

SLEEPAWAY CAMP III
"TEENAGE WASTELAND"

Written by:
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FADE UP:

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

Deserted except for A FEW SLEEPING BUMS.

FAVOR AN APARTMENT FLAT.

INT. MARIA'S BEDROOM - CONTINUOUS

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

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

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

TIRED FEMALE VOICE

(yelling, Bronx
Italian)

Maria! Turn that radio down!

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

MARIA

(yelling)

Today's the day I go to camp!

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

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

MARIA (CONT'D)

(yelling)

Ma! Ya hear me? I'm goin' to that camp today.

TIRED FEMALE VOICE

(yelling)

Yeah I heard ya. Whaddya want me to do about it?

MARIA

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

TIRED FEMALE VOICE

(yelling)

At 6:30 in the fucken' mornin'? Walk yourself. And turn down that noise!

TIRED MALE VOICE

(yelling)

Hey. Shuddup.

TIRED FEMALE VOICE

(yelling)

No. You shuddup.

MARIA

(yelling)

You both shuddup! I'm goin' to camp, and I may never come back!

FEMALE AND MALE VOICES

(yelling in unison)

GOOD!

Maria turns angrily to the door.

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

MARIA

FUCK YOU!

EXT. GRIMY RESIDENTIAL STREET - EARLY MORNING

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

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

Maria pays no attention to it.

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

HEARING, Maria turns to look.

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

MARIA

What the hell -

The truck heads straight towards Maria.

MARIA

Shit!

Maria runs. The truck follows.

Maria, panicked, turns into an alley.

EXT. ALLEY - CONTINUOUS

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

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

Maria SCREAMS.

The truck roars at her, full speed.

NEW ANGLE

The truck smashes her into the brick wall.

EXT. CITY STREET - MORNING

ANGLE ON THE DUMP TRUCK

parked on the street, lifting up a dumpster.

ANGLE ON MARIA'S BODY

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

ANGLE ON ANGELA BAKER

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

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

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

ANGLE ON MARIA'S BODY

being compacted with the garbage.

SCREEN BLACK

FADE UP:

TITLES AND CREDITS

DISSOLVE TO:

EXT. CAMP NEW HORIZONS - DAY

Formally known as Camp Rolling Hills. Upperstate New York. September.

ANGLE ON TAWNY RICHARDS

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

TAWNY

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

NEW ANGLE

Tawny and her ASSORTED TELEVISION CREW cross to HERMAN AND LILLY MIRANDA, who stand beneath a large banner saying "AN EXPERIMENT IN SHARING - CAMP NEW HORIZONS." Lilly, short and somewhat plump, is in her mid 40's. Herman, about two inches shorter than Lilly,

seems a few years older. Both wear Camp New Horizons t-shirts. Herman also sports tight jeans, boots, and a belt with a large Playboy insignia on the buckle. Lilly wears flowery shorts and sandals.

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

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

TAWNY (CONT'D)

Herman, tell us about this wonderfully unique program.

HERMAN

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

TAWNY

Lilly, what do you wish to accomplish?

LILLY

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

TAWNY

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

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

CINDY

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

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

GREG

Greg Nakashima. Westwood, California.

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

JAN

Jan Hernandez. Palm View,
Arizona.

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

PETER

Peter Doyle. Houston Heights,
Texas.

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

BOBBY

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

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

MARSHA

Marsha Holland. Defiance, Ohio.

Tawny crosses over to the other group.

TAWNY

And let's see who we have over
here -

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

ARAB

Arab. San Francisco.

TAWNY

Do you have a last name, Arab?

Arab gives her a dark look.

ARAB

No.

Tawny doesn't push it.

TAWNY

Okay.

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

SNOWBOY

Snowboy. Chicago.

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

ANITA

Anita Burcham. Sawtelle Gap,
Kentucky.

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

RIFF

Riff. Detroit.

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

TONY

Tony DeHerrera. East L.A.

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

TAWNY

And what's your name, honey?

ANGELA

Maria. Maria Nicastro.

TAWNY

And where are you from, Maria?

ANGELA

All over. Right now New York.

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

TAWNY

Wonderful. What great kids.

ANGLE ON MARCIA AND CINDY

standing next to each other.

MARCIA

(whispering)

That Tony's cute.

Cindy gives her a look.

CINDY

He's _Mexican_.

Marcia tries not to react to Cindy's comment.

ANGLE ON TAWNY

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

TAWNY

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

Lilly pops her head in.

LILLY

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

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

TAWNY

Stop tape. We're outta here.

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

LILLY

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

TAWNY

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

Turning, she spots Angela.

TAWNY

You look a little older than the others.

ANGELA

Massive drugs.

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

TAWNY (CONT'D)

(whispering)

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

Angela reacts. Then:

ANGELA (CONT'D)

I'll be right back.

INT. KITCHEN - DAY

ANGLE ON A KITCHEN DRAWER BEING PULLED OPEN.

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

Angela's hand snatches a baggie.

INT. DINING HALL BATHROOM - DAY

ANGLE ON GENERIC TOILET BOWL CLEANER

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

NEW ANGLE

as Angela pours some of the cleaner into the baggie.

ANGELA

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

EXT. CAMP NEW HORIZONS - DAY

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

TAWNY (CONT'D)

This is way too much.

ANGELA

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

TAWNY

Good stuff?

ANGELA

(nodding)

It'll really clean your pipes.

Tawny climbs into the Porsche.

TAWNY

(sarcastically)

Happy camping!

ANGELA

Thanks. Have a good life.

The Porsche ROARS TO LIFE.

ANGELA (CONT'D)

(under her breath)

What's left of it.

EXT. COUNTRY ROAD - DAY

ANGLE ON TAWNY'S PORSCHE

speeding down the road.

ANGLE ON TAWNY

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

ANGLE ON THE PORSCHE

as it turns on to an unpaved forest road.

ANGLE ON TAWNY

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

TAWNY

Ready or not, here I come!

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

Tawny instantly reacts.

She coughs. Gags.

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

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

But it's soon over.

Slumping over the side of the Porsche, she dies.

EXT. DINING HALL - DAY

ANGLE ON ANGELA

SCREAMING.

NEW ANGLE

A string of firecrackers EXPLODES at her feet.

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

HERMAN

(to Angela)

It's just a firecracker.

(laughing)

You city brats should be used to things like that!

Angela tries to calm down.

INT. DINING HALL - DAY

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

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

Marsha approaches Tony's table.

MARCIA

Can I sit here?

TONY

It's not my table.

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

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

BOBBY

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

ARAB

Drop dead, fag.

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

BOBBY

Hi! Bobby Stark.

Bobby points to a nearby seat.

BOBBY (CONT'D)

This seat taken?

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

INSERT: THE KNIFE

imbedding itself in the middle of the seat.

ANGLE ON BOBBY

smiling and backing away.

BOBBY

Cool, man. No sweat, man.

Bobby crosses to Angela's table.

BOBBY (CONT'D)

Hi. Bobby Stark. Want some company?

Angela smiles.

ANGELA

Sure.

BOBBY

(a little surprised)
Cool.

He sits down.

BOBBY (CONT'D)
Your name's Maria Nicastro, right?

ANGELA
How'd you remember?

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

ANGELA
That's nice.

Bobby gives her another of his famous grins.

BOBBY
So you're underprivileged, huh?

Angela reacts.

ANGLE ON LILLY

CLAPPING HER HANDS to get everyone's attention.

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

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

LILLY (CONT'D)
Do you think you could turn that
off?

Riff gives her an icy stare.

LILLY (CONT'D)
Please?

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

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

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

LILLY (CONT'D)

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

Cindy raises her hand.

CINDY

Excuse me!

LILLY

Yes, Cindy?

CINDY

What do y'all mean by campin' out?

LILLY

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

CINDY

Where do we go to the bathroom and take showers?

LILLY

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

CINDY

You're kiddin.'

HERMAN

No. We ain't.

RIFF

What kinda food we gonna have?

LILLY

Fish, mostly. We'll be catching them.

Several of the kids react.

LILLY

Fish are good for you. Besides,

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

SNOWBOY

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

LILLY

(laughing)

No.

SNOWBOY

Why not?

LILLY

Because. You know.

SNOWBOY

No. I don't. Tell me.

ARAB

They're afraid we'll fuck.

Lilly decides it's time to change the subject.

LILLY (CONT'D)

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

Angela raises her hand, excited.

ANGELA

I do!

Most of the campers turn and react.

SFX: A CAR DRIVING UP O.S.

LILLY

That must be Barney.

ARAB

(laughing)

Barney?

TONY

Barney Rubble.

Everyone LAUGHS.

EXT. DINING HALL - CONTINUOUS

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

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

INT. DINING HALL - DAY

Barney enters.

LILLY

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

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

ANGLE ON ANGELA

looking at Barney.

She is not happy.

NEW ANGLE

BARNEY

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

CINDY

Are you a cop?

BARNEY

Yep.

Riff BELCHES. Barney ignores him.

BARNEY

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

RIFF BELCHES AGAIN. LOUDER.

Arab and Snowboy LAUGH.

TONY

(to Riff)

Hey. You got a problem?

Riff turns to him.

Pause.

RIFF

Suck my dick, spic.

NEW ANGLE

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

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

RIFF

You're dead, spic.

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

NEW ANGLE

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

BARNEY

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

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

BARNEY (CONT'D)

(to the group)

Anybody else carrying anything?
Give it to me now. Cause the same
goes for you that goes for him.

(to Riff)

Sit down and behave yourself.

Riff obeys.

ANGLE ON ANGELA AND BOBBY

BOBBY

(whispering)

This is better than t.v.!

On Angela's reaction:

EST. SHOT: EXT. CABIN - AFTERNOON

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

LILLY

(shouting)

Hurry up, girls! We've got a lot to do!

INT. CABIN - CONTINUOUS

ANGLE ON CINDY

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

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

ARAB (O.S.)

(to Jan)

Gimme a shirt, will ya?

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

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

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

ARAB

(noticing)

How do ya get that thing off?

With a can opener?

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

MARSHA (O.S.)

Hey - look at this.

ANGLE ON MARCIA

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

MARSHA (CONT'D)

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

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

ANGLE ON ANGELA

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

CINDY (O.S.)

Yuck! These drawings are so gross!

ANITA (O.S.)

They should've told us about this.

ARAB (O.S.)

You think anybody could come here if they did? Shit, you're dumber than you look.

ANGLE ON ARAB

turning to Cindy.

ARAB (CONT'D)

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

CINDY

I dunno. Three thousand bucks I think.

ARAB

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

ANGLE ON ANGELA

listening.

ARAB (CONT'D, O.S.)

And we've got some crazy asshole
named Angela Baker to thank for
it.

Angela flashes Arab an angry look.

DISSOLVE TO:

EXT. CABIN - AFTERNOON

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

BARNEY

(to Angela)

Hold it. I need to see some i.d.

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

Arab exits as Barney takes Angela's license.

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

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

BARNEY

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

ANGELA

I have.

BARNEY

I hope you have a good time here,
Maria.

ANGELA

Thanks.

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

LILLY

(to Barney)

Here's your map.

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

Lilly turns to the campers.

LILLY (CONT'D)

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

She looks down at her clipboard.

LILLY (CONT'D)

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

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

LILLY (CONT'D)

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

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

LILLY (CONT'D)

Maria -

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

LILLY (CONT'D)

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

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

LILLY (CONT'D)

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

ANGLE ON ANGELA

reacting.

DISSOLVE TO:

EXT. GROUP THREE CAMPSITE - AFTERNOON

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

BARNEY

Here we are.

GREG

Home sweet home!

BARNEY

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

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

MARSHA

I thought we'd never make it.

ANITA

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

GREG

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

TONY

I guess.

BARNEY

Who's hungry?

Everyone but Tony AD LIBS that they are.

BARNEY (CONT'D)

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

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

Everyone APPROVES.

BARNEY (CONT'D)

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

TONY

(deadpan)

You can do it. You're a cop.

Silence. An uncomfortable moment.

BARNEY

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

GREG

How old is he?

BARNEY

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

GREG

God. I'm sorry.

BARNEY

You didn't know.

Pause.

TONY

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

BARNEY

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

Everyone LAUGHS.

BARNEY (CONT'D)

Who wants a soda?

THEY ALL AD LIB THAT THEY DO.

Barney tosses sodas to his campers.

EXT. HERMAN'S CAMPSITE - AFTERNOON

ANGLE ON A DOUBLE-EDGED AX BLADE

Slicing through the air...

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

ANGLE ON ANGELA

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

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

HERMAN

(to Angela)

Where'd you learn to chop wood?

ANGELA

I've never chopped wood before.

But I've chopped other things.

JAN

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

HERMAN

Anytime now, sweatpea.

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

HERMAN (CONT'D)

And call me Herman.

Herman turns to Snowboy and Peter.

HERMAN (CONT'D)

Where's Snowboy?

PETER

I dunno.

HERMAN

(shouting)

Snowboy!

EXT. - WOODS BY HERMAN'S CAMPSITE - CONTINUOUS

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

SNOWBOY

(shouting)

Yeah?

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

Snowboy stuffs the can down the front of his jeans.

EXT. - HERMAN'S CAMPSITE - CONTINUOUS

Snowboy enters from the woods.

JAN
(to Herman)
Do we have to?

HERMAN
We gotta eat, don't we?

JAN
I hate fish.

Herman playfully touches her nose.

HERMAN
Hey, that's no way to talk.

Jan, pouting, crosses and exits into a tent.

Herman turns to the other three.

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

Herman crosses over to the tent.

HERMAN (CONT'D)
Come out, sweetpea. Daddy won't
make you fish if you don't wanna.

He turns to the other campers and winks.

EXT. LAKE - AFTERNOON

NEW ANGLE

Peter and Angela fish on the lake's shore.

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

ANGELA (CONT'D)

(to Snowboy)

Here.

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

Snowboy reacts to her skill.

ANGELA (CONT'D)

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

Pause on Snowboy studies Angela. Then:

SNOWBOY

Trip out.

He casts a line.

ANGLE ON PETER

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

ANGELA

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

SNOWBOY

He's tryin' to get into that rich skank's pants.

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

ANGELA

That's disgusting.

SNOWBOY

I wouldn't mind havin' a piece of her myself.

Peter lights a firecracker.

ANGLE ON ANGELA

turning to Peter. Realizing:

ANGELA

DON'T -

BANG!

Blood and fish guts fly into her face.

She is not happy.

SNOWBOY

(to Peter)

Hey, dude. Lemme try.

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

EXT. FOREST CLEARING - AFTERNOON

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

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

JAN

We've got company.

Herman turns.

HERMAN

Oh, shit.

Angela drops the flap.

INT. TENT - CONTINUOUS

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

HERMAN (CONT'D)

(shouting)

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

EXT. TENT - CONTINUOUS

ANGLE ON HERMAN

as he exits the tent.

ANGELA (O.S.)

Ready for a weenie roast?

ANGLE ON A TREE BRANCH HELD BY ANGELA

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

Angela shoves the flaming branch into Herman's crotch.

C.U.: HERMAN

SCREAMING in agony.

The burning branch is suddenly jammed into his open mouth.

ANGLE ON JAN

topless, as she peers through the tent.

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

ANGELA

Put on a bra.

Angela runs after her.

EXT. WOODS - AFTERNOON

VARIOUS ANGLES

as a terrified Jan runs through the woods.

She suddenly stops.

NEW ANGLE

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

ANGELA

You have a lousy sense of direction.

Jan SCREAMS.

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

EXT. HERMAN'S CAMPSITE - EVENING

ANGLE ON A FISH GETTING ITS HEAD CHOPPED OFF

NEW ANGLE

as Angela starts scaling and cleaning the fish. Peter watches.

He takes the severed fish head and plays with it.

PETER (CONT'D)

When are Herman and Jan coming back?

ANGELA

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

Peter throws the fish head at Angela.

ANGELA (CONT'D)

You brat.

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

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

ANGELA

Snowboy! I need help.

SNOWBOY

I'm busy.

ANGELA

Doing what?

SNOWBOY

Makin' art.

Angela crosses to Snowboy.

ANGELA'S P.O.V. SNOWBOY'S GANG LOGO SPRAYPAINTED ON THE TENT

Beneathe it he spraypaints "SNOWBOY".

NEW ANGLE

SNOWBOY

And trip out on this -

He proudly turns and points into the woods.

ANGELA'S P.O.V.: DOZENS OF TREES

spray-painted with gang graffiti.

ANGLE ON ANGELA

disgusted.

PETER (O.S.)

Bombs away!

ANGLE ON ANGELA'S FEET

A lit firecracker lands next to them.

It EXPLODES.

NEW ANGLE

Angela jumps. Snowboy LAUGHS.

PETER

I warned you.

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

SNOWBOY

PARTY ALL NIGHT! TEENAGE
WASTELAND!

ANGLE ON ANGELA

slowly shaking her head.

ANGELA

(to herself)

Why'd I think this year would be
any different?

DISSOLVE TO:

EXT. BARNEY'S CAMPSITE - NIGHT

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

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

ANITA

This is one of the best burgers I
ever ate!

BARNEY

So's mine. Thanks for cooking,
Tony.

The others ALSO THANK TONY.

TONY

No problem.

Marsha gets up and grabs a nearby flashlight.

MARSHA

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

(to Tony)

And it has nothing to do with you burgers!

Everyone LAUGHS.

BARNEY

Tony, go with her.

MARSHA

I'll be all right.

BARNEY

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

Tony crosses to Marsha.

GREG

I wanna go.

BARNEY

Sorry. You get to start pitching the tents.

Greg reacts. Anita LAUGHS.

EXT. WOODS - CONTINUOUS

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

MARSHA

That's so awful about Barney's son.

TONY

God. I know.

MARSHA

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

TONY

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

She LAUGHS.

A TWIG SNAPS. Tony stops. Listens.

TONY (CONT'D)
You hear that?

Marsha stops.

MARSHA
What?

TONY
Something in the woods.

MARSHA
No.

They start walking again.

SOMETHING MOVES IN THE BRUSH

Tony stops.

TONY
Give me the flashlight.

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

SFX: THE BRUSH MOVES AGAIN. Tony swiftly moves the flashlight towards the noise.

TONY
Who's out there?

SFX: BRUSH MOVING

Tony movies the flashlight in another direction.

TONY
Who is it? What do you want?

ANOTHER TWIG SNAPS. Tony, nervous, GASPS.

ANGLE ON THE WOODS

as SOMETHING leaps out.

ANGLE ON TONY AND MARSHA

TONY SCREAMS EXTREMELY LOUD.

Then looks. Realizes.

ANGLE ON A RACCOON

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

NEW ANGLE

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

TONY

Stop it!

As Marsha continues laughing, they continue down the path.

ANGLE ON THE WOODS

Angela peeks through the trees, watching them.

CUT TO:

EXT. HERMAN'S CAMPSITE - NIGHT

ANGLE ON JAN'S BODY

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

ANGELA

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

INT. TENT - NIGHT

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

HER P.O.V.: PETER AND SNOWBOY

Asleep.

ORIGINAL ANGLE

as Angela continues to drag in the body

ANGLE ON SNOWBOY

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

ANGLE ON PETER

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

ANGLE ON ANGELA

ANGELA

(whispering to Peter)

Didn't anyone teach you that there's nothing "cool" about explosives?

ANGLE ON THE FIRECRACKERS

Their fuses are lit.

C.U.: PETER

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

ANGLE ON ANGELA

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

NEW ANGLE

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

SNOWBOY

(annoyed)

Hey, dude -

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

ANGLE ON SNOWBOY

SCREAMING.

ANGLE ON ANGELA

She holds a can of Snowboy's red spraypaint.

ANGELA

Hey dude. Rad spraypaint. Mind if I try?

ANGLE ON SNOWBOY

as Angela sprays the spraypaint on his face.

VARIOUS ANGLES

Snowboy tries to fight back, but Angela keeps the spraypaint coming.

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

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

C.U.: SNOWBOY

Snowboy's paint-covered face goes up in flames.

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

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

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

EXT. LILLY'S CAMPSITE - MORNING SCENE 32*

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

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

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

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

LILLY

What are you doing here?

ANGELA

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

LILLY

(a little miffed)

I wish he wouldn't do things like that.

ARAB

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

Angela throws Arab a look.

ANGELA

You.

DISSOLVE TO:

EXT. WOODS - DAY SCENE 33

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

ARAB

How old are you, anyway?

ANGELA

Seventeen.

ACTION

You look older.

ANGELA

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

ARAB

You're one weird motherfucker.

EXT. HERMAN'S CAMPSITE - DAY SCENE 34

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

ARAB

Where's the other tent?

ANGELA

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

ARAB

All right!

ANGELA

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

Arab crosses to the tent, THE CAMERA FOLLOWING.

ARAB (CONT'D)
(yelling)
Anybody home?

Arab sticks her head in the tent.

INT. TENT - CONTINUOUS SCENE 35

ANGLE ON ARAB

as she looks into the tent.

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

completely empty.

ANGLE ON ARAB

ARAB
They're not here.

EXT. TENT - CONTINUOUS SCENE 36

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

INT. TENT - CONTINUOUS SCENE 37

Arab angry, picks herself up.

ARAB
You bitch. That hurt!

EXT. TENT - CONTINUOUS SCENE 38

ANGLE ON ARAB

as her head pops out of the tent.

ARAB (CONT'D)
Don't you ever -

ANGLE ON THE DOUBLE-EDGED AX

swiftly landing on the back of Arab's neck.

NEW ANGLE

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

EXT. GROUP TWO'S CAMPSITE - DAY SCENE 39

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

LILLY

Maria! Come join us!

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

LILLY (CONT'D)

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

ANGELA

"E.T."

LILLY

How nice. How about- you, Riff?

RIFF

Ones with tits and blood.

CINDY

(to Riff)

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

RIFF

Fuck you.

LILLY

Now, Riff -

RIFF

(interrupting)

Rap is a helluva lot better than that country shit.

CINDY

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

Riff spits in her face.

LILLY

Riff!

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

CINDY

You dirty nigger.

Riff jumps up and starts strangling Cindy.

LILLY

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

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

LILLY

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

EXT. BARNEY'S CAMPSITE - DAY SCEN 40

ANGLE ON MARSHA

SCREAMING. Then she LAUGHS.

NEW ANGLE

We see that everyone is busy cleaning. Tony scrubs the grill
while Greg, using a plastic tub, washes various cooking utensils.
Greg hands the utensils to Marsha, who rinses them in a similar
tub. Marsha then hands the clean utensils to Anita, who dries
them. Barney in the b.g. picks up a pile of wood, crosses to the
campers and sets it down.

MARSHA

I think Tony scared the raccoon
half to death!
(to Tony)
Come on. Scream again! I want to
hear it!

Tony turns toward Barney.

TONY

(mock angry)
Barney, this rich white girl keeps
giving me a hard time!

BARNEY

Oh, poor baby!

Everyone LAUGHS.

ANITA

(to Barney)

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

BARNEY

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

GREG

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

BARNEY

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

MARSHA

What does she look like?

BARNEY

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

TONY

What would you do if you saw her?

Pause.

BARNEY

(matter of factly)
I'd kill her.

EXT. LILLY'S CAMPSITE - DAY SCENE 41

ANGLE ON ANGELA

LILLY (O.S.)

All right, everyone. Let's put our differences aside and try to move on,

THE CAMERA ANGLES TO INCLUDE THE OTHER CAMPERS AND LILLY

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

LILLY (CONT'D)

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

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

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

RIFF
Shut up.

BOBBY
Cool, man. Right on.

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

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

CINDY
Oh, this'll be fun.
(to Angela)
You can go first.

EXT. WOODS - DAY SCENE 42

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

CINDY
How you doin', honey?

ANGELA
Okay.

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

She shudders.

CINDY (CONT'D)
I bet he would've liked that, too.
He could brag to all his
"homeboys" how he massacred some
rich white girl. Those street

gangs do that, you know.

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

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

CINDY (CONT'D)

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

Cindy walks several feet away.

ANGELA

Hey -

ANGLE ON CINDY

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

ANGLE ON ANGELA

very uncomfortable and more than a little ticked off.

ANGLE ON A RABBIT

as it approaches Angela.

NEW ANGLE

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

ANGLE ON CINDY

She puts out the cigarette and crossing back to Angela.

CINDY

What's wrong?

ANGELA

(yelling)

Something was crawling on me!

The rabbit has long since disappeared.

CINDY

I don't see anything.

ANGELA

Get this blindfold off!

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

CINDY

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

Angela gives Cindy one of her famous looks.

ANGELA

Your turn.

EXT. CAMP NEW HORIZONS MAIN AREA - DAY SCENE 43

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

CINDY

Where are we?

ANGELA

It's a surprise.

CINDY

Well, I'm gettin' tired. And my
feet hurt.

ANGELA

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

CINDY

Hah. Hah.

ANGELA

Are you a cheerleader?

CINDY

Yes.

ANGELA

Figures. Are you a virgin?

CINDY

No!

ANGELA

Do you take drugs?

CINDY

Doesn't everybody?

ANGELA

Strike three.

Angela stops at the camp flag pole.

C.U.: CINDY

CINDY

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

Silence.

CINDY (CONT'D)

Did you hear me?

Nothing.

CINDY (CONT'D)

Oh, I get it. You're leavin' me
now.

ANGLE ON A METAL FLAG FASTENER ATTACHED TO THE FLAGPOLE ROPE

being hooked onto one of Cindy's back belt loops.

Cindy laughs.

CINDY (CONT'D)

(mimicking Angela)

Help! Somethin's on Me!

Her face begins to lift out of frame.

CINDY (CONT'D)

(confused)

Hey -

NEW ANGLE

Angela begins hoisting Cindy up the flagpole.

CINDY (CONT'D)

WHAT'S GOIN' ON? LET ME DOWN!

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

CINDY (CONT'D)

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

Angela starts hoisting her up again.

CINDY (CONT'D)
STOP IT!! WHY ARE YOU DOING THIS
TO ME??!

Angela hoists her to the top of the flagpole.

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

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

Her head SMASHES into the cement surrounding the flagpole.

EXT. LILLY'S CAMPSITE - DAY SCENE 44

Lilly cooks a larger juicy steak as Angela enters.

LILLY
Where's Cindy?

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

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

Angela crosses to the garbage and picks it up.

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

ANGELA
Did there used to be a cabin up
here?

LILLY
Yes. Right over there.

She points to the pile of boards.

ANGELA

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

LILLY

(surprised)

How'd you know about that?

ANGELA

I guess I read about it.

LILLY

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

Angela starts to exit.

LILLY (CONT'D)

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

EXT. DINING HALL - DAY SCENE 45

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

INT. DINING HALL - DAY SCENE 46

Angela enters, carrying the bag of garbage.

She stops and looks at the empty hall.

FANTASY FLASHBACK: INT. DINING HALL - DAY, LAST YEAR SCENE 47

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

ANGLE ON ANGELA

in a Camp Rolling Hills t-shirt.

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

ANGELA

Good morning, Campers!

CAMPERS (O.S.)

(shouting)

Good morning, Angela!

ANGELA

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

CAMPERS (O.S.)

(shouting)

YES!

QUICK CUT TO:

INT. DINING HALL - PRESENT DAY SCENE 48

Angela turns and continues walking.

QUICK CUT TO:

FANTASY FLASHBACK: INT. DINING HALL - LAST YEAR, DAY SCENE 49

ANGLE ON ANGELA

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

ANGELA AND CAMPERS

(singing)

Oh, I'm a Happy Camper!

I love the summer sun,

I love the trees and forests,

I'm always having fun!

QUICK CUT TO:

INT. DINING HALL - PRESENT DAY SCENE 50

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

QUICK CUT TO:

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

ANGLE ON ANGELA

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

Angela brushes away a tear before she addresses the campers.

ANGELA

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

Abused. And misunderstood more often than I can remember.

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

listening. They clearly love and respect her.

ANGELA (CONT'D, O.S.)

But that's what so terrific about places like this. We can learn to love one another.

ANGLE ON ANGELA

ANGELA (CONT'D)

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

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

ANGELA

You like me! You really, really like me!

INT. DINING HALL - PRESENT DAY SCENE 52

Angela smiles and turns toward the kitchen.

INT. PANTRY - DAY SCENE 53

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

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

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

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

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

A COCKROACH runs past her hand.

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

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

EXT. BACK OF THE DINING HALL - DAY SCENE 54

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

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

Angela crosses to the pit and looks inside.

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

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

ANGLE ON ANGELA

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

DISSOLVE TO:

EXT. LILLY'S CAMPSITE - DAY SCENE 55

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

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

LILLY

Thanks, dear. Is Cindy coming?

ANGELA

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

LILLY

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

ANGELA

I thought it was time to eat.

LILLY

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

Bobby crosses as Lilly grabs four pieces of rope.

LILLY

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

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

LILLY (CONT'D)

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

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

LILLY (CONT'D)

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

RIFF

No fucken way.

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

ANGELA

How long do we have to do this?

LILLY

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

ANGELA

But what about that steak you were
cooking?

Lilly starts tying their inner calves together.

LILLY

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

ANGLE ON ANGELA

Staring angrily at Lilly.

EXT. A DOCK BY THE LAKE - DAY SCENE 5 6

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

ANGELA

Gimme the hook.

Bobby does. Angela quickly baits the hook.

BOBBY

You're good at that.

ANGELA

That's what everybody says. Okay,
cast.

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

ANGELA

Why'd you come here?

BOBBY

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

He motions to the fishing pole.

BOBBY (CONT'D)

Could you hold this a minute?

ANGELA

Sure.

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

BOBBY

You know something, Maria?

ANGELA

What?

BOBBY

I think you're nice.

ANGELA

Thanks.

BOBBY

Do you think I'm nice?

ANGELA

Yeah. I guess.

BOBBY

Good.

Beat.

BOBBY (CON'D)

Do you want to know something
else?

ANGELA

What?

BOBBY

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

Angela tries not to look nauseated.

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

Angela drops the pole and slaps Bobby hard.

ANGELA

STOP IT!

BOBBY

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

ANGELA

No!

Pause.

ANGELA

At least not now.

She smiles.

ANGELA (CONT'D)

Meet me by the dining hall right
after dark.

Bobby grins.

BOBBY

But how will we get away from
Lilly?

ANGELA

Don't worry. I'll handle it.

EXT. LILLY'S CAMPSITE - DAY SCENE 57

ANGLE ON LILLY

lying on the recliner - eyes closed, sunning herself.

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

She frowns, then opens her eyes.

NEW ANGLE

Angela, still tied to Bobby, holds the fish.

LILLY

Good job!

(beat)

Why don't you put them down?

Angela complies. Lilly gets out of her chair and begins to untie them.

Lilly turns to a tent occupied by Riff. As usual, his RAP MUSIC blares in the b.g.

LILLY (CONT'D)

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

No answer. Lilly turns back to Angela and Bobby.

LILLY (CONT'D)

Bobby, maybe you should clean them.

BOBBY

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

ANGELA

Let me talk to him.

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

ANGELA (CONT'D)

Hi.

Riff doesn't answer.

ANGELA (CONT'D)

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

RTFF TURNS UP HIS MUSIC FULL BLAST.

ANGELA (CONT'D)

Please turn that down.

RIFF

What?

ANGELA (shouting)

I said turn down your music.

RIFF

What?

ANGELA

(shouting)

You heard me the first time!

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

Angela turns to Bobby.

ANGELA (CONT'D)

Clean the fish, Bobby.

EXT. WOODS - DAY SCENE 58

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

MARSHA

This is easy. Make it harder.

TONY

Okay.

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

MARSHA

Stop it! I'm getting dizzy!

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

MARSHA

It's your turn.

TONY

Huh uh.

MARSHA

I'll tell!

TONY

Geez. I'm scared.

He unties her, and takes off her blindfold.

TONY (CONT'D)

So what's it like where you live?

AS MARSHA STARTS TO SPEAK, Tony playfully interrupts.

TONY

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

MARSHA

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

TONY

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

MARSHA

Don't make fun of me!

TONY

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

MARSHA LAUGHS.

MARSHA

Are you in a gang?

TONY

Yeah. Where I'm from, everybody is.

MARSHA

What's it like?

TONY

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

MARSHA

Why don't you?

TONY

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

MARSHA

Ohio.

TONY AND MARSHA

(in unison)

Same difference.

Pause.

TONY (CONT'D)

Are you scared of me?

MARSHA

No. But I was.

TONY

You're very pretty.

MARSHA

(softly)

Thanks.

They look at each other.

Smile.

TONY

Can I kiss you?

She nods.

He kisses her tentatively. Then tenderly.

Marsha pushes away.

TONY (CONT'D)

What's wrong?

MARSHA

Nothing.

Marsha fishes into her pants pocket.

MARSHA (CONT'D)

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

She pulls out a wrapped condom.

Tony reacts. Then:

TONY

I'm moving to Ohio!

MARSHA LAUGHS, then they continue where they left off.

EXT. LILLY'S CAMPSITE - DAY SCENE 59

ANGLE ON ANGELA

staring.

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

ANGELA

Lilly-

Let's do the blindfold game together.

Lilly frowns.

ANGELA (CONT'D)

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

Lilly puts down her magazine.

LILLY

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

Angela produces two strips of cloth from behind her back.

ANGELA

I've got some.

Angela smiles. Some would say angelically.

EXT. CAMP NEW HORIZONS - MAIN AREA SCENE 60

C.U.: LILLY

blindfolded, walking.

NEW ANGLE

Angela leads the blindfolded and tied Lilly.

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

ANGELA

Are you planning a trip soon?

LILLY

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

ANGELA

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

LILLY

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

ANGELA

Why do you bury your trash?

LILLY

Because garbage companies charge
an arm and a leg.

ANGELA

They're not that expensive.

LILLY

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

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

ANGELA

Have you ordered your tickets to
Europe yet?

LILLY

No.

ANGELA

Good. Your trip's been canceled.

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

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

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

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

VARIOUS ANGLES

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

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

Lilly, except for her head, is completely buried.

ANGELA (CONT'D)
Goodbye, Lilly.

She begins to exit.

ANGELA (CONT'D)
By the way, your husband fools
around.

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

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

No answer.

ANGLE ON LILLY

LILLY (CONT'D)
You little shit! Come back here

right now!

Nothing.

LILLY (CONT'D)

Did you hear me? GET ME OUT OF
HERE!

Silence, then:

SFX: A LAWNMOWER ENGINE STARTING UP

NEW ANGLE

Angela, pushing a large gas-powered lawnmower.

Heading straight towards Lilly's head.

ANGLE ON LILLY

Realizing.

LILLY (CONT'D)

NO!!!!!!

ANGLE ON THE LAWNMOWER

approaching.

ANGLE ON LILLY

SCREAMING.

ANGLE ON ANGELA

calmly pushing the mower.

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

as the lawnmower quickly approaches.

ANGLE ON THE MOWER

as it almost reaches Lilly.

NEW ANGLE

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

ANGLE ON THE MOWER'S BLADES

turning rapidly.

ANGLE ON ANGELA

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

ANGLE ON LILLY

ANGLE ON THE MOWER

SFX: A CHURNING, CRUNCHING SOUND

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

EXT. DINING HALL - NIGHT SCENE 61

C.U.: ANGELA

A pair of hands reach around and cover her eyes.

BOBBY (O.S.)

Guess who?

ANGELA

Bobby.

NEW ANGLE

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

BOBBY

Yeah. How'd you know?

He kisses her on the head. Angela gets up.

Angela points to the tree.

ANGELA (CONT'D)

Stand in front of the tree.

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

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

ANGELA (CONT'D)

So you like to be tied up, huh?

Bobby blushes.

BOBBY

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

ANGELA

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

BOBBY

Shouldn't I take my clothes off
first?

ANGELA

No. It's more fun like this.

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

BOBBY

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

ANGELA

It's more fun to live it.

BOBBY

Yeah.

He closes his eyes.

ANGLE ON BOBBY

BOBBY (CONT'D)

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

He opens his eyes.

BOBBY (CONT'D)

When do we screw?

NEW ANGLE

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

BOBBY (CONT'D)

Whaddya doing?

ANGELA

(as she climbs in)

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

SHE GUNS THE MOTOR.

VARIOUS ANGLES

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

BOBBY

Hey -

The coil of rope quickly starts unraveling. Bobby notices.

BOBBY (CONT'D)

NO!!!!!!

Bobby tries to quickly untie himself.

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

The taut rope now yanks Bobby's arms back.

NEW ANGLE

Bobby's arms RIP out of their sockets.

EXT. LILLY'S CAMPSITE - NIGHT SCENE 62

ANGLE ON RIFF'S TENT

HIS RAP MUSIC THUMPING INSIDE.

INT. RIFF'S TENT - CONTINUOUS SCENE 63

ANGLE ON A CENTERFOLD OF A BEAUTIFUL MODEL.

A tape cassette is flung on top of the picture.

ANGLE ON RIFF

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

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

ANGELA'S VOICE ON THE TAPE

(rapping)

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

Silence.

RIFF
What?

The tent suddenly collapses around him.

EXT. TENT -CONTINUOUS SCENE 64

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

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

His right hand reaches out.

ANGLE ON RIFF'S HAND

as a tent stake is swiftly driven through it.

Riff SCREAMS

NEW ANGLE

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

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

Silence.

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

DISSOLVE TO:

EXT. BARNEY'S CAMPSITE - DAY SCENE 65

ANGLE ON MARSHA AND TONY

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

HER P.O.V.: ANGELA

glaring at them.

NEW ANGLE

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

TONY

(to Angela)

Hello.

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

BARNEY

(to Angela)

Can we do something for you?

ANGELA

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

THE CAMPERS VOICE THEIR SURPRISE AND DISAPPOINTMENT.

EXT. WOODS - DAY SCENE 66

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

MARSHA

Our group was so good, too.

BARNEY

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

MARSHA

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

BARNEY

With us? Or with Tony?

Marsha, embarrassed, LAUGHS.

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

Marsha looks at her and smiles. Then notices:

MARSHA

Maria, look out -

Too late.

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

MARSHA (CONT'D)

Are you all right?

Angela tries not to cry.

ANGELA

It hurts.

Marsha, concerned, turns toward Barney.

MARSHA

What'll we do?

BARNEY

Cut it off.

ANGELA

NO!

BARNEY

(surprised)

I'm joking.

INT. DINING HALL - DAY SCENE 67

ANGLE ON A FIRST AID KIT ATTACHED TO THE WALL

Mostly empty. A hand reaches for an ace bandage.

NEW ANGLE

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

BARNEY

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

ANGELA

What a surprise.

Barney starts bandaging the ankle.

BARNEY

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

Marsha strokes Anaela's hair.

MARSHA

Feel better?

ANGELA

Yeah. Thanks a lot. I mean it.

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

BARNEY

I'd better go find Herman.

ANGELA

How well do you know him?

BARNEY

Not very well.

ANGELA

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

BARNEY

They're not so bad.

ANGELA

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

BARNEY

How do you know?

ANGELA

I have eyes.

Beat.

BARNEY (CONT'D)

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

Pause.

ANGELA

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

BARNEY

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

ANGELA

But I don't want to.

BARNEY

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

They help her off the table.

MARSHA

Does Lilly really sunbathe all day?

ANGELA

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

MARSHA

Really?

ANGELA

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

MARSHA GIGGLES.

MARSHA

(to Barney)

Can I?

BARNEY

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

MARSHA
I won't!

Marsha exits towards the kitchen.

EXT. DINING HALL BACK ENTRANCE - DAY SCENE 68

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

She turns to the garbage pit.

Nothing.

Disappointed she turns back.

Spots something.

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

facing away from her.

ANGLE ON MARSHA

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

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

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

INT. DINING HALL - CONTINUOUS SCENE 69

Marsha O.S. SCREAMING carries into the hall.

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

BARNEY
What's wrong?

Marsha points in the direction of the back door.

Barney exits toward the door.

ANGELA
(to Marsha)
It seems everytime I go to camp,
somebody loses their head.

Marsha stares at Angela.

ANGELA (CONT'D)

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

Barney, O.S., SHOUTS TO MARSHA.

BARNEY

Marsha get out of here! Run to the highway!

ANGELA

(hurt)

No! Stay.

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

BARNEY

(to Marsha)

GET OUT OF HERE!

Marsha runs out the back.

Barney turns to Angela.

Angela GIGGLES.

ANGELA

When you get mad you look just like your son.

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

BARNEY

(calmly)

How many have you killed this time?

ANGELA

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

BARNEY

You gonna kill me, too?

Angela nods. He keeps advancing.

BARNEY (CONT'D)

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

Angela says nothing.

BARNEY (CONT'D)

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

Silence.

Then:

ANGELA

A gun.

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

C.U.: BARNEY

as the bullet hits him squarely in the forehead.

NEW ANGLE

as Angela fires the remaining five rounds into Barney.

EXT. ROAD LEADING OUT OF CAMP - DAY SCENE 70

Marsha terrified and crying, runs down the road.

SFX: A CAR ENGINE IN THE DISTANCE.

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

She stops.

Then sees as the car gets closer:

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

ANGLE ON MARSHA

MARSHA

NO!

She runs off the road into the woods.

EXT. WOODS - CONTINUOUS SCENE 71

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

Running over small trees and bushes, the Mustang soon catches UP

to Marsha almost pinning her against a tree.

Marsha starts crying uncontrollably.

Angela gets out of the car and crosses to Marsha

ANGELA

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

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

ANGELA (CONT'D)

Don't make me hurt you.

EXT. BARNEY'S CAMPSITE - DUSK SCENE 72

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

TONY

I think we should go look for
them.

ANITA

Me, too.

GREG

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

TONY

They left three hours ago, man.

ANGELA'S VOICE

Hello.

They turn.

ANGLE ON ANGELA

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

ANGELA

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

GREG

Where have you guys been?

ANGELA

It's a long story.

DISSOLVE TO:

EXT. MAIN CAMP - NIGHT SCENE 73

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

TONY

(to Angela)

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

ANGELA

Cause Barney said so.

ANITA

When's he getting here?

ANGELA

I told you. Anytime now.

ANITA

This is bullshit.

ANGELA

Don't swear. It'll be fun.

GREG

Says your mama.

Angela finishes tying them up.

ANGELA

Good. All set.

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

Angela looks o.s.

ANGELA

Here comes Barney now.

The others look o.s.

GREG

Where?

ANGELA

I thought I saw him. Never mind.

Angela turns in the opposite direction.

ANGELA (CONT'D)

Is that him?

They turn. Nothing.

ANGELA

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

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

ANGELA (CONT'D)

Oh. There he is.

She cuts the rope with the knife.

NEW ANGLE

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

Greg, Tony and Anita SCREAM.

ANGELA

Barney! Thanks for dropping in.

She turns to the group.

ANGELA (CONT'D)

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

The three, terrified, say nothing.

ANGELA (CONT'D)

Fine. Good luck!

She looks at her watch.

ANGELA (CONT'D)

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

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

ANGELA (CONT'D)

You think I'm joking?

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

ANGELA (CONT'D)

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

TONY

She'll kill us! Let's go!

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

INT. FIRST CABIN - CONTINUOUS SCENE 74

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

TONY

Marsha!

Greg pulls back the cover.

Jan. Burnt to a crisp.

They react, and turn to the bathroom.

TONY (CONT'D)

Marsha!

INT. FIRST CABIN'S BATHROOM - CONTINUOUS SCENE 75

They enter and see:

ANGLE ON CINDY'S BODY

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

Hysterical, they exit.

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

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

THEIR P.O.V.: PETER

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

EXT. FIRST CABIN - CONTINUOUS SCENE 77

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

ANGELA

A minute and a half to go!

They quickly enter the second cabin.

INT. SECOND CABIN - CONTINUOUS SCENE 78

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

Anita SCREAMS.

They open the counselor's door.

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

ANITA

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

TONY

No!

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

INT. SECOND CABIN - BATHROOM SCENE 79

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

EXT. SECOND CABIN - NIGHT SCENE 80

They exit. All three have gone over the edge.

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

ANGELA

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

INT. ANGELA'S OLD CABIN - NIGHT SCENE 81

Greg, Tony, and Anita enter.

The room is empty.

TONY

Marsha!

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

TONY (CONT'D)

Marsha!

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

THEIR P.O.V.: MARSHA

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

MARSHA

DON'T!

VARIOUS ANGLES

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

The ax hits Anita in her chest.

The hatchet hits Greg in his abdomen.

Blood gushes from their wounds.

Tony and Marsha horrified beyond belief, react.

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

TONY

NO!!!

NEW ANGLE

Angela enters.

ANGELA

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

She turns.

ANGELA (CONT'D)

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

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

ANGELA (CONT'D)

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

She exits.

Tony drops down to Marsha.

TONY

Marsha -

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

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

The ropes slice in two.

EXT. MAIN CAMP AREA - NIGHT SCENE 82

ANGLE ON THE BACK OF ANGELA

as she walks toward the Jeep.

SFX: A WOMAN SCREAMING.

Angela turns around.

ANGELA'S P.O.V.: MARSHA

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

NEW ANGLE

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

VARIOUS ANGLES IN SLOW MOTION

Marsha chases Angela.

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

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

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

The ax falls.

Angela, holding her arm, falls to the ground.

Marsha goes for the ax. Angela trips her.

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

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

ANGLES IN REGULAR TIME

Marsha still SCREAMING, stabs Angela repeatedly in the torso.

TONY (O.S.)

Stop it, Marsha! Stop it!

Marsha looks up. She breaks down, CRYING BITTERLY.

ANGLE ON ANGELA

ANGELA

(whispering)

You try to be nice to someone, and look what happens.

Her eyes close.

SFX: SIRENS

EXT. ROAD - NIGHT SCENE 83

ANGLE ON A POLICE CAR

Speeding down the road, SIREN BLARING.

INT. POLICE CAR - CONTINUOUS SCENE 84

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

Silence, then Tony turns to Marsha.

TONY
(tenderly)
You okay?

Marsha nods.

TONY (CONT'D)
You sure?

MARSHA
(softly)
Yeah.

TONY
I love you so much.

Marsha weakly smiles. He kisses her on the forehead.

TONY
Everything's gonna be fine. I'll
move to Ohio. We can be together
forever. We'll get married.

MARSHA
Tony -

TONY
Yeah?

MARSHA
I kinda already have a boyfriend.

Beat.

MARCIA (CONT'D)
But you can always visit.

On Tony's reaction:

EXT. ROAD - NIGHT SCENE 85

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

INT. AMBULANCE - CONTINUOUS SCENE 86

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

PARAMEDIC

She's still alive.

POLICEMAN

(to paramedic)

Let's kill her. Nobody'll know.

PARAMEDIC

I dunno...

ANGLE ON ANGELA

POLICEMAN

Come on. She doesn't deserve to live.

PARAMEDIC

It'd be easy to do.

Angela's eyes open.

POLICEMAN

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

ANGLE ON THE HYPO IN ANGELA'S ARM

as Angela rips it out.

ANGLE ON THE POLICEMAN

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

C.U.: PARAMEDIC

as the hypo is stabbed deep into his eye.

Then into his neck.

ANGLE ON ANGELA

laying back down on the gurney.

AMBULANCE DRIVER (O.S.)

Hey! What's happening back there?

ANGELA

(whispering)

Just taking care of business.

She smiles. And shuts her eyes.

FADE OUT.

FADE UP:

CLOSING CREDITS AND -

RAP MUSIC.

ANGELA'S VOICE

(rapping)

Angels are pretty,

Angels can fly,

And here's an angel

That can make you die.

You've got no style,

You've got no flair,

All you do

Is fight and swear.

So say your prayers,

And make amends,

Cause your life story

Is about to end.

LOUD, FRIGHTENING MUSIC BEGINS AND CONTINUES DURING THE REMAINING CREDITS.

FADE OUT.

Script from <http://www.sleepawaycampfilms.com>