

Bloody Murder 6: Bloodier Murder

"The last cut is the Bloodiest"

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EXT. MENTAL HOSPITAL - NIGHT - ESTABLISHING

INT. CORRIDOR - NIGHT

In the long, white-walled corridors of this home for the criminally insane, we HEAR the sounds of insane CRIES for help from unseen patients else-where, and calls to patients for "Lights Out" over the intercom system.

One-by-one the lights in the windows of the doors that fill the hallway go out as we MOVE down the corridor to the very last door.

We STOP at the last door on the left and look at it's door. The light remains on.

At the opposite end of the corridor we meet a SAM, in his 40's dressed in a white shirt and pants.

MAN (O.S)
Lights out down there.
(beat)
Hey, I said lights out.

Sam makes his way down the corridor to the last door on the left, playing with his keys on the way.

INT. PATIENT'S ROOM - NIGHT

Another man sits in a chair in the center of the room. His face is unseen to us. The door opens and Sam comes into the room.

SAM
Hey, did you hear what I sad numb-nuts?

The man stays quiet.

SAM
Hey.

Sam KICKS the mans leg.

SAM (CON'T)
I'm talking to you.

MAN
I know. I chose not to listen.

SAM
Yeah? well the next time you choose not to listen and do as you're told, I'm gonna choose to break my baton in your ass.

Sam pulls a baton from his belt and places it under the unseen man's chin, lifting his head up.

SAM (CON'T)
You hearing me boy?

CLOSE ON: The unseen mans dead eyes as they rise.

MAN
Yes sir.

SAM
Good.

Sam lowers his baton and turns back to the door. The still unseen man in the chair slowly stands.

SAM
Now get to bed and go to sleep.

MAN
After you.

The man JUMPS Sam, grabbing his head and SNAPPING his neck to one side. Sam slumps down dead.

INT. CORRIDOR - NIGHT

The mysterious man exits his room, being careful to close the door and lock it behind himself.

He makes slowly for the end of the hall. At the opposite end, a woman sits behind a desk typing on a computer screen. A shadow casts over her.

WOMAN
(without looking)
Was it him again?

MAN
Yes it was.

The woman looks up in surprise at the familiar voice she wasn't expecting to hear.

A baton SLAMS down on her head and she is knocked off her chair.

CLOSE ON: An "In Case Of Riot" glass box. SMASH. The glass breaks and the two stun-guns held inside it are removed.

INT. ANOTHER CORRIDOR - NIGHT

The man, now wearing a white lab coat, makes his way down the corridor towards two talking night watchmen (Ad-Libs). They don't see him approaching from behind.

As he gets behind them one turns hearing the footsteps.

BZZZZZZ - The watchmen each get a stun to the neck. They fall to the floor. The man stuns them as they lay helpless. He cuffs each of their wrists.

EXT. MENTAL HOSPITAL - NIGHT

The door BURSTS open and the man exits closing and locking the door behind him. He turns towards camera and for the first time we see his face.

He is NELSON HAMMOND. Serial Killer and escapee. He looks each way and runs left.

EXT. CAMP PLACID PINES - DAY

A few yellow buses with CAMP PLACID PINES banners on them pull into the lot.

A plethora of kids ranging from 13-18 get out, running to their cabins as the staff watches nearby. Meg and Claire stand attentively outside one cabin, they are apparently co-councillors.

MEG

Oh, wow. There's a lot of kids.

CLAIRE

You're telling me.

EXT. BOY'S CABINS - DAY

There are two rowdy male councillor s standing outside another cabin. They are TOM and MITCH.

TOM

Get in here, you little shits.

MITCH

Yes, let the hazing begin.

INT. REC. HALL - DAY

The cooks walk in, followed by the head councillor , MARK.

INT. REC. HALL - CONTINUOUS

Mark and the cooks walk across the cafeteria to the kitchen.

COOK #1

Mark, there's a lot more kids than last year.

MARK

Yeah, I know. That's a good thing, though. Since last year was incident free, word's getting out that Placid Pines is a safe place to send your kids again.

COOK #2

Yes, perhaps. But now we're gonna have to cook a lot more.

They all laugh simultaneously.

INT. GIRL'S CABIN - SAME

Meg and Claire have their bunk sitting at their beds, while they explain the rules and regulations to the girls. The girls are mostly older teenager, 16-18 (as for the boys, same ages.)

MEG

Now raise your hand if you were here last year.

Surprisingly, about five girls raise their hands.

CLAIRE

Oh, wow. Well, for those of you who are returning campers, welcome back. As for you newbies, welcome to camp.

INT. BOY'S CABIN - SAME

Tom and Mitch are going through the same regime as Meg and Claire were.

TOM
Alright, so now you all know the rules.

MITCH
Yeah, uh, and be ready. You all have to prove yourselves tonight.

One boy speaks out.

BOY #1
How so?

TOM
Underwear raid.

BOY #1
Huh?

MITCH
All of you are sneak out at midnight, and raid the girl's cabin for their underwear and bras. Get as much as possible and we'll hold them ransom.

TOM
Just be careful.

BOY #1
For what?

TOM
Trevor Moorehouse.

MITCH
Save it for the campfire, Tom.

EXT. WOODS - NIGHT

There is a large bon fire ablaze in the woods. There are numerous councillors and campers huddled around it as well.

CLAIRE
Hmm. Who's got any ghost stories?

MITCH
I believe Tom has one.

Tom stands.

TOM
Okay, here goes. A long time ago, when Placid Pines first opened, the founder, Clayton Moorehouse, had a son who loved snitching on campers and councillors, or anyone who was just doing wrong.
(MORE)

TOM (CON'T)

Him and his old man made a game of it really, to see how many people Trevor could catch in one night. Clayton became known as the meanest camp director of all time. And one fateful afternoon, the councillor s decided to get back at Trevor.

BOY #2

What happened?

TOM

One of the councillor s pushed Trevor down, unaware of where he was standing, on an uneasy rock nestled high above the ravine, just beyond those woods. He hit his head and nearly drowned. And it's rumoured that he had to wear a mask all the time.

BOY #1

Why?

TOM

His face had been picked at by birds.

CLAIRE

Do you know the rest of the story?

TOM

No.

CLAIRE

Well, although Clayton Moorehouse is no longer around, Trevor still plays the game.

She gives a macabre smile.

CLAIRE (CONT'D)

And, Clayton was so overwhelmed by the whole situation, rather than selling the camp, he handed it over to his best friend, Henry. And the very next summer, Nelson Hammond attended.

MEG

Who's Nelson Hammond?

MITCH

He was an unhappy camper, and about ten years ago, he returned to camp, using the old Trevor M.O. as his alibi. Nearly got away with it, too, if it wasn't for a few strong willed councillor s.

Suddenly JOHN appears over Mitch's shoulder to steal his limelight.

JOHN

Hey I don't mean to interrupt but if you're gonna tell the story of Trevor Moorehouse, then you're gonna have to do it right.

John taps Mitch and Tom on the shoulders and they sit down to listen to HIS version of events.

JOHN

You see, Trevor didn't taddle on the councillors because he was a bitch, he did it 'cos it was the only way Trevor could ever get any real attention from his dad --

John begins to circle around the group as he tells the story.

JOHN (CON'T)

Of course eventually the councillors got sick and tired of it and decided to get their own back by playing themselves a little prank on him. Thing is, it went wrong. See, Trevor was O.C.D and had this thing about walking 2,000 steps after every meal, not to keep in shape or anything, but because his mother used to as part of her exercise, and with a father who didn't pay him much attention, Trevor would spend most of his home time with her and just do it with her to pass the time. So, the councillors decided to beat him to his usual camp walk-route and set up a foot trap. You know one of those things you put your foot in and it lifts you up into the air hanging you by the leg from a tree. So, having done a test run, they finish dinner, grab what they need and run to the perfect spot on the trail. They quickly set up the trap and hide so that they can watch his face and see his reaction as it happens. Sure enough, Trevor appears on his walk a few minutes later and BAM! He walks into the trap and is lifted high into the air helpless. The councillors laughed and cheered and left him to dangle for an hour or two before they had decided that they'd go back and let him down. But that wouldn't happen.

MEG

What happened?

JOHN

The rope was old and frail and quickly snapped. Trevor was still swinging side to side when it broke and was thrown into the nearby bush, with as it turns out, was the only thing of safety between the trail and a fifty-foot drop into the ravine.

CLAIRE

Jeez.

JOHN

He went over the side, falling all 53 feet to the water. The impact knocked him out and he was without help for at least 10 minutes as the councillors got help and got to the bottom the help him. Luckily for him he had floated face up and drifted towards the land and a guy called Henry was first on the scene to help him. Unfortunately his face had been pecked at by the birds and he was left with pieces of his facial flesh bitten out, only small pieces but his entire top lip had gone.

MARK

So, what happened next?

JOHN

Well, he was taken to the hospital and fixed up. He went home, took to painting in his room, choosing to wear a plain-faced mask and didn't talk for 3 or 4 months, ignoring even his father who was now suddenly interested in him. But then he started to hurt the neighborhood animals and eventually killed his own dog by ripping its throat out with the kitchen knife. His parents sent him to a psychiatric hospital and he lived there until he was released. But he didn't return home, he just disappeared. Some say he died. I'm not one of them. Some say he went on to become a grave digger and raise a family. I'm not one of them. Some say he returned to Camp Placid Pines to live out his days and kill off anyone who crossed his path. I'm one of them.

Everyone sits in silence.

JOHN

As for Nelson Hammond, he did his 15-years inside for murder one and on release planned out his revenge over the following year and returned to camp. He murdered the camp runner at the time, a man called Patrick Stevenson, and took his place before anyone was any the wiser. Over the next 4 or 5 days he killed off a few councillors, though always refusing to say he killed one of the dead Doug Adams.

(MORE)

JOHN (CON'T)

Hours after he was arrested one of the survivors, Jason disappeared without a trace for the next 5 years until, Trevor's daddy, now the local Sheriff after apparently killing of the old one, returned to town to claim he had killed him.

TOM

(to Mitch)

This is one fucked up story.

JOHN

Trevor returned, started killing off councillors, blah blah blah, Sheriff daddy Clayton tried to cover it up by killing a few more councillors and planting evidence on another councillor only for it to back fire and be exposed. Idiot did a James Bond villain and revealed everything before he was home free. The two surviving girls Sofia and Tracy, Tracy was the brother of Jason by the way, and whilst trying to get away from him, soon ran into the woods and into, survey says, Trevor Moorehouse.

MEG

(to Claire)

I'm so bored with this crap.

JOHN

Now Trevor had two pretty teenage girls, he could hack up and have a good time with, or, he could kill his dad and let the others go free. He chose to kill his dad. So he cut off his head with a chainsaw and dragged his heavy-ass off into the woods for God knows what and hasn't been seen since. Any questions?

MARK

Yeah, is the story over 'cos that went on forever dude. I mean come on, learn to give a good synopsis.

JOHN

Well I could but that wouldn't be the whole story now would it?

MEG

So Trevor IS real?

JOHN

Very much so.

CLAIRE

I don't believe it.

JOHN

Well sorry but it doesn't matter what you believe one bit 'cos he's real, he killed people and it's documented. In fact, you can probably find his picture in one of the year books they've got stashed away somewhere.

MARK

OK enough with Trevor and his crazy family, let's do something I'm bored to shit over here.

JOHN

Well, does everyone know how to play Bloody Murder?

ALL KIDS

(shouting)

Yey.

JOHN

OK then I'm on first and you've got to one-hundred. Go.

Everyone quickly scatters to look for a hiding place as John covers his eyes and starts to count.

EXT. WOODS - NIGHT

Meg and Mitch cuddle up to each other as others run to find a spot to hide. Mitch STOPS them from walking.

MITCH

Do we have to play this stupid game?

MEG

Well no we don't have to but its camp tradition.

MITCH

So is get hacked up apparently.

MEG

You got something better in mind?

MITCH

Oh yes. Follow me.

Mitch grabs Meg by the hand and quickly leads her away towards the cabins.

We watch a second as the kids run around screaming at each other as they try and find a place to hide.

Suddenly, someone STEPS into shot and we see their shoulder. The person turns their head slightly to the left and we see as the Moonlight reflects off the persons white-faced mask. It's Trevor Moorehouse.

INT. CABIN - NIGHT

Mitch flicks the light on.

MITCH

Oh yeah.

Meg close the door and takes her top off and Mitch LIFTS her off the ground and carries her over to a bed and DROPS her down onto the mattress. He climbs onto the bed and stands on his knees above her.

MITCH

Permission to cum aboard.

MEG

Permission granted.

Mitch pulls off his top and leans down and kisses her.

EXT. WOODS - NIGHT

John as finishes counting. He turns around and glances the surrounding area for a hiding idiot. He sees no-one.

JOHN

96, 97, 98, 99, 100. Ready or Not,
here it comes.

John walks off into the moon-lit woods.

EXT. WOODS - NIGHT

Claire cautiously walks by her lonesome. Suddenly we hear a twig SNAP nearby. She quickly glances around the area but sees nothing and quickly RUNS over to the nearest big tree and takes cover behind it.

Peeping her head around the tree she discovers NOTHING then SUDDENLY a HAND GRABS her shoulder from behind.

EXT. WOODS - NIGHT

John walks alone. He scans the area when he SUDDENLY we HEAR a SCREAM.

CLAIRE (O.S.)

(hollering)

Tom! You idiot! You scared the shit
out of me.

John grins to himself and heads towards the area of the scream.

EXT. WOODS - NEAR A BARREL

Mark walks alone. On seeing a BARREL, he STOPS and takes a quick look around to make sure nobody is watching him.

Seeing no-one, he OPENS the barrel and REACHES inside for something.

A second later his hands re-emerge, holding a TREVOR MOOREHOUSE MASK and a FAKE BLOODY MACHETE.

MARK

(to himself)

Ready or Not, here HE comes.

EXT. CABIN - NIGHT

Two BOYS walk silently together. BOY 1 spots something.

BOY 1
Look.

Boy 1 points to a CABIN.

Boy 2 looks as he shrugs his shoulders.

BOY 2
So, it's a cabin. What's the big deal?
They're everywhere.

BOY 1
Yeah, but there's only one with a set
of tits like that.

Boy 2 squints his eyes to see an opened window where we see Meg riding Mitch topless. His eyes open wide in amazement.

Boy 1 walks off towards the cabin.

BOY 2
Wait. What are you doing?

BOY 1
What's it look like? I'm going in for
a closer look.

BOY 2
Are you crazy?! Mitch will kill you.

BOY 1
Mitch looks like he's got his hands
full right now. Besides, we have the
upper hand.

BOY 2
How?

BOY 1
This camp doesn't allow coed cabins.
If they catch us we'll just threaten
to tell Travis. Come on.

Both boys walk closer towards the cabin.

EXT. WOODS - NIGHT

Claire and Tom as they stand arguing.

CLAIRE
Why didn't you just tell me you were
following me?

TOM
How am I going to scare you if you know
I'm behind you?

Claire sighs as she puts her hands on her hips.

TOM (CONT'D)
Come on. We're playing Bloody Murder
at Camp Placid Pines, pretty much the
birthplace of the real Jason Voorehees.

Tom suddenly looks to his left spotting John. He quickly
grabs Claire pulling her behind a tree. Claire wears a
befuddled look.

CLAIRE
What's going on?

TOM
(quietly)
Be quiet. John's close by.

Tom looks around a tree to see John scanning the area.

JOHN
I know you're here Claire, you too Tom.
I'm gonna get ya.

Tom peeps his head back behind the tree as John suddenly looks
where Tom's head once was.

EXT. CABIN - NIGHT

The two boys watch Meg and Mitch have sex through the window.

BOY 1
Oh man dude, they didn't have this
shit in the brochure.

BOY 2
Ha, Thanks mom and dad. I did need
the camping experience.

The two boys hi-five one another.

EXT. CABIN'S DOOR - NIGHT

PHANTOM P.O.V: We approach a cabin and come to its door. A hand
reaches for the doorknob and opens it.

EXT. CABIN - NIGHT

Boy 2's eyes light up like a light bulb as he spots Trevor making
his way towards Mitch and Meg.

BOY 2
Holy shit! Is that?

BOY 1
(gasping)
Trevor Moorehouse.

BOY 2
What should we do?

BOY 1
(backing off)
Run!

Boy 2 ignores Boy 1.

BOY 1 (CONT'D)
Come on! Run!

Boy 2 pounds on the window as he shouts out.

BOY 2
(shouting)
Behind you! Behind you!

Boy 2 continues to pound away.

INT. CABIN - NIGHT

Meg and Mitch look at the window furiously as Trevor sneaks up behind them.

MEG
Look. Somebody's watching us.

MITCH
You little peeping Tom. I'm gonna kick
his scrawny ass.

Mitch goes to get up when he suddenly spots Trevor, he's speechless.

MEG
Are you going to go get him or what?
(beat)
Mitch?

Meg suddenly turns to see Trevor with a machete poised high in the air over Mitch. Meg lets out a WAIL.

EXT. CABIN - NIGHT

Boy 2 continues to watch as blood suddenly splatters against the window followed by one last SHRIEK from Meg.

BOY 1
You've done all you've could.
Now come on.

Both of the Boys run off into the woods.

EXT. WOODS - NIGHT

Claire and Tom cringing behind a tree as John quickly glances around it finding the two.

JOHN
Got ya. I knew you were around here --

John's interrupted by a series of loud SCREAMS making their way towards him.

JOHN
What the hell?

Tom and Claire quickly rise to their feet.

CLAIRE
The kids.

John, Tom and Claire run towards the screams direction.

EXT. WOODS - NIGHT

John, Tom and Claire quickly intersect with the two Boys as they appear to be scared-to-death and out of breath.

CLAIRE
What's wrong?

TOM
What happened?

BOY 1
We saw Trevor Moorehouse.

JOHN
Ha! I'm sure you did kid.

BOY 2
We swear. I think he might be
after us because we --

TOM
(interrupting)
Ok, I think we've had enough
Bloody Murder for one night!
Let's hit the sack you two.

BOY 1
But we saw --

BOY 2
(pointing)
He's there!

Everybody's turns around to see TREVOR MOOREHOUSE brandishing a bloody machete.

Boy 1 and 2 hide behind John and Claire.

John looks on puzzled as do the others until Trevor removes his mask to REVEAL: MARK behind the mask.

MARK
(laughing)
Ha! You should have seen your face.

Mark laughs his ass off. He falls to the ground.

MARK
Look at your fucking faces. You guys
look like you saw fucking Hitler! Ha.

INT. BOY'S CABIN - NIGHT

Trevor wraps Mitch and Megs bodies into the bloody sheets. He flips the now bare bloody mattress to a nice clean side free of blood.

He Grabs the sheets and DRAGS the bodies out of the cabin, turning off the light as he leaves.

INT. WOODS - NIGHT

John, Tom, Mark and the two young boys walk through the woods to check out the cabin.

JOHN
Where did you get that thing from anyway? It's not very appropriate is it?

MARK
It was a joke.

BOY 1
You don't kill someone for a joke.

MARK
Okay dick cheeses where? I've been in the woods the whole fucking time.

BOY 2
In the cabin over there.

Boy 2 points to a nearby cabin.

MARK
Fine. Let's see dip shit.

INT. CABIN - NIGHT

Mark OPENS the door and enters. Tom follows suit and John turns on the light - No bodies or blood in sight.

MARK
(sarcastically)
Oh look, dead people, quick somebody arrest me.

JOHN
Okay boys that's not a very funny thing to go around telling people.

BOY 2
We didn't make it up.

BOY 1
He killed them.

CLAIRE
Then where are they?

BOY 2
They were having sex on the bed and --

Boy 1 hits Boy 2's arm.

TOM & JOHN
You were watching them have sex?

CLAIRE
Pervs get younger.

BOY 1
No we were --

MARK
Oh, now comes the truth. You were
perving and got caught and thought.

BOY 2
We saw Trevor Kill them.

MARK
Okay just shut up, I've heard
enough of your crap. Bed, now.

BOY 2
Fine. But don't come crying to us
when he kills you.

Mark ushers the boys out of the cabin.

JOHN
(to Tom)
Right then you better go put that
campfire out.

TOM
Oh fuck.

Tom exits the cabin off. Claire follows.

John looks at the clean bed.

CAMERA ON GROUND: We see blood by the bed as John turns off the
light and exits the cabin.

INT. CAMPFIRE - NIGHT

Tom grabs a bucket of water and puts out the campfire with it. He
stays still as he watches the smoke rises and takes a deep breath.
He looks up to see: MEG AND MITCHES BODIES IN THE TREE

TOM
Meg?
(beat)
Mitch?

Tom turns away but remains looking at the bodies as he runs away
for help.

EXT. CABIN - NIGHT

Tom runs into the Cabin. He grabs the phone. A dark figure
approaches behind him. Getting closer, closer, closer.

TOM
(into phone)
Sheriff, get the fuck down here.
I just saw two dead bodies.

The figure is now right behind Tom. We still can't see who it is.
Shadows cover the whole body.

TOM
Camp Placid Pines.
(beat)
Alright.

Tom turns around bumping into the Shadow Figure. He screams. The figure turns on the light to see John.

JOHN
Dude, why are you calling the police?

TOM
Dude I just saw Meg and Mitch
slashed the fuck up.

JOHN
What?

TOM
And the kids said they saw Mark
do what?

JOHN
They said they saw Trevor --

TOM
You see anyone else in a Trevor
Moorehouse costume?

INT. OTHER CABIN - NIGHT

John ENTERS the cabin with a baseball bat in hand. He turns on the light. Mark wakes up. John GRABS Mark in his bed.

JOHN
What the fuck is wrong with you?

MARK
What?

JOHN
Tom just found Meg and Mitch.
Dead. What did you do, clean up
afterwards?

MARK
WHAT? I didn't kill anybody.
Where the hell is Tom?

JOHN
He's outside, waiting for the
Sheriff to get here.

MARK
WHAT? You can't believe I
actually killed them?

JOHN
I've known you for two weeks and
you're the only one here with a
Trevor costume and a bloody machete.

MARK
That was fake.

JOHN
Yeah? Show me.

MARK
Fine, ya fruitcake.

Mark gets out of bed and walks over to his closet. He opens it grabs a machete. He feels the weight - it's a different one - Mark drops the Machete.

MARK
Holy shit --

JOHN
SEE! You DID kill them.

MARK
NO I DIDN'T.

John runs outside.

INT. CAMP GROUNDS - NIGHT

The Sheriff's car pulls up and Sheriff Hank gets out. (50, overweight, grey haired) John runs up to him.

JOHN
He did it.

SHERIFF
Who did it?

JOHN
Mark, he's got the outfit and a bloody machete.

SHERIFF
Where is he?

JOHN
In there.

John POINTS to the cabin. Sheriff Hank makes towards it. John follows slowly behind, then Tom.

INT. CABIN - NIGHT

Sheriff Hank enters the cabin. Mark sits on his bed.

SHERIFF
So son, why did you do it?

MARK
I'm telling you, I DIDN'T DO ANYTHING!

JOHN
You've got the murder weapon.

MARK
I haven't even seen any bodies yet?

SHERIFF
(to John)
We're are they son?

John turns and looks at Tom.

EXT. CAMPFIRE - NIGHT

Tom, John, Mark and the Sheriff arrive on the scene.

TOM
(pointing, not looking)
There.

Meg and Mitch's bodies are still hanging. Blood dripping. John holds his mouth to stop from puking.

SHERIFF
That's enough proof for me. Come on son.

MARK
I DIDN'T DO IT! I wouldn't.

SHERIFF
That's what they all say.

EXT. CAMP GROUNDS - NIGHT

The Sheriff loads a cuffed Mark into his police Jeep. He climbs into the driver's seat and drives off. Tom and John watch them leave.

INT. POLICE JEEP - NIGHT

SHERIFF
(into radio)
Guy it's Hank, I need a team to pick up a couple of bodies strung up here at the Camp, they're in a tree near the campfire, no need for any big forensics I got the perp at the scene.

MARK
I didn't do it.

SHERIFF
Shut up kid.

VOICE (o.s)
Camp Placid Pines? You arrest Trevor Sheriff?

SHERIFF
No, just some punk kid fan.

MARK
Jesus.

SHERIFF
Would you shut the fuck up?

VOICE (o.s)
What?

SHERIFF
Not you, Look I'm on my way back to the station, we'll talk soon.

VOICE (o.s)
Roger.

The Sheriff puts down his radio.

SHERIFF
You're in a lot of trouble boy.

MARK
Fuck yourself I want a lawyer.

SHERIFF
You want a bullet is what you want.

Mark KICKS the back of the driver's seat.

SHERIFF
Temper-temper little man.

Mark kicks the seat some more.

EXT. CAMP GROUNDS - NIGHT

TOM
I can't believe that fucker did
this shit.

JOHN
I can't believe the stupid
fucking cop left them strung up
there and just drove off. How the
fuck did he become Sheriff? Did
he kill off the other candidates?

TOM
I'm sure there's someone on the
way to --
(beat)
Collect them. Let's just go
inside until they get here.

The two head to the Main Lodge.

INT. MAIN LODGE - NIGHT - CONTINUOUS

Tom and John ENTER the room. Claire is being comforted by camp
runner TRAVIS (early 40's) and his wife MAVIS (early 30's). Mavis
hands Claire a hot drink.

TOM
You okay?

Tom and John sit with the others.

CLAIRE
Ha, funny! Two people have just
been hacked up! And I still have
a job to do.

TRAVIS
Don't worry about that, I've made
a call and I've got a couple of
girls, locals, who worked here
last year, coming up in the
morning to help out, so if you
wanna go back home I'll
understand completely.

JOHN
Do you want to see a Doctor?

CLAIRE
(crying)
I don't know.

Mavis comforts Claire with an embrace. Claire breaks down.

MALE VOICE (o.s)
Excuse me?

We see two men in uniforms standing in the doorway.
Travis rises to greet them.

TRAVIS
Yes how can I help you?

MALE 1
We're here for the bodies.

TRAVIS
Yes of course.
(to Claire)
I'll be back soon okay.

Claire nods with tears in her eyes.

TRAVIS
Tom, John can you?

TOM
Yeah sure.

JOHN
Oh God.

Tom and John get up to direct the two men. They exit the room.

MAVIS
Oh God, I'm so sorry, we should
never have re-opened this place.
Not after last time.

CLAIRE
Why? It wasn't that Trevor guy
was it? It was Mark. The sick
fucker.

Claire buries her head in her hands.

MAVIS
Yes, Mark. Of course.

Mavis doesn't look as if she believes her own words!

EXT. CAMPFIRE - NIGHT

The two males, Travis, Tom and John arrive on the scene.

JOHN
Up there.

John points up into a tree and we see Mitch and Meg's bodies. Blood still dripping from their bodies.

MALE 2
Jesus, talk about a bloodbath.

MALE 1
I don't know, from her it's more
like a shower.

MALE 2
I'll get the stuff.

Male 2 heads off to get something from a van in the background.

TRAVIS
I'm sorry, but is that supposed
to be funny?

MALE 1
Oh no sir, it's just that when
you see as many of these things
as we do you kind of become
desensitized to them. We've been
doing this job for 4-years now
and we come across a lot of them.

JOHN
Really? All in this area?

MALE 1
Well no, we cover a hundred
square miles, but yeah we get
about one a month up here.

TOM
(to John)
I guess that puts the Trevor
theory back into play.

MALE 1
Oh I doubt it, you just listen to
the news, every time something
like this happens it turns out to
just be some nut who jumped the
fence at the local asylum.

JOHN
(to Tom)
Can you believe this shit?

TOM
(whispering to John)
I smell a cover up man.

Male 2 comes back from the van with a large sheet and some ladders.
He wears a camera around his neck.

MALE 2
Okay if everyone could just take
a few steps back so I can get
some photographic evidence for
the courtroom.

Everyone moves back.

MALE 2
Thank you.

Male 2 take's a few photos. It takes about 30 seconds.

Then he takes off his camera and places it on the ground beside him.

MALE 2
You guys might not want to see this next part. Probably best you go inside where it's nicer.

TRAVIS
Okay, you let us know if you need anything.

MALE 1
Will do thank you. Goodnight.

JOHN & TOM
Night.

Travis, John and Tom head back towards the Main Lodge. The two men continue with their job.

Male 1 puts the ladders into place and climbs them to get closer to the bodies.

MALE 1
Oh great, the guy would have to be closest wouldn't he?

MALE 2
That's life just grab a hold of him and get him in the van.

Male 1 takes a hold of Mitch's body and hauls him over his shoulders.

MALE 1
Over-sexed teens, he better not have AIDS or I'll --

MALE 2
Kill him?

MALE 1
Very funny.

Male 1 comes off of the ladder and heads to the van to unload the body.

Male 2 begins to climb the ladders. He comes up level with Meg's body.

MALE 2
(to Meg)
Well who's a slutty bloody corpse then? God, I'm gonna have some fun with you when we get back to the morgue. God, after a little clean up that is of course. I have been working all day and have worked up quite a sweat. You however are just bloody perfect. Ha.

Male 2 grabs a hold of Meg's body and halts it over his shoulders.

MALE 2
Wow. Now those are some floppy tits! Hey Guy, check out the hooters on this bitch.

Male 2 walks off to the van with Meg's body.

Male 1 comes back and picks up the ladders and heads back to the van. He throws them in the back and both males back into the van.

On the ground by the tree, Male 2 has accidentally left his camera. The van drives off.

INT. MAIN LODGE - NIGHT - CONTINUOUS

Claire sits in a chair as she remains shaken-up. Mavis sits at her side for comfort.

Suddenly Travis, John and Tom enter the scene.

TRAVIS

Well, that should do it.
Everything's back to normal.

Travis rubs his hands together as if 'the jobs done'.

CLAIRE

Normal? How can you say that after
what he did?

Mavis suddenly leans over and puts her arm around Claire.

MAVIS

Oh come on dear, he can't hurt
you in here.

Travis looks at Mavis.

TRAVIS

Hun, could I speak to you in
private for just a second?

MAVIS

Sure, I'll just be a few more
minutes with Claire here. You
wouldn't believe how much she's
shaking.

Mavis gives a warm smile to Claire. Claire responds with a 'not so sure' smile.

Travis releases a fake laugh as he walks towards Mavis and firmly GRABS her arm.

TRAVIS

I need to speak with you
now, hunny.

Travis looks at the three teens with a fake grin.

MAVIS

Oh, okay.

Travis pulls Mavis away from Claire and escorts her from the room as John, Claire and Tom watch with confused looks.

JOHN

What's with him acting all
strange and shit? You think he
thinks it was Trevor?

TOM
Dude, everything's been a bit
strange around here. But, I think
we might be going a little too
far with the cover up. I mean,
that was Mark's sword thing tying
him to the act.

JOHN
Well, yeah.

Tom yawns.

TOM
Well, I think I've had enough fun
for one night. I'm hitting the sack.
(beat)
Later.

JOHN
Yeah. Later.

Tom exits the room and John walks over towards Claire.
He sits beside her. Claire looks as if she might vomit.

JOHN
How you doing?

CLAIRE
I think I'm gonna be sick.

JOHN
Oh, erm --

Claire quickly gets up from her seat and runs towards the direction
Travis and Mavis left.

JOHN
(to himself)
I guess I'll head to bed too.

John gets up and exits our view.

INT. MAIN LODGE - STORAGE ROOM

Travis nervously paces back and forth in front of Mavis as she sits
in a chair.

MAVIS
Are you going to say anything?
Your starting to frighten me.
(beat)
Travis?

Travis suddenly stops and looks at Mavis.

TRAVIS
You should be frightened. I've
got two brats out there yelling
COVER UP!
(beat)
What were you thinking?

Mavis looks puzzled.

MAVIS

I don't know what you're talking about.

TRAVIS

You almost mentioned him tonight.
You almost ruined us.

(beat)

I've got every penny I own
invested into this shit-hole.

INT. MAIN LODGE - FOYER - STORAGE ROOM DOOR

Claire EXIT'S a bathroom. She suddenly stops spotting the storage room's door ajar.

Claire walks over to it peeking inside at Travis and Mavis. She eavesdrops on their conversation.

INT. MAIN LODGE - STORAGE ROOM

We see Travis lecturing Mavis as she wears a concerned face.

MAVIS

I was talking about Mark. But
maybe we need to tell the kids
before --

TRAVIS

(interrupting)

We need to tell them what? That
the camp boogeyman probably had
something to do with the murders
tonight? Get real.

(beat)

If that Sheriff wants his cut, he
better tell his deputies to do a
better job.

MAVIS

But, Trev --

Travis quickly bends down into Mavis's face.

TRAVIS

(interrupting)

How many times must I tell you?
Don't say that name.

(beat)

Hell, I should have strung you up
in those trees. It would have
been a freebie.

Travis backs away from Mavis and begins to pace once again.

MAVIS

But what happens if he comes back
to kill? What happens if he hurts
one of those children?

TRAVIS

(sarcastically)

Oh okay, maybe we should just
close camp for the summer and
lose our money.

Mavis sits speechless.

TRAVIS (CONT'D)
I'm forty-five years old. All
opportunities have waved bye-bye.
(beat)
All that's left, is to go up and
down these roads picking up beer
cans that these little bastards
throw on their drinking binges.
(beat)
Luckily so far, we've been
blessed that some idiot can take
the fall.
(beat)
God I hope nothing leaks.

Suddenly Claire's foot gently hit's the door causing it to open a
little further.

TRAVIS (CONT'D)
What was that?

Claire hides behind the door as Travis and Mavis open the door.
They stand in the doorway as two inches of wood protect Claire's
identity as her face is pressed up against the wall.

Travis and Mavis look both ways down the hall.

TRAVIS (CONT'D)
Do you see anything?

MAVIS
No.

TRAVIS
Better get back and tend to
Claire.

Claire holds her position for about ten seconds, she closes the
door and breaths a sigh of relief.

Until, she quickly turns her head to suddenly see Travis and Mavis
beating down at her with evil eyes.

EXT. CABIN - NIGHT

We see a pitch black cabin standing in a full moon's light. We go
inside to investigate.

INT. CABIN - NIGHT

Inside we see Boy 1 and Boy 2 in their beds which are next to one
another.

BOY 1
(whispering)
Dude. Dude. Are you still awake?

BOY 2
Yeah. Can't sleep.

BOY 1
Me either.
(beat)
I just keep thinking about what
happened tonight.

BOY 2
Me too.

BOY 1
I bet that dude's pretty jacked
at us for ratting him out.
(beat)
What happens if he escapes or
something?

Boy 2 becomes frightened as he pulls his covers up closer towards
his face.

We turn our attention towards a window which lies between the two
boys' beds. A dark FIGURE can be seen standing through the window.

BOY 1 (CONT'D)
Do you think he'd find us here
and do the same to us, like he
did to them?

BOY 2
(not sure)
No way.
(beat)
Right?

INT. POLICE HEADQUARTERS/INTERROGATION ROOM - NIGHT

The Sheriff leads Mark into the station and over to the cell. He
opens the door and Mark marches in. The Sheriff locks the door
behind him and removes the cuffs.

SHERIFF
Sorry to have to do this son I
really am, but you make certain
choices in life and you have to
live with certain consequences.

MARK
I didn't fucking do anything and
I know my rights okay so get me a
fucking lawyer here right now so
I can hurry up and get the fuck
out of here, and away from you
and everyone else in incestville.

SHERIFF
Sorry son but that's gonna have
to wait until morning see, it's
not like the big city around here,
lawyers aren't available throughout
the night, so your just gonna have
to make yourself comfortable until
sunrise when I can get you proper
representation and question you
about your sexual problems and why
you feel the need to go around
butchering poor little girls to make
yourself feel better.

MARK
I DIDN'T FUCKING DO IT.

SHERIFF
Sure you didn't.

MARK
I fucking didn't, but if you
wanna give me half a chance I'll
kill you right now fucko.

The Sheriff takes out his gun and points it at Mark from behind his desk.

SHERIFF
Give me one good reason why I
shouldn't blow your fucking head
off of your shoulders right now
and save the good people of this
town a shit load a money in
trying your sorry ass?

MARK
Fucking-inbred-shit. Well for one
thing you have no proof I've ever
done ANYTHING to deserve such a
punishment, and for another, it'd
look a little funny with me with
a bullet in my head, having been
fired upon by an officer when I'm
safely behind bars, unarmed and
not a threat to anyone wouldn't it?

SHERIFF
Maybe I just say you were
attacking another prisoner and I
had no other choice. Wouldn't be
to hard for me to get someone to
testify to such a thing if I
really wanted to.

Mark stirs at the Sheriff with an anger to pierce evil.

INT. MORGUE - NIGHT

MALE 1 and MALE 2 place Meg's body onto the mortuary slab for post mortem.

MALE 1
Fucking hell they're a heavy
couple aren't they?

MALE 2
No comment.

MALE 1
Let me guess, more cushion for
the pushing.

MALE 2
Oh yeah.

Male 2 looks Meg's body over. He slides his hand over her whilst doing so.

MALE 1
Dude, you're not gonna pork her
are ya? I mean come on, the poor
girl's already dead and naked,
give her some dignity.

MALE 2
Hey man, until it's illegal or I
get caught, I'm gonna fuck every
tight piece of young pussy that
comes through here.

MALE 1
I'm going home, You've got
something wrong with you. I'll
see ya tomorrow.

MALE 2
Okay, night.

MALE 1
Enjoy yourself, not that I can
persuade you not to.

MALE 2
Oh I will.
(looking at Meg)
We both will.

Male 1 EXITS the room closing the door on his way out.

MALE 2
(to Meg)
Well well, just you and me know
little missy. Don't worry I'll be
gentle. Well, a lot gentler than
the other guy who had a good time
with you tonight that's for sure
(molesting Meg)
God you've got a nice body, such
a Goddamn waste for a pretty
little thing like you to go so
early in life. Oh well, at least
you came my way. Now I can cum
yours. Haha!

Male 2 begins to undo his pants when . . .

BANG-BANG - there's a quick knock on the door and a man pops his
head through the door.

MALE 2 stops undoing his pants a second.

MAN
Ray, you got them photographs for
me? I'm going in to develop.

MALE 2
Oh shit I left my camera at the
camp.

MAN
Well go back and get them, I'll
need them for tomorrow afternoon.
Aren't you off now?

MALE 2
Yeah, me and Kev were just finishing off here. Two of them tonight.

MAN
Okay, well have the film ready for me tomorrow - but go back tonight in case it rains, we can't afford to let the film get damaged.

MALE 2
Will do boss.

Man exits the room again closing the door behind him.

MALE 2
(to Meg)
Well-well, I guess you can hold onto your dignity just a little longer sweetheart. Daddies gotta go out for a little while, but don't worry, I won't be gone too long. Anyway, you're not quite starting to smell just yet, and I've got all night.
(laughs insanely)
Ah well, back soon sugar tits.

Male 2 slaps and shakes Megs tits then exits the room.

INT. BOYS CABIN - NIGHT

John and Tom are in their bunks talking.

JOHN
I don't think he did it.

TOM
Mark?

JOHN
Yeah.

TOM
Why not?

JOHN
Come on man, "A body a month" being found up here? That shit's not usual anywhere, something has to be going on up here that we're not being told about.

TOM
You think Mavis and Travis are in on it?

JOHN
I don't know. Hell, we don't even know what IT is right now.

Just then the cabin door opens and in walks Tim. He takes off his jacket and begins reading for bed.

TIM
What kind of fucked up shit goes
on up here when we're not here
hey? Two of our people just
fucking sliced-open and strung up
slaughtered like that? This place
is fucking creepy. Last time I
come up here, and I mean ever.

TOM
Yeah man, where the fuck where
you, I haven't seen you all day.

TIM
I had to go back home to pick up
my meds, I ran out. Made a day of
it, figure I'm getting paid so I
may as well you know.

JOHN
Sounds smart.

Time climbs into his bed.

TIM
Night.

JOHN/TOM
Night.

EXT. CAMP ENTRANCE - NIGHT

A car drives up to the entrance and stops at the closed gates. Male 2 gets out of the drivers side of the car and takes out a flash light. He shines it on the ground and begins searching.

MALE 2
Come here you little bastard.
I've got a bitch waiting

EXT. CAMPFIRE - NIGHT

Male 2 wonders around the smoldering campfire in search for his camera.

MALE 2
Where the fuck are you little
bastard?

Male 2 nears to the tree from where Mitch and Megs bodies earlier hung. He looks around on the ground.

Nothing.

He retraces his steps from the car to the tree. Nothing.

He looks up into the tree - Bingo. His camera is hanging from the branch.

MALE 2
Oh you little shit how did you
get up there?

He JUMPS for the camera. He misses.
He JUMPS again and again he misses.

A FIGURE passes behind him.

Male 2 jumps for his camera for a 3rd time. He grabs hold of his camera PULLING it down from the tree.

MALE 2

Gotcha.

Suddenly we HEAR a chainsaw start up. Male 2 quickly turns around in surprise, right into TREVOR MOOREHOUSE.

Trevor raises his chainsaw up high ready to attack.

MALE 2

NO.

Trevor brings his chainsaw down hard on Male 2's neck.

Blood FLIES from the neck of Male 2 as Trevor cuts off his head. His body drops to the ground bleeding.

INT. SHERIFF'S STATION - MORNING

The Sheriff sits at his desk talking on the phone. Mark sits on his bed stirring at the ceiling.

SHERIFF

Okay, so he's definitely back in your custody

(beat)

Do you need any extra help down there or should I just let you get on with it?

(beat)

Okay I'll get things sorted on this side and come down and see you later.

(beat)

Okay. Bye.

The Sheriff hangs up the phone and makes his way over to Marks holding. He takes out his keys.

SHERIFF

Well it looks like you're free to go. Seems as if someone escaped from Placid Pines Hospital last night. A young nut whose killed before. Hammond. Nelson Hammond. You're lucky kid, I could have had you for murder one.

MARK

Only if I'd have done it.

The Sheriff opens the door to the holding cage.

SHERIFF

Come on I haven't got all day. Mark sits a beat - then rises.

SHERIFF

Look I'm sorry it had to be the way it was but you had a bloody machete in your room and there were two dead kids hacked up.

Mark ignores the Sheriff and SHOULDER BARGES him as he exits the cage.

SHERIFF
Hey you better watch yourself, I'm still the Sheriff of this town.

MARK
So arrest me.

Mark and the Sheriff stir at each other, One in hate one in fear.

MARK
Come on, I'm right here.

They stand a beat looking at each other.

Mark turns towards the door.

MARK
Come near me again and I'll kill you.

Mark exits the station.

The Sheriff lets out a small sigh of relief - just as Mark RUNS back into the room - SMACK Mark hits the Sheriff in the head knocking him onto his desk and onto the floor.

Mark stands over The Sheriff as he goes for his gun.

Mark STANDS on the Sheriff's wrist so he can't aim.

MARK
Never again.

Mark kicks the Sheriff's gun away from him, SPITS on him and again exits the room.

INT. MAIN LODGE - DAY

The children finishing eating breakfast at the tables quietly.

Half the room raise from their seats and make their way over to the side where Tim, Tom and John are collecting dishes to be washed.

TIM
Have any of you seen Claire today?

JOHN
No, Travis said she went home early this morning.

TIM
Poor girl.

TOM
Poor us too we saw more than she did. Like them two fucking monkey who came to pick up their bodies. Jesus what a couple of fucking jokes.

JOHN
I'm gonna call the Sheriff's office today and see if there is any news.

TIM
What kind of news? I mean if Mark did it then what new could he possibly tell you?

JOHN
New? Nothing, but if he didn't do it then at least we can relax.

TIM
Relax? If he didn't do it then whoever did is still free. How is that supposed to make me relax? John stirs out of the window.

TIM
(to John)
Hello talking here.

John takes off his apron and walks past the children and makes his way over to the door.

EXT. MAIN LODGE - DAY - CONTINUOUS

John exits the Lodge as mark storms past heading for his cabin.

JOHN
(to Mark)
Hey man they let you go.

Mark ignores him and continues to walk away. John catches up to him.

JOHN
Hey man, look if you didn't do it then I'm --

SMACK - John is cut off mid-sentence as Mark quickly turns and lands a right hook to his left temple. It knocks him back and he falls over himself.

JOHN
Shit.

Mark KICKS John in the head and he rolls over onto his back.

In the background Tom and Tim exit the lodge and begin to run over.

Mark sits on John's chest and beats down on him with his fists.

John tries to defend himself best he can as Tom runs in and TACKLES Mark from John.

TOM
What the fuck is your --

SMACK - Mark lands a right-hook to Tom's head knocking him back.

Tim runs in and PUSHES - Mark back.

TIM
Hold the fuck on, what the shit's going on here?

MARK
Ask these bitches.

Mark turns and continues to walk away.

TOM
(to John)
You Okay buddy?

JOHN
Jesus fuck no. Man that bastard's
got a punch on him. Fucking
nutcase.

MAVIS (o.s)
What's going on here?

Mavis appears from nowhere and the kids have all come for a look at what's going on outside the lodge.

INT. CABIN - DAY

Mark storms in and grabs his bag. He unzips it and begins throwing his clothes into it.

EXT. MAIN LODGE - DAY

MAVIS
Well that's no excuse, now come on
and get back inside, you're setting
a bad example for the kids. If they
think you can do it they'll think
they can all do it now get back in.

JOHN
(to Tom)
I'm off to the bathroom.

TOM
Okay

Tom and Tim make towards the Lodge as John goes the opposite way.

INT. CABIN - DAY

Mark finishes packing his bag and exits the cabin.

EXT. CAMPGROUNDS - DAY

Mark walks across the camp grounds with his bag over his shoulder.

DISSOLVING SHOTS OF: Mark making his way from camp towards the gates.

EXT. CAMP ENTRANCE - DAY

Mark approaches from the distance. Someone watches him from the bushes.

As Mark walks, Suddenly, something is thrown at him from the woodland by the main track.

MARK

Oh you think you're fucking funny
now do ya? Well why don't you come
on out and pull that shit hey? I'll
beat you back to the ground and
piss on your fucking heads that's
why now fuck off.

Mark continues to walk. After a beat, SMACK a small piece of wood
hits him of the back of the head. He turns and sees as someone pops
them self back behind a tree.

MARK

Oh you're fucking dead.

Mark drops his bag to the ground and storms into the bushes.

MARK

Come on where are you? Show
yourself.

SNAP - a twig breaks and mark turns - into TREVOR MOOREHOUSE.

Trevor slices at Mark with his machete. It hits and Mark sprays out
with blood.

MARK

Aaauugggh!!!

Mark holds his chest and gut to conceal the blood. He bends forward
to help steady the blood flow. STAB - Trevor lashes out at Mark
again with his machete - more attacks come as Trevor stabs him with
the blade as if it were just another knife.

INT. MAIN LODGE - DAY

Tom and Tim are cleaning up the tables. John enters the room.

TOM

Are you okay?

JOHN

I'll be fine. Doesn't look like
he'll be staying anyway.

The doors open again and Mavis enters the room with Mitch and Meg's
replacements, which just happens to be two hot girls. Mavis
introduces them to the boys.

MAVIS

Boys. Come here and welcome our new
councillors.

Tom, Tim and John halt their table duties and stand poised as if
they've been 'struck by Cupid's arrow.

MAVIS (CONT'D)

They're here to replacement Mitch
and Meg. This is Sarah and Courtney.

SARAH

Hey.

COURTNEY

Hi.

Sarah and Courtney both wave as they give the boys a provocative smile.

Tom makes direct eye contact with Sarah. Sarah notices, she bites her lip.

MAVIS
(pointing towards each boy)
This is John, Tim and --

TOM
(interrupting)
Dibs. Shit. I mean Tom.

TIM
Dude.

JOHN
Oh my God did you just dibs?

Mavis looks on.

MAVIS
Now, Since Sarah and Courtney have arrived, we can start the archery and canoeing programs for the kids.
(beat)
So, I'd like everybody to pair up and choose which program you'd like to run. At least two councillor s to each program, that is, after you're finished cleaning up in here.
(beat)
Everybody with me?

EVERYBODY
Yes. Yeah. Got yeah.

Everybody nods their heads except Sarah and Tom who are too busy staring at one another. Mavis notices.

MAVIS
Sarah? Tom? Were you listening?

Sarah and Tom snap out of their trance.

SARAH
Sure.

TOM
Yes Ma'am.

MAVIS
Alright then. If anybody has any problems, you know where to find me.

Before Mavis walks away, she looks back at Sarah and Tom who begin to stare at one another again.

Mavis exit's the room.

Tom walks over to Sarah.

TOM
Hey, Sarah right?

SARAH
Yeah, Dibs was it?

Tom face blushes as the two laugh together.

TOM
Huh, yeah, so do you wanna pair up
with me? I 'm good with a canoe.

Tom thinks over what the hell he just said. He obviously regrets
it.

SARAH
(giggling)
Alright. If you say so.

TOM
Okay, and maybe later, I could show
you around the rest of the place
and maybe, get to know you a little
better.

SARAH
You don't waste any time do you?

TOM
What, I'm just being friendly.

SARAH
(smiling)
Yeah sure you are. You know I
actually think I remember my way
around this place

TOM
Really? You've worked up here
before?

SARAH
Yeah once last summer, and me and
my friends usually come up here to
party when they closed camp for
Winter.

TOM
Oh, a party girl.

Tom wears a devilish smile as Sarah makes a flirtatious chuckle.

SARAH
I guess you could say that. Maybe a
drink or two there. Or three or
four. Shit, the pack.

TOM
The pack?

SARAH
Sometimes. I bet I could out drink
you.

Tom and Sarah smile at each other.

ANOTHER AREA:

We turn our attention towards Tim and John as they stand in front
of Courtney. Tim approaches her with his hand out as if he wants to
her to "shake it".

TIM

Hi.

Courtney ignores Tim's greeting as she walks over towards John.

COURTNEY

Oh my god! What happened?

Courtney takes her hands and places them on John's face to see his fighting wounds/scars from earlier.

COURTNEY (CONT'D)

Poor baby

JOHN

Oh, it's nothing. Really

Tim is jealous of Courtney's attention towards John. He suddenly schemes an idea lighting up like a light bulb.

TIM

Yeah, John just got into a little scuffle with his, um, boyfriend

Courtney and John suddenly wear shocked faces. Courtney lowers her hands from John's face and takes a step back.

COURTNEY

Boyfriend?

JOHN

Erm --

TIM

Yeah, I know it's not any of my business John's a queer.

JOHN

(calm)
Queer?

John looks at Tim, only just hiding how annoyed he is.

TIM

Oh, sorry. I meant homosexual-American.

JOHN

I --

COURTNEY

(interrupting)
No it's ok. I think it's great that you're openly gay and accept yourself for who you really are. A lot of people can't.

JOHN

Er, I'm --

TIM

(interrupting)
So you want to pair up Courtney?

COURTNEY

Sure. Why not.

Sarah & Tom join Courtney & Tim. John stands flustered.

TOM
You guys ready to hit the road
then? I'm sure the kids are waiting
for us.

SARAH
Wait. Didn't Mavis say we needed to
finish this place up first?

TIM
I'm sure John could just do the
rest since we only need two
councillors per group. Right John?

John looks on at Tim unbelieving what's just happened.

TIM
(beat)
Okie-Dokie then. We're off! See ya

Johnny boy.

John's stands flustered as the others exit the Lodge.

JOHN
Oh that motherfucker's gonna pay.

John walks over to a nearby mop and bucket and picks the mop up.

He turns it upside down to resemble the face/hair of a woman.

JOHN
(to the mop)
I guess that just leaves us.

INT. MAIN LODGE - STORAGE ROOM - MEAT LOCKER

Inside the cold refrigeration room, Claire sits tied to a chair
with a gag in her mouth whilst. She shakes in a chill from the
room's low temperature.

Claire looks around the room and we see the first glimpse of her
surroundings. We see a maze of large unbutchered meat slabs
dangling from chains which block her view from a possible exit.

CLAIRE
(gagged)
Help me, please. Somebody.
(beat)
I can't breath.
(beat)
Please, help me.

She breaks down crying in her chair.

We see the rows of meat and discover a door with a small circular
window. We see it for a few seconds as we wait for a response - but
nothing.

Claire pulls herself back together and begins to try and free
herself again. She wriggles her wrists and tries to pull her hands
away whilst keeping her balance, SNAP, the gags around her ankles
break and she is able to stand with the chair strapped to her.

CLAIRE
(still gagged)
Yes. Come on baby.

INT. MAIN LODGE - FOYER

John pushes a mop bucket down the hall. He passes us entering the storage room.

INT. MAIN LODGE - STORAGE ROOM

John enters the room and stops. He glances around the room as if he's searching for something. As he does, we notice he glances past the meat locker door.

INT. MAIN LODGE - STORAGE ROOM - MEAT LOCKER

Claire stands in an awkwardly arched stance, not nice friendly on the back muscles. Once again, she tries to break free from the rags.

CLAIRE
Come on! Come on!

Claire wears a grimace look as she pulls with all her might. Her hands turn bright red from a cut of circulation.

CLAIRE (CONT'D)
Come on!

Suddenly we hear a POP as Claire releases herself from the rags hold. She screams in agony as she nurtures her hand.

INT. MAIN LODGE - STORAGE ROOM

John comes to a large sink and dumps his bucket's dirty water down the drain. He stops and looks in the direction of the meat locker's door.

John stares at the door for a few seconds, however, he continues to dump dirty water.

INT. MAIN LODGE - STORAGE ROOM - MEAT LOCKER

Claire stands looking over her hand.

CLAIRE
Great!

Claire takes her eyes away from her hand and begins to dodge in between the maze of dangling meats until she discovers the meat locker's door.

Claire stands on her toes peaking through the small foggy window. She takes her hand and wipes away the fog to discover John.

CLAIRE (CONT'D)
(screaming)
John! John! Over here!

Claire bangs on the door.

INT. MAIN LODGE - STORAGE ROOM

John finishes dumping the water and sits the mop bucket beside him. He stands and flips on the radio to a ROCK SONG, it stops him from hearing the banging on the meat locker's door.

JOHN
(imitating Tim)
Don't worry guys. John can take
care of the rest, can't you John!

John suddenly breaks down into a karate stance throwing a punch followed by a round-house kick as if he's fighting pretending to fight Tim.

JOHN (CONT'D)
Yeah! What now bitch?

John knocks out two quick kicks as if he's pretending to kick Tim on the ground.

INT. MAIN LODGE - STORAGE ROOM - MEAT LOCKER

Claire stands befuddled as she continues to peak through the window.

CLAIRE
What are you doing? John?

Claire bangs on the door once again and John turns.

CLAIRE (CONT'D)
(screaming/gagged)
John, over hear.

Claire watches as John seemingly says something to someone, then walks out of her sight as he leaves the room.

INT. MEAT LOCKER - STORAGE ROOM - MAIN LODGE

Claire stops pounding wearing a shocked face.

CLAIRE
No, John, where are you going?

Claire backs away from the door taking a long breath to regroup herself.

Claire, desperate, goes back to the door and pounds.

CLAIRE (CONT'D)
John! John! Come back.

Suddenly Mavis steps into Claire's view from the other side of the glass. She looks down on her with sympathy.

CLAIRE
Help me!

Mavis looks down on her with a sad look upon her face. Suddenly Mavis is SHOVED to the side by Travis, who appears with a piece of sheeting.

CLAIRE

No!

Claire cries to her self as the room becomes darker.

INT. MAINLODGE/STORAGE ROOM - DAY

Travis and Mavis talk quietly.

MAVIS

So what exactly are we going to do with her? I mean it's not as if we can just leave her in there forever and forget about her she has to be home in six weeks and the others think she's there now.

TRAVIS

Look I don't know at the moment okay.

MAVIS

Should we let the Sheriff know?

TRAVIS

Why? He gets a cut of the profits to ignore everything that happens up here and that's all. If he knows the game is up he's just gonna close us down.

MAVIS

But we can say he's taken bribes.

TRAVIS

Yeah and that we bribed a cop, a Sheriff no less. Look kids go missing up here all the time and --

MAVIS

What?

TRAVIS

Look all I'm saying is --

MAVIS

I don't think I wanna know what you're saying. And as far as they know she's on her way home.

TRAVIS

Yeah with no one up here who knew her before coming here and no way of knowing she ever went missing.

MAVIS

We're not killing anyone.

TRAVIS

Look we've got fifty-thousand dollars invested in this hell hole and we'll never be able to sell it for anywhere near that amount if word gets to buyers the history of this place.

MAVIS
You brought it.

TRAVIS
Because of the price.

MAVIS
You knew the history.

TRAVIS
And I didn't care but others will.
Look we'll keep her here until we
know what to do with her and then
we'll go from there okay?
(beat)
Okay?

Mavis storms off. Travis looks over at the Meat Locker door.

EXT. CAMP - NIGHT - ESTABLISHING

INT. GIRLS CABIN - NIGHT

Sarah and Courtney out the girls to bed. Sarah talks to a group of 6 girls.

SARAH
And remember, beware panties
raiders, if they come in you won't
be able to fight them off so if
they do, you all group together and
run over to the boys cabins and
steal their underwear.

The girls let out a collective "Ewww".

SARAH (CON'T)
Then you can make a trade back.

Courtney appears over Sarah's shoulder.

COURTNEY
Or you could just put all your
underwear under your mattress so
they can't get them and laugh at
them when they try

The 6 girls smile and quickly run to grab their underwear to put under the mattress.

SARAH
(to Courtney)
Isn't that taking the fun out of it
a little bit?

COURTNEY
Well they wore mine on their heads
as a kid so - No!

SARAH
Okay everybody get those sheets
tucked in 'cos it's time for a
story.

GIRL 1
Is it scary?

SARAH
No.

GIRL 2
We want a scary story.

GIRL 1
Yeah, We Want A Scary Story, We
Want A Scary Story.

Suddenly all the girls start chanting along with GIRL 1.

COURTNEY
Okay-okay, a scary story it is.

SARAH
I don't know any.

COURTNEY
Don't worry, I got this. Okay girls
are you ready?

GIRLS
Yeah.

COURTNEY
Okay this is the story, of Cyrus
Skid.

EXT. CAMP - NIGHT

Trevor Moorehouse stalks the camp grounds. In the distance he sees the Main Lodge.

INT. MEAT LOCKER - NIGHT

Claire sits in the cold with a sheet around her in the darkness. Suddenly a noise comes from the door and it OPENS to REVEAL: Mavis with food. She enters. Claire raises.

MAVIS
Look I'm sorry we had to do this
but you over heard us and he's not
the most stable of people and --

Claire drops her sheet to REVEAL a MEAT HOOK in her hand ready to swing.

CLAIRE
In here now.

MAVIS
Okay.

Mavis comes further into the room and puts the place of food down on the ground.

CLAIRE
Where is he?

MAVIS
I don't know, I haven't seen him
since --

CLAIRE
Since you planned to kill me?

MAVIS
No, I wasn't gonna --

Mavis moves into reassure her when - BAM - Claire hits Mavis over the head with the meat hook.

CLAIRE
Of course you weren't.

Claire quickly exits the meat locker and closes the door behind her. She drops the meat hook and grabs Mavis's coat from the hook on the wall and puts it on. She flees the room.

EXT. MAIN LODGE - NIGHT

Claire runs towards the councillor s cabins.

EXT. CABINS - NIGHT

Travis is standing outside the cabin smoking a cigarette.

Claire sees him and quickly hides behind a tree. She holds in her tears. She looks around, makes a decision and runs towards the main entrance.

EXT. SOMEWHERE IN THE WOODS - NIGHT

We see the camps lights through the trees. Trevor Moorehouse steps into the shot.

EXT. WOODS - NIGHT

Claire runs for her life through the trees to escape the camp.

Elsewhere Trevor hears Claire and turns to face her direction as she unknowingly runs towards him.

Claire gets ever closer to Trevor as he hides behind a tree.

Claire runs for the entrance when suddenly, Trevor STEPS OUT in front of Claire. She runs straight into him and falls to the ground.

She looks up at him as he looks down, crossbow at his side.

CLAIRE
No, no, No.

She runs around Trevor and towards the main gates of the camp.

Trevor loads and arrow and takes aim at the fleeing Claire.

She runs for the gate - Trevor pulls the trigger.

The arrow FLIES through the air and HITS Claire square in the back. She falls to the ground.

INT. BEDROOM - NIGHT

Travis enters the room, pulls off his shirt and climbs into bed alone. He turns off the light.

EXT. CAMP - NIGHT - ESTABLISHING

DISSOLVE TO:

EXT. CAMP - SUNRISE - ESTABLISHING

INT. BEDROOM - MORNING

Travis wakes up to find Mavis not by his side.

INT. MAIN LODGE - DAY

Travis lays finish to a prepared tray of food and heads to the meat locker door. He opens it and enters.

INT. MEAT LOCKER - DAY

Travis walks in to see Mavis instead of Claire. He looks at her with surprise and anger.

MAVIS
I tried to feed her. She hit me
with a meat hook

TRAVIS
What? No!

Travis takes his hands covering his face as he worries.

MAVIS
I'm sorry. I didn't --

TRAVIS
(mumbling)
Did you let her go?

MAVIS
What?

Travis quickly SNAPS as he SLAMS Mavis up against the meat locker wall. He stares into her eyes aggressively.

TRAVIS
(yelling)
I said, Did you let her go? You
did, didn't you?

MAVIS
No. I swear. I thought she might
have been hungry so I went and
fixed her a little something.

TRAVIS
I told you to never open that door
unless I was there.

MAVIS
I was just going to slide it inside
the door for her, but I couldn't help
notice her just standing there all alone.
(MORE)

MAVIS (CON'T)

So I tried to comfort her when she hit me with the meat hook.

TRAVIS

What meat hook? Huh? I don't see a fucking meat hook.

MAVIS

She did.

TRAVIS

Then where is it?

MAVIS

I don't know?

TRAVIS

You don't know?

Travis shakes Mavis violently.

MAVIS

She must had taken it out there.

Mavis points outside the door. Travis looks the way she points then turns back around towards her.

TRAVIS

You better pray to god that I find it.

Travis lets go of Mavis exiting the meat locker.

INT. MAIN LODGE - STORAGE ROOM - MORNING

Travis looks around the entrance of the meat locker when he suddenly spots the meat hook lying nearby. He bends down picking it up as Mavis exit's the meat locker entering our view.

MAVIS

I told you I was telling the truth.

TRAVIS

But that doesn't solve our problem now does it?

MAVIS

Well, we can find her. Right?

TRAVIS

Find her? She may find us, with the rest of the damn camp at her side.

Travis stands nervously with his hands at his hips.

TRAVIS (CONT'D)

Shit. We're done. We're finished.

(beat)

Who knows who she went to for help.

MAVIS

Maybe if nobody came to you last night, she didn't find anybody. Which means she's hiding out someplace.

TRAVIS
We can't rely on that.

Travis heads over to a corner of the storage room where we see a shelf with a lantern resting on it. Travis grabs the lantern.

Travis continues to make his way down the shelf as he spots a map. He grabs it as Mavis walks up behind him.

TRAVIS (CONT'D)
I may be gone for a while.

MAVIS
What are you doing?

TRAVIS
I'm going on an Easter egg hunt.
What the fuck does it look like I'm doing?
(beat)
I'm putting you in charge. Oh God.

Travis sighs.

TRAVIS (CONT'D)
If anybody asks where I went, tell them I was feeling sick and had to go to the doctors.

MAVIS
But what if --

TRAVIS
(interrupting)
She shows up? Deny everything.

Before Travis exit's the room he sees a crowbar lying nearby, he grabs it.

MAVIS
What's that for?

TRAVIS
Just incase things don't go as planned.

Mavis's face grows fearful.

MAVIS
Travis! Don't --

TRAVIS
(interrupting)
I'll deal with you later.

Travis exit's the room as Mavis stands frightened.

INT. BOYS CABIN - MORNING

We go inside the cabin to see Tim playing with a mini-basketball as Tom sits on his bed watching. John lies on his bed still asleep.

TIM
Could life really get any better than this?

TOM

What are you talking about? I'm sitting in this shitty old cabin half awake because I have to take a bunch of screaming twelve year olds on a nature hike.

TIM

Yeah right now, but what about tonight with the girls?

Tom's eyes light up like a light bulb.

TOM

What? You've got something worked out?

TIM

No, but I'm sure I could arrange a little something

Tim wears a devilish grin.

TOM

Come on. I get all excited for that. You're tripping man.

TIM

Do you see the way Courtney looks at me? And Sarah you?

(beat)

Courtney practically dropped her pants when I talked with her yesterday.

(beat)

I'm gonna hit that shit until its black and blue.

TOM

We just met them. No way! It's never been accomplished in the camp's entire history.

Tim gives Tom an odd look.

TOM (CONT'D)

Ok, maybe I was exaggerating a bit.

TIM

Believe bro. Believe.

TOM

Even if you could. How do you plan on getting them together with us later?

(beat)

Kool-aid and Mrs. Pete's tatortots.

TIM

(smiling)

Hey. It worked on your mom. Tom gives Tim an angry look.

TIM (CONT'D)

Hey! I'm joking! There's no need to take it seriously.

(MORE)

TIM (CON'T)
Have some faith. I'm sure that old
fart Travis has some booze stashed
up here somewhere.

TOM
Good luck finding that drunks
stash.

Tom ponders to himself for a few seconds.

TOM (CONT'D)
Shit! Something just hit me! The
kitchen has some cooking cherry. I
saw it a couple of days ago.

TIM
Now your gettin' into the spirit bro.

Tim approaches Tom giving him 'five'. Tim then turns his attention
towards a mini basketball hoop. He shoots the basketball and
scores.

TIM (CONT'D)
Look at that. Nothing but net.

TOM
You mean. Nothing but wet pussy.

Tim and Tom both laugh when suddenly they awake John.

Tim notices.

TIM
Well, if it isn't Sleeping Beauty.

JOHN
(groggy)
Could you two get any louder?

TIM
Looks like somebody woke up on the
wrong side of the bed.

John flips Tim off as he sits up in bed. Tim goes to his bed and
digs in his suitcase on the floor.

TIM (CONT'D)
So, what do you have planned for
tonight? A panty raid? Whoops! I
mean brief raid?

Tim pulls a pair of his underwear from his suitcase and tosses it
onto John's head. John quickly throws it back.

TIM (CONT'D)
Oh, come on! You know I was only
fucking with you yesterday.
John grabs a towel from his briefcase.

JOHN
(lying)
It doesn't matter anyway. I have an
online girl that's twice as hot as
Courtney.

Tom and Tim laugh in doubt.

TIM
Looks like you can't play the
player then.

John walks past Tim and Tom and EXIT'S the cabin.

Tim and Tom still snicker to themselves.

INT. MENS SHOWER ROOM - MORNING

Courtney stands alone naked taking a shower. She gently lathers herself for about twenty seconds until a HAND suddenly rips the shower curtain open.

Courtney's P.O.V: We quickly turn around to SEE John.

JOHN
You do know this is the boys shower
room right?

Courtney quickly covers her chest with her soapy hands.

COURTNEY
Oh God yeah I'm sorry, the girls is
an open shower and I don't like to
be seen.

JOHN
Oh sorry.

John turns around to avert his eyes. Courtney turns off the shower and grabs a towel. She wraps it a round her.

JOHN
You know you don't have to finish
on my account it's just that I
thought you were Tim and I just
wanted to get him back for outing
me so soon is all.

COURTNEY
Oh don't worry about that. I'm
liberal.

JOHN
Y'know I'm just gonna pop into the
shower next door so you can finish
washing up I won't say anything to
anyone, so long as you don't ruin
my practical joke of sorts of
course.

Courtney thinks about it.

JOHN
Come on, it's not as if I'm trying
to get into your panties now is it?

COURTNEY
(smiling)
I guess not.

Courtney takes off her towel and hangs it back where it was and smilingly climbs back into the shower and turns on the water.

John takes off his shirt and begins to ready for a shower in full view of Courtney. He takes off his pants and underwear. He catches Courtney as she sneaks a peak.

He smiles back and climbs into the neighboring shower stall

EXT. WOODS - DAY

Tim and Tom lead a group of young male hikers up a hill and through the trees at Camp Placid Pines.

TIM
Come on keep up.

KID
I telling my mom you made us walk.

TIM
All part of the program kid.

KID
(to his friend)
I can't believe she paid good money
for this shit. I feel like I'm
being rehabilitated.

TIM
No swearing back there.

ANOTHER AREA IN THE WOODS:

Travis STOPS walking as he sees Tim with the boys hiking. He locks around then begins to WALK again AWAY from the hikers in search of Claire.

INT. MENS SHOWERS - DAY

John and Courtney both appear from the showers at the same time. They smile at each other as they begin to dry themselves.

COURTNEY
So you don't mind me seeing you
naked then?

JOHN
No.

COURTNEY
So you don't get easily embarrassed
then?

JOHN
Nope.

COURTNEY
So you're not interested in me at
all then? Being gay.

John gives her a quick look up and down.

JOHN
I wouldn't say that.

Courtney looks at John as he dries off.

COURTNEY
Are you really gay?

John looks up at Courtney with a slight smile.

EXT. WOODS - DAY

Tim and Tom continue the hike with the younger boys.

TIM
I'm telling you man, John isn't
going to tell her he's straight, I
just know it.

TOM
You don't think it's because he's
gonna try and use it to his advantage?

TIM
Hell no man. Once and woman hears a
guy is gay and he doesn't deny it
straight away, she always wonders
why he didn't and always thinks
maybe he is afterwards. I'm telling
you man, no matter how hard he tries,
he's not gonna get shit from her.

KID
(from the back)
No swearing up there.

TOM
Whatever you say man. Just remember
she's back at camp with John and he's
got an hour to get on her good side.

KID
(from the back)
Are we there yet?

INT. MEN'S SHOWERS - DAY

John and Courtney are hard against the wall having sex. They go at
it for about 10-seconds then John climaxes. They both begin to
dress.

COURTNEY
I guess that's a no then.

A beat as they dress.

COURTNEY
Why didn't you just say you we're
gay straight away?

JOHN
To piss off Tim.

COURTNEY
Letting him win pisses him off?

JOHN
No, letting him think he's insulted
me and then using it to my advantage
and rubbing his pointly little nose in it.

The two finish dressing.

JOHN (CON'T)
What are you doing after tuck-in?

COURTNEY
(smiling)
Nothing, why?

INT. MAIN LODGE - DAY

Tim, Tom and a group of tired 8-12 year old boys enter the room, quickly find a seat and collapse into it to rest.

TOM
Oh crap.

Tom climbs back up and walks over to the fridge and takes out a family-size pack off popsicles.

TOM
Okay who wants one?

VOICES
I do.

Tom walks around the room handing out popsicles to all the kids. He gives the last one to Tim.

Sarah ENTERS the room and Tom walks over to join her.

SARAH
Enjoy yourself?

TOM
For the first mile yeah, then they turned on us and started complaining they were being abused.

SARAH
Well it's nearly Dinner time, they'll refuel soon and calm down.

TOM
Oh I know that trick, hence the popsicles.

SARAH
You'll ruin their lunches.

TOM
Hey I'm not making them eat them.

Sarah playfully punches Tom's arm and leans on it.

Tom smiles over at Tim. Tim flips him off.

EXT. WOODS - DAY

Travis comes to a stop alone in the woods and takes a look around. He sees nothing.

TRAVIS
FUCK.

His voice ECHOS.

INT. MAIN LODGE - AFTERNOON

The kids line up and get their meal served to them by the cooks.

COOK #1
Hey, have you checked out the new girls?

COOK #2
Course. They're a bit young though.

COOK #1
They're old enough and that's what counts. As long as no one's breaking any laws, it's all good.

COOK #2
You thinking of asking one of them out?

COOK #1
Not just me man, you, both of us.

COOK #2
I'm married man.

COOK #1
I won't tell if you don't.

COOK #2
She's your sister man. Don't you have an family values?

COOK #1
She used to put lipstick on me as a kid, fuck no.

ANOTHER AREA:

Mavis sits eating. Travis ENTERS from the back and makes his way over to her. He sits by her.

MAVIS
Did you find her? Please tell me you didn't hurt her!

TRAVIS
Do you see her sitting here?

MAVIS
Oh you didn't?

TRAVIS
No, I didn't find a fucking flee. I'm gonna have another look tonight, she might still be here. In the meantime we say nothing.

MAVIS
What if she turns up with police?

TRAVIS
Then the truma of seeing friends
dead confused her mind. I'll think
of something.

EXT. CAMP GROUNDS - AFTERNOON - ESTABLISHING

DISSOLVE TO:

EXT. CAMP GROUNDS - DUSK - ESTABLISHING

EXT. WOODS - NIGHT

Trevor stands looking at something. We see that it's the Cook's
cabin in the distance.

INT. COOK'S CABIN - NIGHT

Cook #1 (we'll call him Ralf) sit's on a couch watching TV. Cook #2
enters (we'll call him Bob) enters with a Chiller of beers. He sits
down on the couch and puts the chiller on the floor. Ralf and Bob
each open a can of beer at the same time.

BOB AND RALF
Cheers!

Bob and Ralf 'ching' their bottles together and take a swig of
their beer.

BOB
Man, that shit hit the spot.

RALF
Amen to that.

Bob plays closer attention towards the TV - he suddenly becomes
angered.

BOB
What the fuck?

Ralf wears a befuddled face at Bob as he takes another swig of
beer.

BOB (CONT'D)
You started the god damn movie
without me?

RALF
Yeah so, what's wrong with that?

BOB
I specifically told you not to play
the DVD until I came back with the
fucking beers.

RALF
What? You didn't tell me squat.

Bob takes another swig of beer, then takes a deep breath as he
calms himself.

BOB
Ok then. Where's the popcorn?

Ralf looks confused.

RALF
What popcorn?

BOB
You were suppose to have popcorn for the movie! I thought that was the deal? I bring the beers. You bring the popcorn. Is that too much to fucking ask?

RALF
You know what, you're just pissed at me from earlier, because you know I could score with both those hot councillor chicks if I wanted to.
(beat)
But you don't have the balls to ask them out like me. Little-dick.

BOB
Yeah right, I whip out my shit this whole room gets dark.

Ralf chuckles to himself.

BOB (CONT'D)
What? What? I bet I'm bigger than you.

RALF
Yeah right, you know, my sister knows how to talk and she ain't afraid to let anything slip. He's very trusting in people. Like me.

Ralf gives Bob a big "I know" grin.

Bob's face cringes as if 'the secrets out'.

BOB
Oh shit.

RALF
Ha! Gotcha.

Bob, angered, reaches his hand out towards Ralf.

BOB
Alright. Give me the beer.

RALF
What? Hell no.

Ralf holds his beer away from Bob's hand.

BOB
Give it you prick.

RALF
You'll have to pry it from my cold dead lifeless hands.

Bob lunges towards Ralf's beer. Ralf stiff arms Bob to protect his beer. They wrestle as we leave the cabin.

EXT. CABIN - NIGHT

Trevor CUTS the POWER CABLE connected to the cabin with a machete. Sparks unleash for a quick second.

INT. CABIN - NIGHT

The lights and TV turn off as Bob and Ralf continue to wrestle one another. Their silhouettes STOP fighting as they notice.

RALF
What did you hit?

BOB
I didn't hit anything.

RALF
Well the powers out.

BOB
How'd you figure that one out,
Genius?

(beat)
Okay look, something must have hit
the power from outside.

Bob bends down forward picking something up as it suddenly illuminates itself revealing it's a flashlight.

Bob points it into Ralf's face.

RALF
Are you going to keep blinding me
with that? Or are you going to go
take your little dick and see
what's wrong?

BOB
Don't push it.

Bob takes the light away from Ralf's face and stands up.

BOB (CONT'D)
Don't even think about touching my
beer.

Ralf exit's the cabin taking all the light with him.

Ralf attempts to reach down for the beer chiller when we hear a beer bottle spill.

RALF
Shit.

Ralf looks downward to see where the spill went as we leave the cabin.

EXT. CABIN - NIGHT

Bob flashes his light around as he searches.

BOB
(to himself)
Where are you? Where are you?

Bob walks around the side of the cabin until he spots where the power line has been cut off.

BOB (CONT'D)
(to himself)
What the fuck? Where's the --

SNAP - a noise from behind. Bob quickly TURNS to see who's there - only to find TREVOR MOOREHOUSE.

Bob gasps opening his mouth as Trevor takes the live free end of the power line jamming it into Bob's mouth.

Bob lights up like a Christmas Tree as Trevor holds his convulsing body in place until he becomes still.

Trevor DROPS Bob to the ground.

INT. CABIN - NIGHT

Ralf sits drinking a beer in silhouette. Someone enters the cabin with Bob's flashlight in hand - but it's not Bob.

The showed man SHINES the flashlight into Ralf's face enabling us to see him as he becomes agitated.

RALF
I told you not to shine that into my face. Why's the power still out, you fix it or what?

No response from Trevor.

RALF (CONT'D)
Hey. Asshole. I said cut it out.

Suddenly Trevor throws the flashlight onto the couch.

Ralf remains seated, unable to see past the dark Figure standing beside him.

RALF (CONT'D)
What? Is it about the beer? It's your loss buddy-ole-pal.

Ralf grabs the flashlight pointing it into Trevor's face realizing it's not Bob as Trevor stands mightily with his machete poised high in the air.

RALF (CONT'D)
Oh shit --

Trevor brings the machete down thrusting into Ralf's cranium. What life is left in Ralf's body, slowly fades.

INT. MAINLODGE - DINING AREA - NIGHT

Tim, Tom and Sarah sit on tables. Tm and Sarah share a bottle of cooking cherry. Tim has one to himself. Sarah spans her eyes around the room.

SARAH
Do you guys really think it's safe to drink up here? I mean, we could get caught at any second.

TIM
Would you stop getting your panties
all up in a bunch. Nobody's going
to see us. Everybody's sound asleep.

SARAH
Yeah. At the moment.

TOM
Don't Travis and Mavis have a room
up here?

Tim wears a grin.

TIM
I bet they're the kinky kind into
all kinds of rough animalistic sex
and shit.

Tom and Sarah wear sour faces.

TIM (CONT'D)
You two could always go check it
out. Maybe they'll let you join in
and you could have a foursome!

SARAH
Ew! Stop.

TOM
Yeah, enough.

TIM
What? I'm only saying what you two
are thinking about each other.

TOM
Oh so you can read minds now. Shut
up and drink your sauce.

Tim suddenly ponders to himself as he scratches his head.

TIM
That reminds me. Have you guys even
seen Travis today?

Sarah and Tom quickly ponder to themselves as they look at one another.

SARAH
(shaking her head)
No. I can't say I have.

TIM
I could have sworn he was here
today.

TOM
Weird. Oh well. No wonder it was so
easy to steal this shit.

Tim holds his bottle before his eyes and drains a swig.

SARAH
Well if Travis isn't at camp. Maybe Mavis
is waiting up for him until he gets back?

Tim suddenly wears a slight pissed off face.

TIM
Yeah, more like she's waiting up
for Tom here.

TOM
Oh God!

TIM
Hey. When the cat is away. The
mouse will play! Hey, you think
Mavis and Travis look like the
swinging kind? I do.

Tim laughs to himself and takes another swig of cooking cherry.
Sarah and Tom look uncomfortable.

Suddenly the trio hears the Main Lodge's door open.

TIM (CONT'D)
Quick. Hide your shit.

Everybody hides their booze out of sight from the direction of the
Main Lodge's door. They await their guest anxiously when suddenly
John walks into the room.

SARAH
(relieved)
Jesus.

TIM
(almost slurring)
What the fuck are you doing here
dick-breath? This is an invite only
party and I sure as shit didn't
invite you. So if you don't mind,
this is a non-homosexual gathering
so beat it. Jerk.

Tim takes another swig.

JOHN
Well I was invited so you'll have
to deal with it.

Suddenly Courtney walks in and stands a step slightly ahead of
John. Tim wears an appalled face.

TIM
Oh God no. You've got to be
kidding! You invited him?

COURTNEY
Er yeah but actually. I was coming
to tell you guys that I wasn't in a
real party mood and I just ran into
John and --

John smirks at Tim. Tim looks at John with looks to kill.

COURTNEY
We decided we're just gonna do
girls stuff.

John stands behind Courtney and pretends as if he's doing her doggy style smacking each butt cheek as he goes. Courtney doesn't notice, however, Tim does.

TIM
You son of a bitch.

Tim goes to rush John, however, Sarah and Tom quickly hold him back. John keeps pretending until Courtney looks back.

SARAH
Jeeze. What's your problem Tim?

TIM
(pointing at John)
He's my God damn problem.

COURTNEY
Tim you really do have to learn to be more tolerant of gay people. Just because it's not for you doesn't mean there's anything wrong with it. So John's gay, just deal with it okay.

JOHN
(campy)
Yeah you're like way over reacting.

TIM
Fucking prick.

JOHN
And since this is a non-homosexual party, it looks like we're going to have to find us another place anyway so -- I guess we'll have to leave you and just be alone.

John smiles at Tim. Tim tries to lunge once again, but, Sarah and Tom catch him once again.

JOHN (CONT'D)
(looking at Courtney)
Oh well, I think we've wasted enough time already. So, without further lay -- Whoops.
(to Tim)
Did I say lay?
(to Courtney)
I meant DE-LAY!

TIM
I'm gonna kill your ass. You better not --

JOHN
(interrupting)
See you all in the morning.

Tom escorts Sarah as they leave our eyesight exiting the room. Tim angrily backs away from Sarah and Tom.

TIM
What the fuck did you do that for, I had his ass.

SARAH
Tim settle down! She doesn't know
he's straight.

TIM
Like he won't tell her.

Tim sighs to himself.

TOM
I tried to tell you before bro.
Tim lets loose violently.

TIM
(screaming)
Fuck you guys! Fuck all of you.
This shit isn't over.

Tim grabs his bottle and exits the room as Sarah and
Tom look uncomfortably at one another.

EXT. MAIN LODGE - NIGHT

Tim EXITS the Lodge and storms towards John and Courtney as they
walk hand-in-hand away from the Lodge.

TIM
HEY!

John and Courtney STOP and turn to Tim approaching fast with his
bottle.

TIM
What's up kid, you think you're
better than me huh, is that it?

JOHN
Excuse me?

TIM
You think you can just talk to me
that way and get away with it?

Tim SMASHES the bottle on the ground.

JOHN
Okay, I think someone's over the
limit.

Tim levels with John and SWINGS for him with the broken bottle.

John DUCKS and GRABS his bottle-holding arm and forces him down to
the ground - he takes the bottle away from him - John KICKS Tim
back on to his back.

JOHN
Okay you drunk bastard back inside
before I decide to look at what you
came at me with and break you neck.

John and Courtney turn to walk away.

TIM
Fucker.

Tim gets back on his feet - John SPINS around and KICKS Tim in the head.

JOHN
I fucking mean it man.

Courtney holds John back.

The others emerge from the Lodge to see what's going on.

COURTNEY
Come on, you're stressed.
Courtney and John walk off.

OUTSIDE LODGE

TOM
Yeah, all mouth no muscle. Come on,
nothing to see out here.

The group heads back inside leaving Tim on the ground seeing to his wound. He watches them enter the Lodge then gets up.

TIM
Cunts.

INT. CABIN - NIGHT

John and Sarah enter and turn on the light.

COURTNEY
We won't be bothered in here.

JOHN
(smiling)
I don't care if we are.

John REMOVES his shirt and Courtney follows suit.

INT. MAIN LODGE - NIGHT

Sarah sits in her bra as her and Tom play a card game.

SARAH
You better not be cheating 'cos
I've never played it before.

TOM
I'm not and anyway you decided to
loose your top over your socks not
me.

SARAH
My feet will get cold.

Tom puts a card down onto a small pile of cards on the table.

TOM
King.

SARAH
Shit.

Sarah picks up the pile of cards and adds them to her hand.

She takes off her socks.

SARAH
Soil-sport.

TOM
Your turn come on.

EXT. WOODS - NIGHT

Tim lays staggers between the trees and stumbles to the ground. He sits himself by a tree and throws his empty bottle of beer away - takes out another and open it. He begins to drink.

Trevor approaches him from the background.

TIM
(to self)
I'm John I'm so good I don't have
anything against gay people I'm
happy-happy-happy.

Tim takes a swig of is beer.

TIM
In fact, if I were any more
perfect, I'd die.

SNAP - a twig by Tim's side breaks - he turns and looks up to see TREVOR MOOREHOUSE with a RAISED MACHETE.

Trevor SWINGS the machete at Tim and SLICES off his head against the tree. His head falls off and his beer drops out of his hand.

Trevor GRABS Tim's ankle and begins to walk away - DRAGGING Tim's body with him.

INT. LODGE - NIGHT

Sarah is down to her underwear. Tom takes off his pants, now down to his socks and boxers.

SARAH
That's right boy, you pick up them
cards and you drop them draws.

TOM
Grin all you want, 'cos I've still
got my socks as a back up and
you're down to 2 items which either
one gets removed I'm in hard city.

Tom grabs his cock and smiles.

SARAH
Fine, what ever. Two.

She lays down a card.

INT. CABIN - NIGHT

Courtney lays in Johns arms as they lay in bed together.

COURTNEY
Just so we're clear, is this a one
time camp thing or do you want to
meet up after, 'cos I'm fine with
either.

JOHN
Whatever you want to do.

Courtney sits up and smiles at John.

COURTNEY
Yeah?

JOHN
(smiling)
Yeah.

She leans in and they kiss.

EXT. CABIN - NIGHT

John and Courtney exit the cabin hand-in-hand. They turn off the
light and close the door behind them.

COURTNEY
It's a quiet night.

JOHN
Yeah, at least we know Tim's not
getting any.

COURTNEY
Yeah. So who did you prefer when we
first got here, honestly, Sarah or
me?

JOHN
Now do you really think that even
if it was Sarah that I'd tell you?

SARAH
No but I wanted to see your face
when I asked to make sure.

She FLICKS his nose.

JOHN
Ouch.

SARAH
Come on.

EXT. WOODS - NIGHT

Courtney and John walk still hand-in-hand. They see something
behind a tree in front of them.

COURTNEY
What the hell's that?

JOHN
I don't know.

We see that it looks like a LARGE ROCK.

COURTNEY
Was that here when we first passed?

JOHN
I don't think so.

They come almost level with the tree.

JOHN
Looks like a rock.

John CROUTHES DOWN and picks up the 'Rock' - he ROLLS the HAIRY stone over to see it's actually: TIM'S HEAD.

COURTNEY
(screaming)
Oh my God.

John DROPS the head as Courtney turns and pukes.
John looks in shock - he scans the area - nothing.

COURTNEY
Oh my God, Oh my God.

John takes Courtney's arm and pulls her with him.

JOHN
Come on we gotta go.

They RUN away from the scene.

Trevor returns for the head.

EXT. WOODS - NIGHT

Travis searches the dark woods with only a lantern for light. He holds a crowbar as he searches for Claire.

Travis shines the lantern before him, left to right, right to left - He doesn't shine the floor and TRIPS over a log.

TRAVIS
Fuck. Shit.

Travis attends to his ankle with both hands - lantern on the ground - he goes to twist it slightly as his face shows pain.

TRAVIS (CONT'D)
Fucking shit.

Travis picks up the log and THROWS it further into the woods out of his sight. He HEAR as it THUDS on the ground. We HEAR a SECOND THUD from nowhere.

Travis wears a surprised face as he grabs his lantern scanning the nearby area.

TRAVIS (CONT'D)
Claire?
(beat)
Claire is that you?

No response.

TRAVIS
(shouting)
Claire, hunny. I know it's you.

Travis lifts his crowbar and manages to get to his feet.

TRAVIS (CONT'D)
(shouting)
I just want to talk with you.
Forget about the stuff before. It's
done and over with.

Travis begins to walk as he positions his crowbar at the ready.

TRAVIS (CONT'D)
(shouting)
So why don't you come out and show
yourself so we can get this little
mishap solved?
(beat)
(quietly)
Yeah. Come on out you little bitch.
It's time you take your medicine.

Travis continues to slowly walk when he suddenly gets his response.
A hand quickly creeps up from behind him grabbing his shoulder.

Travis quickly turns around swiping his crowbar as if it was a
baseball bat trying to strike a fastball. The crowbar is CAUGHT by
Trevor Moorehouse.

Trevor DRIVES a piece of log Travis into Travis's back.

Travis lets out a WAIL as he tries to pull the log out of his back.
Trevor takes another piece of log and DRIVES it into the back of
Travis's neck. Travis's lifeless body falls limp on top of Mavis's
corpse.

EXT. WOODS - NIGHT

John and Courtney run towards the Lodge - we HEAR Travis's wail
echoing. John comes to a halt as he holds out his arm to stop
Courtney from running past him.

JOHN
Shit. What was thought?

COURTNEY
It sounded like Travis.
(beat)
Should we go back and help?

JOHN
No, no it's too late.

John scans the area up ahead and spots the illuminated
Main Lodge in the distance.

JOHN (CONT'D)
Come on.

John grabs Courtney's hand as they flee the scene running past us.

INT. MAIN LODGE - NIGHT

Tom and Sarah have sex on a table. Tom stands as Sarah lies on her back.

TOM
(screaming)
Oh yeah, oh baby.

Tom approaches climax as he thrusts away at Sarah. He holds onto the table as it rocks. Tom climaxes as he hovers over Sarah. He collapses in her arms.

SARAH
(sarcastically)
Did you come?

TOM
Ha! God you're good.

SARAH
I know. All I have to do is lay here.

She smiles at him and they kiss.

SUDDENLY we HEAR the doors as they BURST OPEN. Tom and Sarah hear them as well as their eyes open wide in shock.

SARAH
Shit.

Sarah slaps Tom's chest for him to get off her so she can sit up. He does and Sarah reaches for her underwear.

John and Courtney enter the room spotting them. John and Courtney look a little shocked. Tom smiles at John as he zips up his fly.

Sarah pulls on her shirt covering her breasts. She's embarrassed faced, Tom definitely isn't.

SARAH
It's not what it looks like.

JOHN
Forget that now we don't have much time.

SARAH
Why, what's wrong?

TOM
Is Travis here?

COURTNEY
No, we just saw Tim.

TOM
So?

John comforts Courtney as he wraps his arms around her shivering body.

JOHN
She means we just saw his head.

Tom and Sarah look confused faces as they finish putting their clothing back on here and there.

SARAH
His head?

JOHN
Yeah. Just his fucking head.
Someone sliced it keen off his
fucking shoulders.

Sarah and Tom look morbidly at one another.

SARAH
Is this some sort of sick joke?

JOHN
No sorry.

John and Courtney wear serious faces.

TOM
So his head is on the floor out
there somewhere?

John nods at Tom with a worried look. Sarah suddenly becomes very scared.

SARAH
Well, maybe it was an accident?

JOHN
People don't accidentally get their
heads sliced off by taking a stroll
in the woods.

Sarah cringes in fear at the thought.

SARAH
(worrying)
Oh no.

TOM
So who did it?

JOHN
It had to be Trevor. I think Travis
has been lying to us all along.

SARAH
Why would he lie to us?

JOHN
Just to keep this stupid camp
running. He has to have been
covering up Trevor's kills.

TOM
Oh come on, you can't be serious.

John quickly ponders to himself.

JOHN
We should probably call the police.

TOM
How? There ain't no phone in here,
and we ain't going out there.
(beat)
No, actually I am.

Tom suddenly walk to exit the room. Everybody notices.

COURTNEY
What are you doing?

TOM
What does it look like? I'm getting
the fuck out of here.

Tom exit's the room as everybody follows wearing concerned faces.

INT. MAIN LODGE - LOBBY - NIGHT

Everybody watches Tom as he stands beside the exit door to the Main Lodge.

Tom turns to the door looking outside its window.

COURTNEY
I wouldn't do that! We heard Travis
scream.

TOM
Who --

John and Courtney give each other a look.

TREVOR appears at the window - John sees him.

JOHN
Oh shit.

TOM
Oh, Trevor Moorehouse, great. Hey
Trevor, did you kill Ti --

Trevor HOLDS UP TIM'S HEAD to the window.

Tom shuts up and stands in shock mouth open.

COURTNEY
Now do you believe us?

SARAH
Of fuck.

Trevor SMASHES the window with Tim's head. The girls SCREAM.

Tim's head comes flying through the broken glass and ROLLS across the floor near to them.

Trevor REACHES through the broken glass to grab the door handle --

JOHN
No.

John RUSHES to the door and STAMPS on Trevor's hand as he tries to reach the handle -

Trevor pulls back his hand.

COURTNEY
Now what do we do?

JOHN
I don't know.
(beat)
Oh God the kids.

TOM
The kids? Fuck them they'll be fine
he's here not there.

JOHN
Still, we have to get them away
from here. Court, you grab some of
those tables and try and block all
the entrances, Sarah --

Sarah stands with her hands on her moth trying not to cry.

JOHN (CON'T)
You sit tight, we're gonna be right
back okay?

She looks at him but says nothing.

TOM
We?

JOHN
Yeah, I'm gonna need you to drive
the kids out of here.

TOM
Then why don't we all go and drive
out?

JOHN
We need some people here to keep
him here so we can load the kids
up.

TOM
Oh fuck we're gonna die.

JOHN
Come on.

John and Tom run to the other side of the Lodge.

JOHN
Lock the door behind us.

They leave through another door closing it behind them.
Courtney runs over and LOCKS it.

Courtney grabs a hold of a table and begins to LIFT it.

COURTNEY
Help me.

SARAH
Oh God.

Sarah begins to cry as she helps Courtney.

COURTNEY
Everything is gonna be fine Sarah.

EXT. LODGE - NIGHT

Trevor walks away. But where is he going?

EXT. CAMP GROUNDS - NIGHT

John and Tom run together.

JOHN
There's an emergency bus in the
barn the keys are inside, get it,
no lights on and meet me outside
the girl's cabin.

TOM
Okay.

They part as Tom heads for the bus.

INT. BOY'S CABIN - NIGHT

The door BURSTS OPEN in the darkness as John runs in. He goes from
bed to bed SHAKING the boys awake.

CHILD
What's going on?

JOHN
You gotta get up, everybody,
there's somebody here and we have
to go.

KID 1
Is it him, is it Trevor?

JOHN
Yeah Billy its Trevor.

KID 2
We told you.

JOHN
I know and we're sorry okay but
right now you all have to get up
and get in the bus.

CHILD
What about our stuff?

JOHN
There's no time, now I have to go
and wake the girls so whatever you
do don't turn on the light or he'll
see it okay.

KID 2
Okay.

JOHN
Billy, you're in charge get
everyone up shoes on and ready to
go for when I get back okay.

KID 1
Okay.

John leaves.

INT. BARN - NIGHT

Tom turns the key inside the bus and it starts up. He turns off the
head and inside lights and SLOWLY drives the bus out of the barn.

EXT. GIRLS - CABIN

John sticks his head out from the inside off the cabin as he looks
for Tom and the bus.

GIRL
I'm scared.

JOHN
It'll be okay just do as I say.

John spots the bus coming up slowly.

JOHN
Okay he's here, go, go.

Tom pulls up quietly and the girls EXIT their cabin and RUN onto
the bus.

JOHN
Okay go around to the boy's cabin
and get Billy and the kids.

TOM
What about you?

JOHN
I gotta let Mavis and Travis know
what's going on.

MAVIS (o.s)
What the hell's going on here?

John sees Mavis.

JOHN
God, Mavis --

MAVIS
What do you think you're --

JOHN
SSSHHH! Trevor's here and he
already got Tim.

MAVIS
What?

JOHN
He cut his head off now where's
Travis?

MAVIS
I don't know he went out for a walk an
hour ago and hasn't been back since.

JOHN
Oh shit, look you go and call the
police I've gotta get back to
Courtney and Sarah can you do that?

MAVIS
Yes.

JOHN
Okay go.

MAVIS
(leaving)
Oh God.

JOHN
(to Tom)
You drive.

TOM
On it.

Tom closes the doors and drives off quietly but quickly.

John runs again.

INT. LODGE - NIGHT

Courtney comforts a crying Sarah.

COURTNEY
Don't worry we're gonna be fine.

Suddenly a LARGE BANG on the door. Sarah jumps.

JOHN (o.s)
Let me in.

Courtney runs over and unlocks the door. John enters.

JOHN
Where is he?

COURTNEY
We don't know, we lost sight
quickly after you left.

JOHN
Oh no --

INT. OFFICE - NIGHT

Mavis is on the phone. The ringing from the other side is answered.

SHERIFF (muffled)
Sheriff's department.

MAVIS
Hank it's Mavis we've got trouble.

SHERIFF
What kind trouble?

MAVIS
Trevor kind, he's here and he got a
councillor and he was seen.

SHERIFF
Argh shit.

MAVIS
And Travis went out an hour ago and
I haven't seen or heard from him.

We HEAR a FOOTSTEP in the room.

Mavis turns slowly to see: TREVOR STANDING IN THE DOORWAY

SHERIFF
Okay I'll be there in a minute just
you hold on until then --

MAVIS
(screaming)
Haaaank!

SHERIFF
Mavis? You okay what's wrong?

MAVIS
(screaming)
He's here

SHERIFF
What?

Trevor makes for Mavis - she THROWS the phone at him - it hits him square in the face - but he keeps on coming.

Mavis runs around the other side of the table - Trevor follows - she goes one way then the other but Trevor isn't letting her get past to reach the doorway.

He SWINGS his machete across the table - she SCREAMS as it only just misses - she GRABS files and binders from the filing cabinets. She throws them but they do nothing to him.

With nothing left to throw Mavis LIFTS the desk up and PUSHES it to Trevor and makes a break for it - Trevor GRABS the desk and pushes it to the ground and quickly TURNS and GRABS Mavis by the hair - She screams even more Trevor raises his machete as Mavis struggles in an attempt to break free - it's pointless as Trevor BRINGS DOWN HIS MACHETE into Mavis' GUT. He pulls and pushes the blade in and out over and over.

Mavis becomes lifeless and falls to the ground. He DRAGS her body out with him as he leaves.

EXT. ROAD - NIGHT

Sirens ROARCHING, two POLICE CARS race for camp. They pass the emergency school bus driven by Tom.

EXT. CAMP GROUNDS - NIGHT

Police cars pull up on the gravel and Sheriff Hank along with 3 other officers get out with shotguns and pistols.

EXT. WOODS - NIGHT

John leads Sarah and Courtney as they continue to run through the trees. They reach the large rocks from the first movie. John stops and turns.

JOHN
Come you gotta keep up.

John notices that Trevor is no longer hot on their heels.

JOHN
Where is he?

SARAH
Who cares?

COURTNEY
Look out!

John turns to the large rock - where he sees TREVOR MOOREHOUSE holding a chainsaw and bringing down a mini-axe.

John BLOCKS it with his wrists - it cuts into him a little.

JOHN
AAAUUUGGGHHH!!! RUN!

Sarah and Courtney RUN further up the hill for cover as Trevor and John fight it out.

John and Trevor fight for nearly a minute - all the time John just about managing to hold Trevor off despite being injured, all the while Sarah and Courtney cheer John on.

But it can only last for so long before Trevor gets in a lucky hit and John is sent FLYING back onto the ground winded.

Trevor towers above John as he tries to start up the chainsaw - it doesn't start straight away and-

JOHN
(a whisper)
Sarah --

Suddenly over Trevor's shoulder we see Sarah with a rock held high above her head - SMASH - she brings it down over Trevor's head - he's knocked down over John - John begins to STRANGLE Trevor - but Trevor is still on top and Trevor takes out a knife from his belt and PLUNDGES it into John's stomach.

COURTNEY
NOOO!

Trevor RIPS open John's gut and staggers to his feet in anger. He turns to the girls and makes his way over to them-

SARAH
Run!

Sarah now takes the lead as heroine and leads Courtney into the deeper woods as they try to steer clear of Trevor Moorehouse's wrath.

EXT. WOODS - NIGHT

Sheriff Hank leads his officers to the sounds of screaming.

SHERIFF
This way.

EXT. WOODS - NIGHT

Sarah and Courtney become tired and out of breath. With nowhere to run and Trevor in eye shot they stop and turn to him as they slowly take small steps backwards.

Trevor closes in slowly, hurt from his fight with John, but now with his chainsaw now at full revs ready to cut and kill. Both girls SCREAM.

MALE VOICE (o.s)
There he is.

Trevor turns off camera to see Sheriff Hank and his men.

SHERIFF
Get him.

The police OPEN FIRE on Trevor - he stumbles backwards as the bullets HIT him square in the chest - he tumbles against a tree, using it to stay standing.

His chainsaw comes close to his body and covers his chest - bullets PING off the metal and return to their firing officers HITTING THEM in the chest and sending them to the ground.

Sheriff Hank loads his shot gun and takes aim.

SHERIFF
No more.

Sheriff Hank FIRES off a shot - it hits Trevor clean in his chest and sends him FLYING way back from where he was standing. He falls to the floor, he lays motionless.

SHERIFF
(to the girls)
You okay?

They nod - Sheriff sees to his officers.

SHERIFF
You're gonna be okay.

Sarah and Courtney hug as Trevor lays dying nearby.

SHERIFF (o.s)
(in to radio)
Lana come in, I've got two men down
at Camp Placid Pines.

Trevor stops breathing.

FADE OUT

FADE IN:

INT. MORGUE - NIGHT

Dave is wiping down the autopsy table when the doors BURST OPEN. Jim rolls Trevor's body-bagged corpse into the room.

DAVE
Fuck me. Is it really him?

JIM
So they tell me but I didn't lift his mask to find out just in case.

DAVE
Fuck I'm gonna enjoy cutting this son of a bitch up.

JIM
I hear that.

DAVE
Look after him a minute it will ya I gotta take a shit.

JIM
Alright.

Dave begins to leave.

JIM (CONT'D)
Hey.

Dave stop at the doors and looks back.

JIM (CONT'D)
You think he gone Kev?

DAVE
Let's hope so.

The two laugh then Dave leaves.

Jim turns his back to the room and begins to prepare the autopsy instruments.

In the background the body-bag begins to wriggle slightly.

After a few seconds the zip moves down a little and TWO HANDS appear from inside the bag and the zip slowly rolls down opening the bag up.

Trevor sits up on the trolley, shakes his head and turns his body to hang his legs off the side. He gathers his strength and steps onto the ground. He walks up behind Jim and stops.

An unaware Jim holds up a sharp scalpel with a smile.

JIM
What a beast.

Jim TURNS straight into Trevor. Trevor grabs Jim's scalpel holding hand with his right hand his chokes his throat with his left.

INT. TOILET STALL - NIGHT

Dave sits breathing heavily as he sits. A CRASH sounds as a tray of morgue instruments hit the floor from another room.

DAVE
(shouting)
Dammit Jim watch what you're doing
in there.
(to self)
Dumb asshole.

Dave ups his pants without wiping. He flushes and exits.

INT. MORGUE - NIGHT

Dave enters quickly in a huff.

DAVE
This is expensive... shit.

Dave spots Jim's bloody body on the slab and Trevor's body missing.

DAVE (CONT'D)
(angry)
Boy that ain't funny you fucker.

A noise. Dave turns to see Trevor Moorehouse alive.

DAVE (CONT'D)
What the fuck.

P.O.V: Trevor approaches and stabs the camera.

FADE OUT