don't see anything.

ANGELA  
Get this blindfold off!

Cindy, laughing to herself, removes the blindfold. Angela's eyes get used to the light as Cindy unties her wrists.

CINDY  
Honey, I'm sure it was nothin.'  
You city kids have just gotta get  
used to the country.

Angela gives Cindy one of her famous looks.

ANGELA  
Your turn.

43

**EXT. CAMP NEW HORIZONS MAIN AREA - DAY SCENE**

43

Angela leads the blindfolded and tied Cindy out of the woods into the main camp area.

CINDY  
Where are we?

ANGELA  
It's a surprise.

CINDY  
Well, I'm getting' tired. And my  
feet hurt.

ANGELA  
I thought you country girls were  
used to this kind of stuff.

CINDY  
Hah. Hah.

ANGELA  
Are you a cheerleader?

CINDY  
Yes.

ANGELA  
Figures. Are you a virgin?

CINDY  
No!

ANGELA  
Do you take drugs?

CINDY  
Doesn't everybody?

ANGELA  
Strike three.

Angela stops at the camp flag pole.

C.U.: CINDY

CINDY  
It's about time we stopped. Take  
this stuff off me right now.

Silence.

CINDY  
Did you hear me?

Nothing.

CINDY  
Oh, I get it. You're leaving' me  
now.

ANGLE ON A METAL FLAG FASTENER ATTACHED TO THE FLAGPOLE ROPE  
being hooked onto one of Cindy's back belt loops.

Cindy laughs.

CINDY  
(mimicking Angela)  
Help! Somethings on me!

Her face begins to lift out of frame.

CINDY  
(confused)  
Hey -

NEW ANGLE

Angela begins hoisting Cindy up the flagpole.

CINDY  
WHAT'S GOIN' ON? LET ME DOWN!

Angela, ignoring her, turns Cindy around so Cindy's head faces the ground. Angela then reaches up and wraps the rope around one of Cindy's legs.

CINDY  
STOP IT! I'LL SUE YOU FOR  
EVERYTHING YOU'VE GOT!

Angela starts hoisting her up again.

CINDY  
STOP IT!! WHY ARE YOU DOING THIS  
TO ME??!

Angela hoists her to the top of the flagpole.

ANGELA  
Because you're a cheerleader, a  
fornicator, a drug-taker, and a  
nasty, snotty bigot. Besides that,  
you're real nice.

Angela lets go of the rope. Cindy drops to the bottom.

Her head SMASHES into the cement surrounding the flagpole.

44

**EXT. LILLY'S CAMPSITE - DAY SCENE**

44

Lilly cooks a larger juicy steak as Angela enters.

LILLY  
Where's Cindy?

ANGELA

At the main camp. She's got a headache.

LILLY

Why don't you be a dear and get her? While you're at it, grab that sack of garbage by my tent. There's a place to dump it behind the dining hall.

Angela crosses to the garbage and picks it up.

LILLY

Oh - I'm just about out of tanning lotion. There's some in the pantry right next to the kitchen. The front door should be open.

ANGELA

Did there used to be a cabin up here?

LILLY

Yes. Right over there.

She points to the pile of boards.

ANGELA

Was that the cabin where all those bodies were found last year?

LILLY

(surprised)

How'd you know about that?

ANGELA

I guess I read about it.

LILLY

Well, don't tell the others. They could get spooked.

Angela starts to exit.

LILLY

And hurry back. It's almost time for lunch.

Angela lifts up the doormat, finds the key and opens the door.

**INT. DINING HALL - DAY SCENE**

Angela enters, carrying the bag of garbage.

She stops and looks at the empty hall.

47

**FANTASY FLASHBACK: INT. DINING HALL - DAY, LAST YEAR  
SCENE**

47

Angela's flashbacks, like all memories, have been changed by time and wishful thinking. Angela seems prettier and more vibrant than we knew her to be. The CAMPERS in her memories are also much more excited and cheerful than they actually were.

ANGLE ON ANGELA

in a Camp Rolling Hills t-shirt.

Very happy as she stands in front of the CROWDED dining hall.

ANGELA

Good morning, Campers!

CAMPERS (O.S.)

(shouting)

Good morning, Angela!

ANGELA

It's a wonderful day to be alive,  
isn't it?!

CAMPERS (O.S.)

(shouting)

YES!

QUICK CUT TO:

48

**INT. DINING HALL - PRESENT DAY SCENE**

48

Angela turns and continues walking.

QUICK CUT TO:

49

**FANTASY FLASHBACK: INT. DINING HALL - LAST YEAR, DAY  
SCENE**

49

ANGLE ON ANGELA

with her guitar, SINGING THE "HAPPY CAMPER SONG" with the CAMPERS, who enthusiastically CLAP as they sing.

ANGELA AND CAMPERS  
(singing)  
Oh, I'm a Happy Camper! I love the  
summer sun, I love the trees and  
forests, I'm always having fun!

QUICK CUT TO:

50 INT. DINING HALL - PRESENT DAY SCENE 50

Now by the kitchen entrance Angela stops and looks back once more.

QUICK CUT TO:

51 FANTASY FLASHBACK - INT. DINING HALL - DAY, LAST YEAR SCENE 51

ANGLE ON ANGELA

her "Counselor of the Week" ribbon pinned to her chest. However, the ribbon is slightly bigger and prettier than it actually was.

Angela brushes away a tear before she addresses the campers.

ANGELA  
As some of you know, I've gone  
through a lot of hard times in my  
life. I've been picked on.

Abused. And misunderstood more often than I can remember.

HER P.O.V.: THE CAMP ROLLING HILLS CAMPERS

listening. They clearly love and respect her.

ANGELA (CONT'D, O.S.)  
But that's what so terrific about  
places like this. We can learn to  
love one another.

ANGLE ON ANGELA

ANGELA  
Thanks for being such great kids.  
You've made this camp so much fun.  
I love you all.

Everyone CHEERS as Angela smiles, laughs, and begins to cry.

ANGELA  
You like me! You really, really  
like me!

52            **INT. DINING HALL - PRESENT DAY SCENE**            52

Angela smiles and turns toward the kitchen.

53            **INT. PANTRY - DAY SCENE**            53

PITCH BLACK until Angela opens the CREAKING DOOR and turns on the light. A MOUSE scurries across the floor.

Angela slowly enters. it is obvious that the pantry, almost empty of supplies, is in dire neglect.

Angela passes by a shelf containing old sports equipment and life preservers. Much of the equipment is damaged.

Angela spots a bottle of sun tan lotion next to a cassette tape recorder in the "lost and found" section. Next to the tape recorder is a microphone and several tapes.

Angela picks up the lotion, then wipes her finger across the top of the tape recorder. Angela looks at her finger. It's covered with dirt and dust.

A COCKROACH runs past her hand.

Angela SCREAMS and jumps back. She quickly crosses back to the entrance. Hanging on a nail next to the light switch is a large key ring with several keys.

Angela looks at the keys a moment. Then takes them.

54            **EXT. BACK OF THE DINING HALL - DAY SCENE**            54

Angela exits the dining hall's back door and the bag of garbage. She looks for garbage cans, but there are none.

Crossing a few feet from the back entrance, she spots a garbage pit about 4 feet wide. Next to it is a large pile of dirt. A shovel lays on top.

Angela crosses to the pit and looks inside.

ANGELA'S P.O.V.: THE PIT

About 5 1/2 feet deep. SEVERAL RATS gnaw away at the rotting garbage.

ANGLE ON ANGELA

as she quickly throws the trash in the pit, and turns away.

DISSOLVE TO:

55      **EXT. LILLY'S CAMPSITE - DAY SCENE**

55

Lilly HUMS to herself as she sets up a beach recliner. Bobby packs up stones and tosses them into the woods while Riff, on the ground, plays cards and listens to his RAP MUSIC.

Angela, still disgusted by what she saw, enters and crosses to Lilly. She glares at Lilly as she hands her the tanning lotion.

LILLY  
Thanks, dear. Is Cindy coming?

ANGELA  
No. She's resting awhile in one of the cabins.

LILLY  
She's not supposed to. But, what can you do? Ready for another trust game?

ANGELA  
I thought it was time to eat.

LILLY  
It almost is. Bobby, come over here, dear!

Bobby crosses as Lilly grabs four pieces of rope.

LILLY  
I want you two to stand next to each other, side by side.

They comply, and Lilly begins tying a rope around their waists. As she does:

LILLY  
I'm going to be tying you two together. You'll have to coordinate your walking, your hand movements, everything.

Lilly starts tying the wrists of their inner hands together as she turns to Riff.

LILLY  
Riff, since Cindy isn't feeling  
well, I think you and I will have  
to be partners.

RIFF  
No fucken way.

Lilly lets it pass. Never argue with a juvenile delinquent.

ANGELA  
How long do we have to do this?

LILLY  
Until you've caught enough fish  
for lunch and dinner. It'll test  
how well you can work together.

ANGELA  
But what about that steak you were  
cooking?

Lilly starts tying their inner calves together.

LILLY  
That was mine. I'm allergic' to  
fish.

ANGLE ON ANGELA

Staring angrily at Lilly.

56

**EXT. A DOCK BY THE LAKE - DAY SCENE**

56

Angela and Bobby, tied together, sit on the dock, next to them  
are their fishing supplies.

ANGELA  
Gimme the hook.

Bobby does. Angela quickly baits the hook.

BOBBY  
You're good at that.

ANGELA  
That's what everybody says. Okay,  
cast.

Bobby does his best, but it's not too great. Angela decides to  
let it be. She turns to Bobby.

ANGELA  
Why'd you come here?

BOBBY  
It's a once-in-a-lifetime  
experience. Plus it looks great on  
my resume.

He motions to the fishing pole.

BOBBY  
Could you hold this a minute?

ANGELA  
Sure.

He gives her the fishing pole. Then turns toward her. And  
smiles.

BOBBY  
You know something, Maria?

ANGELA  
What?

BOBBY  
I think you're nice.

ANGELA  
Thanks.

BOBBY  
Do you think I'm nice?

ANGELA  
Yeah. I guess.

BOBBY  
Good.

Beat.

BOBBY  
Do you want to know something  
else?

ANGELA  
What?

BOBBY  
I like being tied up. Especially  
next to you. It turns me on.

Angela tries not to look nauseated.

Just as she is about to say something, Bobby attacks her, wildly kissing her and fondling her breasts with his free hand.

Angela drops the pole and slaps Bobby hard.

ANGELA  
STOP IT!

BOBBY  
But I thought you wanted it. Your type always do.

ANGELA  
No!

Pause.

ANGELA  
At least not now.

She smiles.

ANGELA  
Meet me by the dining hall right after dark.

Bobby grins.

BOBBY  
But how will we get away from Lilly?

ANGELA  
Don't worry. I'll handle it.

57      **EXT. LILLY'S CAMPSITE - DAY SCENE**

57

ANGLE ON LILLY

lying on the recliner - eyes closed, sunning herself.

A string of fish are shoved in front of her face.

She frowns, then opens her eyes.

NEW ANGLE

Angela, still tied to Bobby, holds the fish.

LILLY  
Good job!  
(beat)  
Why don't you put them down?

Angela complies. Lilly gets out of her chair and begins to untie them. Lilly turns to a tent occupied by Riff. As usual, his RAP MUSIC blares in the b.g.

LILLY  
Riff! Since Maria and Bobby caught  
the fish, I think you should clean  
them.

No answer. Lilly turns back to Angela and Bobby.

LILLY  
Bobby, maybe you should clean  
them.

BOBBY  
But that's not fair. He doesn't do  
anything.

ANGELA  
Let me talk to him.

She crosses to the tent and opens the flap. Riff, hands behind his head, lies on his sleeping bag.

ANGELA  
Hi.

Riff doesn't answer.

ANGELA  
We just spent two hours catching  
fish. It's only fair that you  
clean them.

RTFF TURNS UP HIS MUSIC FULL BLAST.

ANGELA  
Please turn that down.

RIFF  
What?

ANGELA  
(shouting)  
I said turn down your music.

RIFF  
What?

ANGELA  
(shouting)  
You heard me the first time!

Riff looks at her a moment. Turns down his music. Then pulls a pistol from behind his head and points it at her.

Angela turns to Bobby.

ANGELA  
Clean the fish, Bobby.

58

**EXT. WOODS - DAY SCENE**

58

Marsha, her hands tied and her eyes blindfolded, is led by Tony through the woods.

MARSHA  
This is easy. Make it harder.

TONY  
Okay.

He grabs her shoulders and starts leading her around, almost bumping her into several trees. She loves it. Tony then starts spinning her around.

MARSHA  
Stop it! I'm getting dizzy!

Tony stops. Marsha wobbles to the ground. He sits next to her.

MARSHA  
It's your turn.

TONY  
Huh uh.

MARSHA  
I'll tell!

TONY  
Geez. I'm scared.

He unties her, and takes off her blindfold.

TONY  
So what's it like where you live?

AS MARSHA STARTS TO SPEAK, Tony playfully interrupts.

TONY  
No. Don't tell me. You go to a little red brick school. And you're in the choir.

MARSHA

It's orange brick. And I'm in the band.

TONY

Same difference. You've got really nice parents. And your town has a park where every Fourth of July there's fireworks. Plus at Christmas there's a big parade when Santa Claus arrives. Am I right?

MARSHA

Don't make fun of me!

TONY

And what have you been doing to me this whole weekend?

MARSHA LAUGHS.

MARSHA

Are you in a gang?

TONY

Yeah. Where I'm from, everybody is.

MARSHA

What's it like?

TONY

You don't want to hear about it. I wish I could get out. But the only way to do that is to move.

MARSHA

Why don't you?

TONY

Maybe I will. I'll come live with you. In Idaho.

MARSHA

Ohio.

TONY AND MARSHA

(in unison)

Same difference.

Pause.

TONY  
Are you scared of me?

MARSHA  
No. But I was.

TONY  
You're very pretty.

MARSHA  
(softly)  
Thanks.

They look at each other.

Smile.

TONY  
Can I kiss you?

She nods.

He kisses her tentatively. Then tenderly.

Marsha pushes away.

TONY  
What's wrong?

MARSHA  
Nothing.

Marsha fishes into her pants pocket.

MARSHA  
If we're gonna make love, you've  
gotta wear one of these.

She pulls out a wrapped condom.

Tony reacts. Then:

TONY  
I'm moving to Ohio!

MARSHA LAUGHS, then they continue where they left off.

ANGLE ON ANGELA

staring.

Then crossing to Lilly, who sits in her beach recliner, reading a European travel magazine. In the b.g. Bobby and Riff eat their fish and creamed corn.

ANGELA

Lilly - Let's do the blindfold game together.

Lilly frowns.

ANGELA

Please? I'll lead you back to camp. That way you can check up on Cindy.

Lilly puts down her magazine.

LILLY

Why not? I was getting a little worried about her anyway. Let me get a couple strips of cloth.

Angela produces two strips of cloth from behind her back.

ANGELA

I've got some.

Angela smiles. Some would say angelically.

60

**EXT. CAMP NEW HORIZONS - MAIN AREA SCENE**

60

C.U.: LILLY

blindfolded, walking.

NEW ANGLE

Angela leads the blindfolded and tied Lilly.

As they talk, Angela leads Lilly in the direction of the garbage trench behind the dining hall.

ANGELA

Are you planning a trip soon?

LILLY

Yes. Herman and I are going to Europe. It'll be very expensive, but like Herman says, "we're worth it."

ANGELA  
You have cockroaches in the  
pantry. And I think I saw a mouse.

LILLY  
Really? We'll have to do something  
about that.

ANGELA  
Why do you bury your trash?

LILLY  
Because garbage companies charge  
an arm and a leg.

ANGELA  
They're not that expensive.

LILLY  
Every penny counts. It hasn't been  
easy taking this place over, let  
me tell you. Nobody wants to go to  
a camp where everyone's been  
slaughtered.

They arrive at the garbage pit, with Lilly directly in front of  
it.

ANGELA  
Have you ordered your tickets to  
Europe yet?

LILLY  
No.

ANGELA  
Good. Your trip's been canceled.

Angela shoves Lilly into the pit. Only Lilly's head is above  
the ground.

Angela crosses to the shovel as Lilly struggles to get out..

LILLY  
WHAT ARE YOU DOING? GET ME OUT OF  
HERE! THERE'S RATS DOWN HERE!  
THEY'LL EAT ME ALIVE!

ANGELA  
No they won't. They'll be  
suffocated soon.

VARIOUS ANGLES

Angela, ignoring LILLY'S SCREAMS, SINGS while burying Lilly up to her head.

ANGELA  
(singing)  
Oh, I'm a Happy Camper! I love the  
summer sun, I love the trees and  
forests, I'm always having fun!  
Oh, I'm a Happy Camper! I love the  
clear blue sky, And with the Grace  
of God, I'll camp until I die!

Lilly, except for her head, is completely buried.

ANGELA  
Goodbye, Lilly.

She begins to exit.

ANGELA  
By the way, your husband fools  
around.

Lilly, confused and frightened, yells at the exiting Angela.

LILLY  
You can't leave me here! Come  
back! You're in big trouble

No answer.

ANGLE ON LILLY

LILLY  
You little shit! Come back here  
right now!

Nothing.

LILLY  
Did you hear me? GET ME OUT OF  
HERE!

Silence, then:

SFX: A LAWNMOWER ENGINE STARTING UP

NEW ANGLE

Angela, pushing a large gas-powered lawnmower.

Heading straight towards Lilly's head.

ANGLE ON LILLY

Realizing.

LILLY  
NO!!!!

ANGLE ON THE LAWNMOWER

approaching.

ANGLE ON LILLY

SCREAMING.

ANGLE ON ANGELA

calmly pushing the mower.

THE LAWNMOWER'S "P.O.V.": LILLY SCREAMING

as the lawnmower quickly approaches.

ANGLE ON THE MOWER

as it almost reaches Lilly.

NEW ANGLE

as Angela lifts the mower up so that the blades will attack Lilly's face.

ANGLE ON THE MOWER'S BLADES

turning rapidly.

ANGLE ON ANGELA

as she brings the mower down on Lilly's head.

ANGLE ON LILLY

ANGLE ON THE MOWER

SFX: A CHURNING, CRUNCHING SOUND

Blood and pieces of Lilly's head fly from the mower.

61

**EXT. DINING HALL - NIGHT SCENE**

61

C.U.: ANGELA

A pair of hands reach around and cover her eyes.

BOBBY (O.S.)  
Guess who?

ANGELA  
Bobby.

NEW ANGLE

Angela sits under a tree. Bobby takes his hands away from her face. He looks freshly groomed.

BOBBY  
Yeah. How'd you know?

He kisses her on the head. Angela gets up.

Angela points to the tree.

ANGELA  
Stand in front of the tree.

Be does. On the ground next to the tree are two pieces of rope. One is about three feet long. The other rope is wound in a coil, with one end trailing away from the tree.

Angela takes the short piece of rope and ties Bobby's feet against the tree.

ANGELA  
So you like to be tied up, huh?

Bobby blushes.

BOBBY  
Yeah. But don't tell anybody, okay? If the wrong person found out, I could lose an election someday.

ANGELA  
My lips are sealed. Put your hands behind the tree.

BOBBY  
Shouldn't I take my clothes off first?

ANGELA  
No. It's more fun like this.

He complies. Angela takes the end of the coiled rope and ties his hands behind the tree.

BOBBY

Wow. This is like something in a dirty magazine. Wouldn't that be cool? Reading about this?

ANGELA

It's more fun to live it.

BOBBY

Yeah.

He closes his eyes.

ANGLE ON BOBBY

BOBBY

I really appreciate this. It's not like I don't respect you or anything. I do. I think you're really a neat person.

He opens his eyes.

BOBBY

When do we screw?

NEW ANGLE

Bobby looks around. No Angela. Turning around, he sees that Angela is about to enter Herman and Lilly's Jeep parked nearby.

BOBBY

Whaddya doing?

ANGELA

(as she climbs in)

Thank the Lord there will be one less idiot in politics.

SHE GUNS THE MOTOR.

VARIOUS ANGLES

Angela speeds away in the Jeep. As she does, we see that rope is tied to the Jeep's hitch. The very same rope that leads to the coil... and to Bobby.

BOBBY

Hey -

The coil of rope quickly starts unraveling. Bobby notices.

BOBBY

NO!!!!!!

Bobby tries to quickly untie himself.

But it's no use. The coil of rope soon disappears.

The taut rope now yanks Bobby's arms back.

NEW ANGLE

Bobby's arms RIP out of their sockets.

62      **EXT. LILLY'S CAMPSITE - NIGHT SCENE**

62

ANGLE ON RIFF'S TENT

HIS RAP MUSIC THUMPING INSIDE.

63      **INT. RIFF'S TENT - CONTINUOUS SCENE**

63

ANGLE ON A CENTERFOLD OF A BEAUTIFUL MODEL.

A tape cassette is flung on top of the picture.

ANGLE ON RIFF

Riff, noticing, picks it up. Studies it a moment. Then he turns and ejects the cassette PLAYING in his beat box. He inserts the new one. Hits the play button.

SFX: HANDS CLAPPING OUT A RAP BEAT AND RAP SOUNDS OBVIOUSLY MADE FROM SOMEONE'S VOICE. Then:

ANGELA'S VOICE ON THE TAPE

(rapping)

*Angels are pretty,  
Angels can fly,  
And here's an angel  
That can make you die.  
You've got no style,  
You've got no flair,  
All you do  
Is fight and swear.  
So say your prayers  
And make amends,  
Cause your life story  
Is about to end.*

Silence.

RIFF

What?

The tent suddenly collapses around him.

**EXT. TENT - CONTINUOUS SCENE**

We can see the outline of Riff's body as he crawls to the front.

RIFF  
(very angry)  
Fuckheads! I'll get you!

His right hand reaches out.

**ANGLE ON RIFF'S HAND**

as a tent stake is swiftly driven through it.

Riff SCREAMS

**NEW ANGLE**

Angela, towering over the collapsed tent, drives another stake into the tent where Riff's back arches out.

Blood seeps through the cloth as Riff writhes and SCREAMS. Angela doesn't let up until his SCREAMS DIE OUT.

Silence.

Angela gives the stake one last pound for good luck. Then she calmly crosses over to her tent and enters. Finally ready for a good night's sleep.

DISSOLVE TO:

65

**EXT. BARNEY'S CAMPSITE - DAY SCENE**

65

**ANGLE ON MARSHA AND TONY**

kissing by the side of a tent. Marsha looks up. Sees:

HER P.O.V.: ANGELA

glaring at them.

**NEW ANGLE**

Marsha startled, stops kissing Tony. Tony, confused, looks up and also sees Angela. Angela carries her sleeping bag and suitcase.

TONY  
(to Angela)  
Hello.

Ignoring him, Angela crosses to Barney, who plays frisbee with Greg and Anita. Tony and Marsha curious, get up and follow behind.

BARNEY  
(to Angela)  
Can we do something for you?

ANGELA  
Yeah. Herman wants me to be in this group. I'm supposed to switch. With Marsha.

THE CAMPERS VOICE THEIR SURPRISE AND DISAPPOINTMENT.

66

**EXT. WOODS - DAY SCENE**

66

Angela silently leads the way as Barney and Marsha walk behind her. They walk down a very narrow path next to the edge of a hill.

MARSHA  
Our group was so good, too.

BARNEY  
Maybe, if I talk with Herman, you can stay. But it's not my camp, so we've got to do what he wants. Besides, we're all getting together tomorrow anyway.

MARSHA  
I know. But even so. Tonight was going to be special.

BARNEY  
With us? Or with Tony?

Marsha, embarrassed, LAUGHS.

Angela, jealous and angry, turns and looks at Marsha.

Marsha looks at her and smiles. Then notices:

MARSHA  
Maria, look out -

Too late.

Angela trips over a root in the path. Marsha rushes over to her side.

MARSHA  
Are you all right?

Angela tries not to cry.

ANGELA  
It hurts.

Marsha, concerned, turns toward Barney.

MARSHA  
What'll we do?

BARNEY  
Cut it off.

ANGELA  
NO!

BARNEY  
(surprised)  
I'm joking.

67 INT. DINING HALL - DAY SCENE

67

ANGLE ON A FIRST AID KIT ATTACHED TO THE WALL

Mostly empty. A hand reaches for an ace bandage.

NEW ANGLE

as Barney takes the bandage and crosses to Angela, sitting on a table with her shoe off. Marsha stands next to her, holding her hand.

BARNEY  
You're lucky we've got this. The  
first aid kit was pretty empty.

ANGELA  
What a surprise.

Barney starts bandaging the ankle.

BARNEY  
It's not too bad. You'll just have  
to stay off of it as much as  
possible.

Marsha strokes Angela's hair.

MARSHA  
Feel better?

ANGELA

Yeah. Thanks a lot. I mean it.

Marsha smiles. Maria's a little strange. But she's okay.

BARNEY

I'd better go find Herman.

ANGELA

How well do you know him?

BARNEY

Not very well.

ANGELA

Good. Cause he's a terrible counselor. So's Lilly.

BARNEY

They're not so bad.

ANGELA

They eat steak while we eat fish.  
He fornicates with the campers.  
And Lilly's so lazy, she doesn't  
do anything. Just sits all day and  
sunbathes.

BARNEY

How do you know?

ANGELA

I have eyes.

Beat.

BARNEY

Did Herman really want Marsha to  
switch with you, or did you just  
make that up?

Pause.

ANGELA

I made it up. I want to be with  
you guys.

BARNEY

Sorry, Maria. We've got to stick  
to the rules. You should get back  
to Herman.

ANGELA

But I don't want to.

BARNEY

It's only for another day. Come on. We'll help you walk there.

They help her off the table.

MARSHA

Does Lilly really sunbathe all day?

ANGELA

Yeah. In fact, she's out in the back right now.

MARSHA

Really?

ANGELA

Go look for yourself. But I'm warning you, it's not a pretty sight.

MARSHA GIGGLES.

MARSHA

(to Barney)

Can I?

BARNEY

Go ahead. But don't laugh in her face.

MARSHA

I won't!

Marsha exits towards the kitchen.

68

**EXT. DINING HALL BACK ENTRANCE - DAY SCENE**

68

Marsha looks through the window, but can't see anything. She opens the door and enters into the back area.

She turns to the garbage pit.

Nothing.

Disappointed she turns back.

Spots something.

MARSHA'S P.O.V.: LILLY'S LAWN CHAIR

facing away from her.

ANGLE ON MARSHA

as she smiles and creeps toward the chair. Crossing almost behind it, she peeks over the edge.

MARSHA'S P.O.V.: LILLY'S DECAPITATED BODY

lying on the chair. Covered with dirt and crawling with rats.

69

**INT. DINING HALL - CONTINUOUS SCENE**

69

Marsha O.S. SCREAMING carries into the hall.

Barney runs to the kitchen area as Marsha stumbles in, horrified, crying, speechless.

BARNEY

What's wrong?

Marsha points in the direction of the back door.

Barney exits toward the door.

ANGELA

(to Marsha)

It seems overtime I go to camp,  
somebody loses their head.

Marsha stares at Angela.

ANGELA

I knew a girl last year that  
reminds me of you. Her name was  
Molly. She was really nice. Too  
bad she's dead.

Barney, O.S., SHOUTS TO MARSHA.

BARNEY

Marsha, get out of here! Run to  
the highway!

ANGELA

(hurt)

No! Stay.

Marsha in shock, doesn't move. Barney re-enters.

BARNEY

(to Marsha)

GET OUT OF HERE!

Marsha runs out the back.

Barney turns to Angela.

Angela GIGGLES.

ANGELA  
When you get mad you look just  
like your son.

Barney picks up a folding chair and starts crossing slowly towards Angela. He will kill her, or die trying. But he will try.

BARNEY  
(calmly)  
How many have you killed this  
time?

ANGELA  
I don't know. Lots. But I had no  
choice. They deserved it.

BARNEY  
You gonna kill me, too?

Angela nods. He keeps advancing.

BARNEY  
So how you gonna do it? A knife? A  
drill? A chainsaw?

Angela says nothing.

BARNEY  
Fire? Acid? or maybe you're going  
to boil me in water like you did  
that cook seven years ago. Come  
on, Angela. What's it gonna be?

Silence.

Then:

ANGELA  
A gun.

She produces Riff's gun from behind her back and FIRES.

C.U.: BARNEY

as the bullet hits him squarely in the forehead.

NEW ANGLE

as Angela fires the remaining five rounds into Barney.

**EXT. ROAD LEADING OUT OF CAMP - DAY SCENE**

Marsha terrified and crying, runs down the road.

SFX: A CAR ENGINE IN THE DISTANCE.

Marsha turns around to see Barney's Mustang coming from camp.

She stops.

Then sees as the car gets closer:

HER P.O.V.: ANGELA DRIVING BARNEY'S CAR

ANGLE ON MARSHA

MARSHA

NO!

She runs off the road into the woods.

71 **EXT. WOODS - CONTINUOUS SCENE**

71

Angela veers the Mustang off the road and follows Marsha into the woods.

Running over small trees and bushes, the Mustang soon catches UP to Marsha almost pinning her against a tree.

Marsha starts crying uncontrollably.

Angela gets out of the car and crosses to Marsha

ANGELA

We're gonna have so much fun  
together. Just wait.

Angela strokes Marsha's hair. Horrified, Marsha pulls away.  
Angela reacts.

ANGELA

Don't make me hurt you.

72 **EXT. BARNEY'S CAMPSITE - DUSK SCENE**

72

Tony, Anita and Greg, sit in front of a tent. Tony stands up.

TONY

I think we should go look for  
them.

ANITA

Me, too.

GREG

But Barney told us to wait. Maybe  
it's some kind of a test.

TONY

They left three hours ago, man.

ANGELA'S VOICE

Hello.

They turn.

ANGLE ON ANGELA

at the edge of camp. She crosses with a slight limp over to the  
group.

ANGELA

Barney wants to see all of us at  
the main camp. Marsha's there,  
too. We're supposed to play a  
trust game together.

GREG

Where have you guys been?

ANGELA

It's a long story.

DISSOLVE TO:

73

**EXT. MAIN CAMP - NIGHT SCENE**

73

Greg, Tony and Anita stand next to each other in front of the  
cabins. Tony and Greg's inner legs and arms have already been  
tied together with rope; their arms tied behind their backs.  
Tony and Anita's inner arms have also been tied together  
behind their backs. Angela finishes tying Tony and Anita's  
inner legs together as they talk.

TONY

(to Angela)

How come you don't have to be tied  
up?

ANGELA

Cause Barney said so.

ANITA

When's he getting here?

ANGELA  
I told you. Anytime now.

ANITA  
This is bullshit.

ANGELA  
Don't swear. It'll be fun.

GREG  
Says your mama.

Angela finishes tying them up.

ANGELA  
Good. All set.

She crosses to a nearby tree. A rope hangs from the tree, tied to a low branch.

Angela looks o.s.

ANGELA  
Here comes Barney now.

The others look o.s.

GREG  
Where?

ANGELA  
I thought I saw him. Never mind.

Angela turns in the opposite direction.

ANGELA  
Is that him?

They turn. Nothing.

ANGELA  
Nope. Just my eyes playing tricks on me, I guess.

She takes a knife out of her back pocket, then looks up.

ANGELA  
Oh. There he is.

She cuts the rope with the knife.

NEW ANGLE

Barney's bloody body, tied to the rope, falls from the tree and hangs in front of them.

Greg, Tony and Anita SCREAM.

ANGELA  
Barney! Thanks for dropping in.

She turns to the group.

ANGELA  
Time to play. The object of this game is to stay alive. The rules are simple. Marsha is in one of the three cabins before you. Is she in Cabin Number One, Cabin Number Two, or Cabin Number Three? You have exactly two minutes to find out. If you try to run away, I'll kill you. if you don't find her, I'll kill you. And if you try to hurt me in anyway, I'll kill you. Any questions?

The three, terrified, say nothing.

ANGELA  
Fine. Good luck!

She looks at her watch.

ANGELA  
On your mark... get set... go!

They don't move. Angela crosses to them, brandishing her knife.

ANGELA  
You think I'm joking?

She slashes the knife across Greg's cheek. Blood starts seeping through the cut.

ANGELA  
I'm dead serious. And you've just lost fifteen seconds.

TONY  
She'll kill us! Let's go!

Greg, Tony and Anita struggle to the first cabin, climb the stairs and enter.

Shining their flashlight in the dark cabin, the three quickly cross to a form under the covers of one of the beds.

TONY

Marsha!

Greg pulls back the cover.

Jan. Burnt to a crisp.

They react, and turn to the bathroom.

TONY

Marsha!

75      **INT. FIRST CABIN'S BATHROOM - CONTINUOUS SCENE**

75

They enter and see:

ANGLE ON CINDY'S BODY

propped up on the bathroom counter. Her skull smashed; her face covered in blood.

Hysterical, they exit.

76      **INT. FIRST CABIN'S MAIN ROOM - CONTINUOUS SCENE**

76

The three head for the counselor's room. They open the door.

THEIR P.O.V.: PETER

Lying against the wall. Like Jan, burnt. Unlike Jan, his face blown off.

77      **EXT. FIRST CABIN - CONTINUOUS SCENE**

77

Angela checks her watch as the three exit the cabin and head for the second cabin.

ANGELA

A minute and a half to go!

They quickly enter the second cabin.

78      **INT. SECOND CABIN - CONTINUOUS SCENE**

78

The three enter and almost stumble over Snowboy's torched body laying on the floor.

Anita SCREAMS.

They open the counselor's door.

Riff, hanging from above the door, swings down in front of them.

ANITA  
I can't take it! We've gotta stop!

TONY  
No!

They move on to the bathroom. A severed arm hangs from the doorway.

79                   **INT. SECOND CABIN - BATHROOM SCENE**                   79

They enter to find another severed arm on the floor. Bobby's bloody, armless body is propped up in the corner.

80                   **EXT. SECOND CABIN - NIGHT SCENE**                   80

They exit. All three have gone over the edge.

They head for the third cabin: Angela's old cabin from last year.

ANGELA  
Two down. One to go. You've got  
forty seconds left.

81                   **INT. ANGELA'S OLD CABIN - NIGHT SCENE**                   81

Greg, Tony, and Anita enter.

The room is empty.

TONY  
Marsha!

Silence. Then, from the counselor's room, they HEAR CRYING.

TONY  
Marsha!

They rush to the door. Just as they open it:

THEIR P.O.V.: MARSHA

In the middle of the room. Her arms and legs hogtied with rope... Berman's burnt corpse leans against one side of her. Lilly's decapitated cadaver leans against the other.

MARSHA

DON'T!

VARIOUS ANGLES

A hatchet and a double-edged ax, tied to ropes and weighted with bricks, swiftly swing down from the top of the doorway.

The ax hits Anita in her chest.

The hatchet hits Greg in his abdomen.

Blood gushes from their wounds.

Tony and Marsha horrified beyond belief, react.

Dying, their bodies slump. Tony struggles to support their dead weight.

TONY

NO!!!

NEW ANGLE

Angela enters.

ANGELA

Congratulations. You made it. With seven seconds to go. You're both nice kids. If you ask me, the other two were kinda boring.

She turns.

ANGELA

I've got to be going. The phone lines have been cut. But there's a pay phone at a little store about three miles from here.

She crosses to the cabin door. Then turns back to Tony.

ANGELA

I have to admit, I had a crush on you. But you and Marsha look good together. And as my aunt always said, "there's plenty of fish in the sea." Bye.

She exits.

Tony drops down to Marsha.

TONY

Marsha -

But Marsha doesn't hear him. With all her strength, she lifts her hogtied legs and arms up in the air.

Then brings them swiftly down on the double-edged ax wedged in Anita's body.

The ropes slice in two.

82

**EXT. MAIN CAMP AREA - NIGHT SCENE**

82

ANGLE ON THE BACK OF ANGELA

as she walks toward the Jeep.

SFX: A WOMAN SCREAMING.

Angela turns around.

ANGELA'S P.O.V.: MARSHA

SCREAMING AT THE TOP OF HER LUNGS and brandishing the ax, she runs straight towards Angela.

NEW ANGLE

Angela, terrified, runs with all her might. But her ankle sprain slows her down.

VARIOUS ANGLES IN SLOW MOTION

Marsha chases Angela.

Angela runs faster. Angela falls, but somehow manages to get up and run again.

Marsha catches up and swings the ax at Angela. She misses.

Angela tries to get away, but Marsha gives the ax another swing and hits Angela in the arm.

The ax falls.

Angela, holding her arm, falls to the ground.

Marsha goes for the ax. Angela trips her.

Angela, with her knife, stabs Marsha across the leg.

She tries to stab her again, but Marsha grabs the knife.

ANGLES IN REGULAR TIME

Marsha still SCREAMING, stabs Angela repeatedly in the torso.

TONY (O.S.)  
Stop it, Marsha! Stop it!

Marsha looks up. She breaks down, CRYING BITTERLY.

ANGLE ON ANGELA

ANGELA  
(whispering)  
You try to be nice to someone, and  
look what happens.

Her eyes close.

SFX: SIRENS

83      **EXT. ROAD - NIGHT SCENE**

83

ANGLE ON A POLICE CAR

Speeding down the road, SIREN BLARING.

84      **INT. POLICE CAR - CONTINUOUS SCENE**

84

A POLICEMAN drives. Tony and Marsha sit in the back. Both are bandaged.

Silence, then Tony turns to Marsha.

TONY  
(tenderly)  
You okay?

Marsha nods.

TONY  
You sure?

MARSHA  
(softly)  
Yeah.

TONY  
I love you so much.

Marsha weakly smiles. He kisses her on the forehead.

TONY  
Everything's gonna be fine. I'll  
move to Ohio.  
(MORE)

TONY (CONT'D)  
We can be together forever. We'll  
get married.

MARSHA  
Tony -

TONY  
Yeah?

MARSHA  
I kinda already have a boyfriend.

Beat.

MARSHA  
But you can always visit.

On Tony's reaction:

85      **EXT. ROAD - NIGHT SCENE**

85

An ambulance, with lights and SIREN, speeds down the road.

86      **INT. AMBULANCE - CONTINUOUS SCENE**

86

Angela, eyes closed, lies on a gurney. She is covered in bandages. An I.V. is connected to her arm. A FAT PARAMEDIC watches her on one side, A REDNECK POLICEMAN on the other. A STERN-LOOKING MAN drives.

PARAMEDIC  
She's still alive.

POLICEMAN  
(to paramedic)  
Let's kill her. Nobody'll know.

PARAMEDIC  
I dunno...

ANGLE ON ANGELA

POLICEMAN  
Come on. She doesn't deserve to  
live.

PARAMEDIC  
It'd be easy to do.

Angela's eyes open.

POLICEMAN  
It'd put a stop to all of this.  
It's gotta end sometime.

ANGLE ON THE HYPO IN ANGELA'S ARM

as Angela rips it out.

ANGLE ON THE POLICEMAN

as Angela stabs the policeman in the heart with the hypo.

C.U.: PARAMEDIC

as the hypo is stabbed deep into his eye.

Then into his neck.

ANGLE ON ANGELA

laying back down on the gurney.

AMBULANCE DRIVER (O.S.)  
Hey! What's happening back there?

ANGELA  
(whispering)  
Just taking care of business.

She smiles. And shuts her eyes.

FADE OUT.

FADE UP:

CLOSING CREDITS AND - RAP MUSIC.

ANGELA'S VOICE  
(rapping)  
*Angels are pretty,  
Angels can fly,  
And here's an angel  
That can make you die.  
You've got no style,  
You've got no flair,  
All you do  
Is fight and swear.  
So say your prayers,  
And make amends,  
Cause your life story  
Is about to end.*

CREDITS.

FADE OUT.