

STAB 4:

KNIFE OF DOOM

By

Joshua Patrick Dudley

Based on:

The "Scream" and "Stab" films by
Kevin Williamson, Wes Craven and Joshua Patrick Dudley

THIS VERSION OF THE SCRIPT INCLUDES THE ALTERNATE SCENE IN THE
OPENING AND THE CAMP OWNER KILL RE-WRITE. THE PAGE NUMBERS ARE
DIFFERENT FROM THE FILMING SCHEDULE.

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EXT. ALEXANDRIA'S HOUSE - NIGHT

TITLE CARD: 1986

An average all-American home sits quietly in the moonlight.

A few lights can be seen glowing through various windows of the house.

INT. ALEXANDRIA'S HOUSE - NIGHT

We see a boom box in closeup.

A hand reaches toward it, inserts a cassette tape and presses the play button.

Madonna's "Like a Virgin" begins to play.

The camera pulls back and reveals **GALE WEATHERS**, in her early 20's. She picks up two hairbrushes and dances her way toward her friend, **ALEXANDRIA**, who is applying makeup in the bathroom mirror.

GALE

Home girl, this is the perfect song
for tonight!

Alexandria accepts one of the hairbrushes and stands from her chair.

ALEXANDRIA

Totally! I am gonna rock Danny's
socks off!

They sing along with Madonna and deliver quite the performance.

Rolling on the floor and shimmying their way through the song.

Madonna would be proud... and turned on.

ALEXANDRIA AND GALE

I made it through the wilderness
 Somehow I made it through Didn't
 know how lost I was until I found
 you I was beat, incomplete I'd been
 had, I was sad and blue, but you
 made me feel Yeah, you made me feel
 shiny and new Like a virgin Touched
 for the very first time Like a
 virgin When your heart beats next
 to mine Gonna give you all my love,
 boy My fear is fading fast Been
 saving it all for you 'cause only
 love can last You're so fine and
 you're mine Make me strong, yeah
 you make me bold, oh, your love
 thawed out Yeah, your love thawed
 out what was scared and cold Like a
 virgin, hey! Touched for the very
 first time Like a virgin

The girls laugh and collapse onto Alexandria's bed/couch.

ALEXANDRIA

OK, no more. I gotta save some
 energy for Danny.

GALE

So, tell me more about the
 mysterious Danny. How did you meet?

ALEXANDRIA

Gale, do not try to interview me
 right now. I'm not some headline
 for your college's newspaper.

GALE

I'm not interviewing! I'm being a
 good friend. Not a reporter.
 Promise.

ALEXANDRIA

Pinky promise?

GALE

Of course!

They lock pinkys and kiss their thumbs.

ALEXANDRIA

So, the way I met Danny was kinda
 weird.

GALE

Not off to a great start here...

ALEXANDRIA

Well, not like scary weird, just strange. He called my house one night, he had the wrong number, but we just got to chatting and then one thing led to another and tonight's the night!

GALE

So, he must've taken you on some totally rad dates first if he earned entry into your pleasure palace.

Alexandria makes her way back to her vanity and continues to apply her makeup.

ALEXANDRIA

I mean, nothing like... wow... mind blowing or anything... I guess... I mean...

Gale rushes over to Alexandria and converses with her in the mirror.

GALE

Oh, dear God. You've never met him before, have you?

ALEXANDRIA

How do you do that? How do you always know when people are lying? You're like a human lie detector!

GALE

No, I'm a reporter. Now, stop dodging the question.

ALEXANDRIA

What question?

GALE

Have you ever met Danny anywhere besides on the phone before?

ALEXANDRIA

No.

GALE

ALEXANDRIA!

ALEXANDRIA

(mocking)

GALE!

GALE

Don't mock me! I just want you to be careful. What if he's some crazed serial killer or something?

ALEXANDRIA

Gale, fact check. We live in Manchester, New Hampshire. The quietest, small-towniest place in the entire world. There's no serial killers here. Besides, Danny lives like 14 hours away, that's why we've never met before.

GALE

He could be a rapist!

ALEXANDRIA

Not if I'm willing... and I'm more than willing.

GALE

Do you even know what he looks like?

ALEXANDRIA

Of course! We send each other pictures in the mail!

Alexandria opens a drawer of her vanity and produces a picture of Danny.

She hands it to Gale, who inspects it closely.

GALE

Well, I guess he's cute and he looks safe.

Alexandria snatches the photo back from Gale and returns it to the drawer.

ALEXANDRIA

He is! Everything is going to be tubular! Now, get the hell out of here before he shows up and you scare him off with your inevitable round of questioning.

GALE

Please, PLEASE! Be safe! And call me the second you get to camp tomorrow!

Gale kisses Alexandria on the cheek and makes her way toward the door.

ALEXANDRIA

(rolling her eyes)
I will.

GALE

I can't believe you're still a summer camp counselor! I don't know why, but the thought of you babysitting dozens children for months is hilarious to me--

Gale reaches the door but freezes in place.

She senses something but can't tell what it is, but it's all she can feel.

She looks all around her, hoping to find an answer.

Her breathing grows heavy.

She can't focus on anything but the strange feeling.

ALEXANDRIA

Big whoop! It's good money. Plus, the staff is fun. They idolize me. (beat) Gale?! Hello? Earth to Gale! Time to motor!

Gale snaps back to reality.

GALE

Huh?

ALEXANDRIA

Get out, you peeping Tom!

GALE

I just had the weirdest feeling.

ALEXANDRIA

Stop trying to buy time. You're not staying to meet Danny. Go!

GALE

No, I swear. It's like... we've done all this before.

(MORE)

GALE (CONT'D)

This exact conversation in this...
exact... spot. What do they call
that feeling again?

ALEXANDRIA

Deja vu, now deja exit please.

GALE

OK. I'll talk to you later.

ALEXANDRIA

BYYYYYYEEEE!

Gale makes her way out of the room and then the house.

BEGIN ALTERNATE CONTINUOUS SCENE FOR STAB 5

Just as Gale exits, a bright white light fills the entire
room.

Another version of Gale steps through the portal.

Alexandria is in complete and utter comedic shock.

ALEXANDRIA

WHAT THE FUCKKKKKKKKKK?

GALE

Alexandria! Oh my God, it's so good
to see you!

Gale rushes toward Alexandria's side.

Alexandria is still in shock.

ALEXANDRIA

Huh? What? Huh? Wait! How? What was
that?

GALE

That was a time travel portal. We
gotta get you out of here.

ALEXANDRIA

Did I just have a stroke or
something?

GALE

No! But you're about to get killed
by a serial killer named Melanie.
So we have to go. Now!

ALEXANDRIA

How do you know all this?

GALE

I'll explain later. Let's go.

Gale taps something into her time travel watch.

The portal of light reopens and white light fills the room
again.

ALEXANDRIA

You want me to go through there?

GALE

Yes! It's safe, don't worry.
Although, be prepared, it makes you
a little dizzy.

Alexandria's phone RINGS.

GALE (CONT'D)

Trust me, you're going to want to
ignore that call! Now get in the
fuckin' portal!

ALEXANDRIA

I don't think I can--

Gale shoves her through the portal.

GALE

You'll thank me later.

Gale steps into the portal and it closes behind her.

OPTIONAL: GHOST FACE emerges and discovers the empty
apartment. Shrugs and walks away.

END ALTERNATE CONTINUOUS SCENE FOR STAB 5

EXT. ALEXANDRIA'S HOUSE - NIGHT

Gale approaches the sidewalk and starts heading home on foot.

INT. ALEXANDRIA'S LIVING ROOM - NIGHT

A phone, in the shape of red, hot lips, starts to ring atop a bookshelf and we see Alexandria's hand reach for it and pick it up.

ALEXANDRIA

Hello?

VOICE

Hey, baby.

ALEXANDRIA

Danny! Are you almost here?

VOICE

Yeah, I'm right around the corner.
I stopped at a payphone to make
sure I had your address right.

ALEXANDRIA

62 Windsor Ave.

VOICE

Yeah, that's what I got. I'll be
there soon.

ALEXANDRIA

I am hella excited!

VOICE

Me too, baby. I can't wait to do
some gnarly things to that
bodacious bod.

ALEXANDRIA

Then hurry and get here. Remember,
I gotta be up early tomorrow for my
summer job.

VOICE

I'll try not to keep you up all
night.

ALEXANDRIA

So, how long until you're here?

VOICE

Let me ask you something.

ALEXANDRIA

Go for it.

VOICE

Do you want to die tonight,
Alexandria?

Alexandria is so taken back that she doesn't respond verbally.

VOICE (CONT'D)

Did you know that the French call
an orgasm la petite mort? It means
"the little death."

ALEXANDRIA

Oh, you scared me for a second. I
didn't know what you were getting
at.

VOICE

I'm gonna give you more than just a
little death. I'm gonna give you
all of it! It's time to die you
fuckin bitch!

CLICK! Alexandria hangs up the phone.

ALEXANDRIA

What the fuck?

She backs away from the phone, terrified.

It rings again!

She jumps in shock.

She doesn't answer.

She just stands there, staring at the ringing phone in
complete terror.

Finally, the phone stops ringing.

She begins panting in relief.

She rushes to the door and double checks that it's locked.

She turns off most of the lights in the house.

The phone rings again!

ALEXANDRIA (CONT'D)

NOOO!

Alexandria tries to hit the phone but knocks over a lamp and breaks it.

ALEXANDRIA (CONT'D)

Fuck!

Alexandria looks at the mess from the broken lamp and then at the still-ringing phone, and finally decides to answer it.

ALEXANDRIA (CONT'D)

What?!

VOICE

Have you ever seen "When a Stranger Calls?"

ALEXANDRIA

What are you talking about?

She starts to clean up the broken lamp.

VOICE

It's a movie, about a stranger.
Calling someone.

ALEXANDRIA

Yes, Danny! I've seen the movie,
but why are you asking me that? You
just told me you were going to kill
me.

VOICE

I'm still going to kill you, I just
wanted to see if you got the
reference. I'm a stranger calling.

ALEXANDRIA

I know how we met Danny!

VOICE

Wow, you're just... you're not
understanding. Take our situation
and compare it to "When a Stranger
Calls."

ALEXANDRIA

OK....

VOICE

What happens in the movie?

ALEXANDRIA

Well, the girl is alone in the house. And she gets a phone call. It's from a stranger.

VOICE

JESUS! FUCK! What's the most famous line from the movie? The big twist?!

ALEXANDRIA

Take a chill pill! I don't know? Um... the call is coming from inside the house?

VOICE

Exactly!

ALEXANDRIA

Oh! Oh. Ohhhhh.

Click. The voice hangs up.

Alexandria hangs up the phone and turns to look into the darkness of her house.

Now it's eerily quiet.

EXT. STREETS OF MANCHESTER - NIGHT

Gale is still walking home when a chill runs up her spine and she spins around in place.

GALE

Deja fucking vu.

She b-lines it back to Alexandria's.

INT. ALEXANDRIA'S LIVING ROOM - NIGHT

Alexandria looks at a lamp across the room that she turned off moments ago and decides to try to turn it on.

Peering into the darkness as far as she can see in every direction, she slowly makes her way to the lamp.

The floors creak, and she freezes in place, hoping not to give away her location.

She musters up the courage to continue toward the lamp.

Slowly, through darkness, she approaches.

She reaches the lamp, extends her hand underneath and twists it on by it's switch.

As light fills the room, it also reveals GHOST FACE standing directly behind Alexandria.

Alexandria turns around and discovers the killer.

She screams as GHOST FACE raises his knife in the air and slams it down into Alexandria's chest.

GHOST FACE rips the blade from her and blood erupts from the wound.

ALEXANDRIA

Big mistake, asshole.

GHOST FACE swings the blade toward Alexandria but she blocks his attack and counters with a jab to his throat.

ALEXANDRIA (CONT'D)

My mother paid for me to take self
defense classes. I made the
instructor cry. You wanna dance?
Let's dance.

She grabs him by the wrist, spins him around in a circle and launches his body into a wall across the room.

GHOST FACE hits the wall then the floor, hard.

He starts to get back up, but Alexandria is quicker.

She kicks him in the ribcage, grabs him by the back of the robe and tosses him back to the ground.

GHOST FACE rolls away and leaps to his feet.

He runs at Alexandria, who catches him by the throat.

ALEXANDRIA (CONT'D)

Sorry, Danny, but this is the part
of the movie where we break up, you
fucking freakazoid!

GHOST FACE sinks a knife into her gut.

And then another into her chest again.

Alexandria pushes him back but he retracts his knives with him and uses them to attack.

Alexandria attempts to block the blades, causing her arms to get slashed up, as she inches closer to GHOST FACE.

She holds strong taking several deep slashes to her arms until she has GHOST FACE backed into a wall.

She goes to speak but GHOST FACE sinks both knives into either side of her neck at the same time.

She chokes out blood that covers the GHOST FACE mask as he pulls the blades out of her neck and lets more blood gush from the wounds.

Alexandria collapses to the floor as GHOST FACE watches.

Blood pools around her body as the life starts to drain from her.

With the final amount of strength she can muster, she raises her hand toward GHOST FACE and gives him the finger.

GHOST FACE tilts his head to the side, raises his blade in the air and slices that fucking finger right off.

The finger flies through the air and lands on a pamphlet for CAMP CRYSTAL LAKE.

86 Alexandria.

GHOST FACE slams his knife down into the pamphlet and looks up to see Gale approaching the door.

She tries to enter, but it's locked.

Gale and GHOST FACE lock gazes for a moment before GHOST FACE disappears into the darkness of the house.

Gale pounds at the door, screaming to Alexandria as we...

CUT TO:

TITLE CARD

STAB 4: KNIFE OF DOOM

CUT TO:

EXT. ROADS OF NEW HAMPSHIRE - MORNING

We see aerial shots of the back roads of New Hampshire, which are heavily wooded and devoid of human life.

After making our way deeper into the woods, we discover three young women walking down the road, all carrying backpacks.

KIMBERLY (a total slut type), **LISA** (a girl next door type) and **REBECCA** (a stoner/hippie type) are walking their way toward the camp.

KIMBERLY

How much further, Lisa? I have to pee!

LISA

It's only another mile or so. We're almost there.

REBECCA

But, like, don't you just love being in nature? It's good for your soul. Breathe in that fresh air!

LISA

Rebecca is right! This is nice!

KIMBERLY

Let's hitchhike she said, it'll be fun she said!

LISA

I didn't know there wouldn't be a single car on the road for over 30 miles! I thought with your boobs we would've gotten a ride from some perv five minutes in.

KIMBERLY

Jesus! I am more than just a pair of tits!

LISA

I know, Kimberly. You're beautiful and intelligent.

REBECCA

And a woman! Just like mother nature!

KIMBERLY

I just meant I got that tight coochie, too. Which reminds me... I NEED TO PEE!

LISA

Just go in the woods over there or something.

KIMBERLY

Gross!

LISA

You don't really have another option unless you want to wait until we get to camp.

KIMBERLY

Fiiiiine.

Kimberly heads into the woods looking for a tree to crouch behind.

Rebecca sparks a joint.

LISA

And honestly, Kimberly. So far you've made this entire trip about you! I'm the new girl this year and I only took this job to spend the summer with you and escape all my drama back home. I thought, just for a minute, that you might remember how nervous I am about all this.

There's no response from Kimberly.

LISA (CONT'D)

Hello? Kim?

REBECCA

Let her focus.

Still no response.

We see Kimberly, peeing behind a tree. She's covering her mouth and laughing. Finally. She responds.

KIMBERLY

I'm sorry, Lisa! I promise to make the rest of this summer all about you!

A loud SNAP echoes through the woods on the other side of Kimberly and she spins toward it, scared.

She slowly pulls up her pants, listening for the source of the snap.

LISA

That's not what I meant! I just--

KIMBERLY

SHHHH!

LISA

Well, you don't have to get snippy about it.

KIMBERLY

Lisa, shut up. I thought I heard something.

LISA

Like what?

REBECCA

Do you want a toke of this joint?

LISA

Ugh, Rebecca...

KIMBERLY

SERIOUSLY, SHUT UP! BOTH OF YOU!

Another loud SNAP from behind Kimberly sends her spinning back and she locks gazes with a **CREEPY OLD MAN** holding a shotgun.

CREEPY OLD MAN

You're on my property.

Kimberly screams!

Lisa and Rebecca rush toward her.

CREEPY OLD MAN (CONT'D)

There's no need for that now, just see your way off my property.

KIMBERLY

I'm sorry!

LISA

Get away from her!

CREEPY OLD MAN

Just relax, now, relax. I don't want no trouble, just want you off my property.

LISA

We're leaving.

REBECCA

Yeah, man! Everything's cool. We come in peace and love and urination.

CREEPY OLD MAN

Backpacks, huh? You going camping?

KIMBERLY

We're camp counselors at Crystal Lake Camp.

CREEPY OLD MAN

Oh, you don't want to go there. Nothing good happens there. Only dark, immoral things.

KIMBERLY

Sounds like a party to me. Thanks for the toilet, mister. See ya.

The girls laugh and start to walk away.

CREEPY OLD MAN

(yelling after them)

You're all going to die at Crystal Lake Camp! The Ghost Face will get ya!

KIMBERLY

I don't believe in ghosts.

REBECCA

I do!

Kimberly blows the man a kiss and the girls keep walking back onto the road as the man watches them.

LISA

Wow, he was scary. Why do you always have to mouth off to people? You could have gotten us killed!

KIMBERLY

You need to learn to stand up for yourself! If you do anything for yourself this summer, figure out who you are, as a woman, and who you want to be. Then, figure out how you're going to become her.

REBECCA

Loving the whole female empowerment thing you got going on right now!

LISA

Yeah! That's right! I'm not shy!
I'm not nervous! I'm totally rad!

KIMBERLY

Yeah you are! Now walk faster,
let's get there before old man
river finds us again. Blaaah!

Kimberly makes a spooky noise and chases Lisa, screaming and laughing, down the road as Rebecca follows.

CUT TO:

EXT. FURTHER UP THE ROAD - DAY

Gale is making her way toward the camp as well, using a map with a big red circle around the location of the camp.

We see something move behind her, which she catches out of the corner of her eye.

She stops in place.

It approaches her, slowly, from behind.

Gale turns around and the figure dashes behind a tree.

GALE

Kenny, I know you're still
following me, just come out. Show
yourself.

KENNY BROWN steps out from behind a tree.

KENNY

Gale, it's just a really bad plan.

GALE

No, it's a good plan and I'm doing
it.

Gale continues walking and Kenny tries to catch up.

KENNY

I just want you to be safe.

GALE

Kenny. What you're doing could be
considered stalking. Let's go over
some of the facts.

(MORE)

GALE (CONT'D)

Is it true we had a one night thing, 3 semesters ago when we were both taking the same journalism class and needed to study for the big final? Sure. Did it mean anything to me? No. It was just college fun. And now that you've gained a solid 60 pounds from the binge eating you've been using to cope with your so-called depression over not being able to date me, you definitely don't stand a chance. So, take a hint and stop following me around like some lost fucking puppy!

Kenny grabs Gale and hugs her.

GALE (CONT'D)

Kenny! Gross! No! Stop!

KENNY

Your best friend was just murdered and now you're going to her place of employment to impersonate her so you can find out who killed her. I just want you to stop and take a minute to think about what you're doing.

GALE

Get the fuck off of me!

She shoves him off of her.

GALE (CONT'D)

Don't even begin to pretend you know anything about me or what I'm feeling. I came up with a solid plan to solve my best friend's murder and I'm going to see it through.

KENNY

I just don't know why you think the killer is going to be someone from camp.

Gale pulls a pamphlet from her bag and shows it to Kenny.

GALE

This is why, OK? The killer that killed Alexandria also took the time to stab through the pamphlet for the camp she works at. It's a clue!

We see a flashback of the killer stabbing the pamphlet.

KENNY

How did you get that?

Another flashback as Gale narrates.

GALE

Before the cops got to Alexandria's house the night she died, I broke in. I figured they would think the killer did it. I saw her.... and all that blood... and I knew I had to help her. I had to understand why someone would kill her. I asked the universe for a sign and that's when I saw... it. The knife. The pamphlet. I know the answers I'm looking for are at this camp.

They arrive at the entrance to the camp.

EXT. CRYSTAL LAKE CAMP ENTRANCE - CONTINUOUS

A big sign reads CAMP CRYSTAL LAKE.

GALE

And I'm here. So I'm doing this.

KENNY

Let me come with you. I feel like I'm meant to help you. To be here.

GALE

I don't need your help.

KENNY

Everybody needs somebody.

GALE

Not me. I don't need anyone.

Gales enters the camp and Kenny stands behind in disappointment.

Lisa, Kimberly and Rebecca approach.

KIMBERLY

Your girlfriend sounds like a real bitch.

KENNY

You talking to me?

KIMBERLY

Yeah, you big sexy giant.

KENNY

She's not my girlfriend.

LISA

Do you work here, too?

KENNY

I... uhhh....

REBECCA

Yes, I can see it in his aura. He's meant to be here.

KENNY

That's what I said!

KIMBERLY

Well, let's go! They always need more counselors and I always need more options.

Kenny smiles and joins the girls as they all enter Crystal Lake Camp.

CUT TO:

EXT. WOODS - CONTINUOUS

Back on the other side of the woods we find the Creepy Old Man walking and smoking a joint with one hand while carrying his gun with the other.

GHOST FACE, holding a machete, appears in the distance in front of the man.

CREEPY OLD MAN

Hey! You're on my property!

GHOST FACE slowly inches toward the man.

The man raises his shotgun and aims.

CREEPY OLD MAN (CONT'D)

I know who you are! I know who you
all are!

The man pulls the trigger but the gun doesn't fire.

CREEPY OLD MAN (CONT'D)

God damn it, fuckin cocksucker.
Piece of shit.

He quickly tries to reload the gun, searching his pockets for bullets.

He looks back up and GHOST FACE is right in front of him.

GHOST FACE slams the machete through the man's stomach.

We see a closeup of the man's face as he chokes blood out of his mouth and dies on the machete.

86 Creepy Old Man.

The camera zooms in tight on the eyes of the killer and we

CUT TO:

EXT. MAIN CAMPGROUND - DAY

Camp Owners **VIVIAN** and **BRADLEY** (both way too perky) have gathered all of the counselors in a group to kick off the summer. They stand atop the stairs of a cabin as they speak to the group.

Next to them, on lower steps, we meet **CHEF JACQUE** (very french, barely speaks English) and **Rod** (the camp's athletic director).

The group of counselors consists of Lisa, Kimberly, Rebecca, Gale, Kenny (all whom we've already met) and new faces **EDDIE** (a Boy George wannabe), **RICHARD** (the typical jock), **ANDREA** (the nerd), and **MARCUS** (the quiet loner).

There's also several other counselors that, sadly, we will never get to know too well, but they are here for it!

VIVIAN

Gosh, golly, gee! We are just so
excited to have you all here!

BRADLEY

That's right, Vivian! We're going
to have the best summer ever with
all of you!

The counselors are less than entertained.

VIVIAN

My dear husband, Bradley, is correct! We've got a great bunch of kids coming this summer that are all going to brighten and enrich your lives as much as you do theirs!

BRADLEY

But first, let's introduce ourselves! I'm Bradley!

VIVIAN

And I'm Vivian!

BRADLEY

We are the owners of Crystal Lake Camp and we're here 24/7 for whatever you need.

VIVIAN

Let us introduce you to the rest of the staff. This here is Chef Jacques, who will prepare all the meals.

CHEF JACQUE

Bonjour! Salut! Oui oui! C'est la vie!

BRADLEY

And this guy over here is Rod! He's the athletic director of the camp.

ROD

Thank you, happy to be here. I served in the military for many years, so I know how to keep your bodies tight and running smoothly! I'll be personally giving you all one on one attention and advice and I will also conduct staff only group workouts every morning at 0600, sharp. These sessions are mandatory and you must participate.

Kimberly smiles at Rod and gives him a little wink.

ANDREA

Isn't that what mandatory means?

ROD

Attendance is mandatory, as is participation.

Rod stands in attention.

BRADLEY

Thank you, Rod. Could you please pass out the uniforms?

ROD

Sir, yes, sir!

Rod grabs a box and starts handing out matching shirts to all of the counselors, which they put on.

Gale steps forward.

GALE

Hi, everyone. I just wanted to get this out of the way, but it's me! I'm Alexandria! I know I look different. And I just hope you can all remember that I'm still the same girl I always was.

Mixed responses from the group.

ANDREA

Oh, dear. It's gonna be a long summer.

Everyone laughs.

GALE

Huh?

Kenny laughs extra hard.

Gale is perplexed.

BRADLEY

Alexandria, you look great! Welcome back! Before we dive into all of the camp's do's and don't's, we want to remind you all to please keep it Christian while you are here.

Eye rolls from the group.

VIVIAN

That's right! Keep the lord in your hearts with all you do and you shall be rewarded!

Kimberly watches as Richard changes shirts and instantly starts drooling.

The camera shows off his rippling abs and bulked up body.

She also catches his eye, so she puts on a show while she changes her shirt for him.

Marcus does not seem amused by the situation.

BRADLEY

We also have a bit of bad news. Some vandals broke into the camp over the off-season and destroyed large portions of it.

VIVIAN

No doubt provoked by Satan himself to do so.

BRADLEY

Indeed. (beat) That being said, the camp won't be open for another two weeks, so we can have time to get everything back in tip top shape!

The group is confused.

RICHARD

So, what are we supposed to do for two weeks?

LISA

I was just wondering the same thing!

The rest of the counselor's join in with various phrases of agreement.

VIVIAN

Well, since you are technically our paid employees while you are here, you'll be helping with the clean-up and re-build.

KIMBERLY

Ewww, what?! I don't think so! I don't know anything about cleaning or building.

EDDIE

Yeah, I didn't sign up for that!

The counselors start to complain loudly while the staff tries to calm them down.

They are all interrupted by a motorcycle speeding into the center of the camp and screeching to a stop.

On said motorcycle we find **MELANIE** and **SHANE**, a hot, bad-ass biker couple.

Everyone stands in shock as Melanie and Shane take off their helmets and climb off the bike.

SHANE

Sorry, we're late.

MELANIE

No, we're not sorry, we don't say sorry. We say, "shit happens."

BRADLEY

Shit does indeed happen. Welcome back to Crystal Lake Camp, Shane and Melanie. We're hoping to have a better summer this year than we did last year.

VIVIAN

That's right. We invited you both back on the condition that we see some real changes in your attitudes. Have you opened your hearts and minds to our lord and savior yet?

MELANIE

Jesus Christ.

VIVIAN

Yes, that's him.

SHANE

Of course we have! We just had a rough ride. But we're back and better than ever. Let's have some fun!

Nobody really seems pleased to see them.

BRADLEY

We were just about to go over the rules and regulations of working here.

REBECCA

But then it got all weird. They told us we're going to, like, build stuff.

MELANIE

What?

RICHARD

Manual labor.

MELANIE

Fuck that.

Melanie walks off into the woods, away from the group.

SHANE

Give her time, she'll be fine.

EXT. WOODS - CONTINUOUS

Melanie makes her way deeper into the woods.

Out of nowhere, she hears twigs CRACK behind her, as if someone is walking behind her.

She spins around in shock.

MELANIE

Hello? Anyone there?

Silence.

MELANIE (CONT'D)

You're messing with the wrong girl,
I can tell you that much!

Still no response.

MELANIE (CONT'D)

You're not scaring me!

Even more silence.

Melanie shrugs it off and keeps walking.

EXT. MAIN CAMPGROUND - DAY

Back to the group.

VIVIAN

Any who, as we were saying. The rules here are very simple. No drinking. No drugs. No sex. No violence.

RICHARD

Is there anything left?

BRADLEY

And the number one most important rule, the kids are EVERYONE'S top priority.

EDDIE

After we get done re-building the camp, of course.

VIVIAN

Correct!

KENNY

Hi, everyone. I'm Kenny. I'm new here. Do I have paperwork I have to fill out or something?

VIVIAN

Yes, Kenny, welcome. We'll get you all set up. Come with us.

LISA

I'm new, too. Hi. I'm Lisa.

VIVIAN

You can come with us too, sweetie!

BRADLEY

As for the rest of you, please feel free to have a look around and find a place to get settled in. Cabin space is very limited until the repairs are done so most of you will be sleeping in tents for now.

KIMBERLY

Oh, come on!

VIVIAN

Just think of it as motivation to get the work done quicker!

(MORE)

VIVIAN (CONT'D)

Once you're settled in, you can get to work on your assignments and then we'll break for lunch.

CHEF JACQUE

Oui oui! Oui oui!

BRADLEY

Welcome back everyone!

Bradley and Vivian exit with Kenny following behind them.

SHANE

What a couple of fuckin twats, huh?

RICHARD

Right on, man. Right on.

REBECCA

I like how spiritually connected they are. They have a super groovy vibe. (beat) Does anyone wanna get high?

ANDREA

Oh dear, oh no, no.

EDDIE

I'm on Shane's side. For once. Couple of twats.

SHANE

Thank you, Boy George! Can I get your autograph?

EDDIE

I rescind my previous statement. You're the twat, Shane. You're the twat!

SHANE

No, you're the twat, Boy George!

The group continues to chat as Kimberly steps over to Richard.

Marcus is standing right next to Richard and isn't very pleased with her arrival.

KIMBERLY

Hey, Dick.

RICHARD

I just go by Richard now.

KIMBERLY

I wasn't talking to you. I was talking to him.

She points at his package and then leans in and speaks to it.

KIMBERLY (CONT'D)

I missed you since last summer. Did you miss me? I know what you did last summer!

Kimberly reaches for Richard's package but he grabs her hand and stops her.

RICHARD

Sorry, Kim. Dick's taken.

KIMBERLY

Excuse me? Like, you have a girl now?

RICHARD

Something like that.

Kimberly turns her gaze to Marcus.

KIMBERLY

And what are you looking at, freak?

Marcus doesn't respond, he just walks away annoyed.

RICHARD

Last summer was fun, Kim. But I'm no cheater.

Kimberly pulls herself closer to Richard, wrapping her arms around him.

KIMBERLY

Come on, just once, for old times sake. Meet me down by the dock, on that big rock. I'll be naked and waiting.

Kimberly runs away giggling, heading for the beach.

Richard approaches Marcus and we can see them having an argument in the background but we don't hear them.

Rebecca, Gale, Shane, Eddie and Andrea have formed a smoking circle. Gale and Andrea don't smoke, but partake in the conversation.

EDDIE

Alexandria, I am stunned! You look, incredible!

GALE

Thanks, but, also slightly insulting that you're telling me I look incredible just for losing some weight. I've always looked good. Big women are beautiful! (beat) Now a fat guy, that's a different story. (beat) I think we got off on the wrong foot. Was I a bitch last year or something?

EDDIE

Every second of every day. But in a mostly good way.

GALE

Yeah, it seemed like you didn't want me here.

She points to Andrea.

GALE (CONT'D)

You.

ANDREA

Do you seriously not remember my name?

GALE

I was on a lot of drugs last year.

ANDREA

That explains a lot.

GALE

Whatever it was, I'm sorry. (beat) What was it again?

ANDREA

You're the worst. ANDREA. MY NAME IS ANDREA!

Andrea storms off.

GALE

Seriously, what did I do? I don't remember?

SHANE

You covered her in honey and left the cabin door open so the bears would come in at night. She woke up to a grizzly licking her face. It was fuckin' rad!

REBECCA

You guys are awful! Everyone should just be nice to one another. Spread love and peace and weed.

EDDIE

Should we go find our tents before the others get to the good ones first?

SHANE

Great idea!

They all walk away except Rebecca who can't seem to take her eyes off of Marcus and Richard fighting.

Richard storms away and Rebecca watches as he makes his way toward the docks.

We cut back to where Rebecca was and she's gone.

EXT. THE BEACH - DAY

Richard approaches a dock that stretches out into Crystal Lake and makes his way toward a large rock that also extends out into the water.

RICHARD

Kim? You here? (beat) I changed my mind. (beat) Kim?

Richard walks out onto the rock and peers out into the water.

RICHARD (CONT'D)

Where are you? You little minx!

Something splashes in the water to his right, and Richard spins around.

Ripples dance across the top of the water but Richard can't find the source of the splash.

He turns back toward the lake and continues his search for Kimberly.

RICHARD (CONT'D)

Kim?!

GHOST FACE appears behind Richard on the rock, wrapping a piece of barbed wire around his neck and pulling either end, tightening the wire.

Richard struggles as the barbed wire pierces his skin and blood begins to flow from his neck.

He chokes and gargles on the blood, still struggling to free himself.

GHOST FACE aggressively grabs both ends of the barbed wire, turns his back to Richard's and in one swift motion, pulls both ends and decapitates Richard.

86 Richard.

Richard's head tumbles down the rock as blood erupts from the wound and sprays all over the place.

GHOST FACE tosses the barbed wire aside and kicks Richard's body into the lake.

GHOST FACE watches Richard's body float away from the end of the dock as we

CUT TO:

EXT. BRADLEY & VIVIAN'S CABIN - DAY

Kenny exits the cabin and Gale approaches him.

GALE

Kenny, what the hell are you doing?

KENNY

I told you, Gale. I'm here to help.

GALE

Alexandria. You have to call me
Alexandria.

KENNY

Oh, yeah. Right.

GALE

Listen, if you're gonna stay and
help, you need to follow my lead.

KENNY

I took the same classes as you, Gale-
-exandria. I know what I'm doing.

Kenny starts walking away.

Gale chases after him.

GALE

Kenny, let's be honest. You're a C
student at best, where I'm the top
student in the class. And you know
why I'm the top student? Because
I'm the best. You follow my lead,
or you don't help.

Kenny stops in his tracks.

KENNY

Fine. Where do we start?

GALE

Well, that Andrea girl is not very
fond of Alexandria, so why don't
you go find out if she's a killer!

KENNY

OK. What are you going to do?

GALE

I'm gonna talk to "new girl."

Gale points to Lisa as she exits the cabin.

KENNY

Good luck.

GALE

Beat it! Before your Frankenstein-
like presence scares her off.

KENNY

You mean Frankenstein's monster.

GALE

Get the fuck out of here, Kenny! Do
your job!

Kenny flips Gale off as he exits.

Gale approaches Lisa as she gets closer.

GALE (CONT'D)

Hey!

LISA

Hi!

GALE

I'm Alexandri--

LISA

Alexandria. I remember. You made an impression.

GALE

About that. I was a different person last year, literally, and I don't remember a lot of the stuff that happened to me, or that I might have done to other people. It doesn't seem like I have many friends here and I just thought that since you're new--

LISA

I'd be your friend?

GALE

Yeah, and maybe tell me what people are saying about me... you know... if you happen to hear anything.

LISA

I believe everybody deserves a second chance. So, sure. Happy to help.

Lisa hugs Gale.

LISA (CONT'D)

Friends til the end!

GALE

(not enthused)

Yay.... OK, good hug. Thank you.

Gale pulls out of the hug.

LISA

Am I sensing some childhood trauma? Who doesn't like hugs?

GALE

Yeah, my parents sucked. Both alcoholics. Both dead. Moving on.

LISA

Well, then it really sounds like you need a friend. What do you say we share a tent? Roomies?

GALE

(reluctantly)
Roomies.

LISA

Great! Let's go find our dream home and you can tell me more about your abusive, alcoholic parents.

GALE

I never said abusive.

LISA

Your lack of enjoyment toward physical contact was a pretty strong indicator of some sort of physical abuse.

GALE

Wow, you're smarter than you look!

LISA

Hey!

GALE

It was just some rough spanking, which I've grown to love under different circumstances.

LISA

Me too!

The girls laugh and make their way toward the tents.

CUT TO:

EXT. THE CAMP DINING HALL - DAY

We see the outside of the camp dining hall.

INT. CAMP KITCHEN - DAY

Inside the kitchen we find Chef Jacques whipping up something tasty.

CHEF JACQUE

Jesus, what did I get myself into?

Kimberly appears in the doorway. She has her camp shirt tied up tight, exposing her belly.

She strikes a sexy pose before entering.

KIMBERLY

So you do speak English.

CHEF JACQUE

Shit, fuck. (beat) Bonjour, Madame.

Kimberly slinks her way toward Chef Jacques.

KIMBERLY

Don't worry, Chef Jacques, I can keep a secret. (beat) Can you?

CHEF JACQUE

What do you mean?

Kimberly sticks her finger into the bowl Chef Jacques is preparing and sucks the contents off it very sexually.

KIMBERLY

I was hoping for a little snack before lunch. I'm famished.

CHEF JACQUE

(nervously)

I'm sure I can help you with that.

KIMBERLY

I think I'll help myself.

Kimberly leaps on top of Chef Jacques and they go down to the floor, moaning with pleasure.

We watch the bowl of ingredients shaking back and forth as Chef Jacques gives Kimberly a good pounding off camera.

CUT TO:

EXT. MAIN CAMPGROUND PLAYGROUND - DAY

Shane is working on his motorcycle as Marcus sits with Rebecca smoking a joint.

Melanie emerges from the woods and approaches Shane.

MELANIE

Stoners, beat it, I gotta talk to my man.

REBECCA

We're not hurting anyone.

MELANIE

You couldn't if you tried.

SHANE

Baby, there you are! I've been waiting for you. You OK?

MELANIE

I fuckin hate this place, I don't know why we come back every year.

SHANE

Because the money is good enough to hold us over until next summer. We get to do whatever we want for the rest of the year!

MARCUS

Wow, you must be getting paid more then us.

SHANE

They are paying us all more this year. Because of what happened.

REBECCA

Because of the camp getting trashed?

SHANE

Because of why the camp got trashed.

MELANIE

What are you talking about?

SHANE

I didn't tell you?

MELANIE

No! Asshole!

SHANE

I swear, I did. Anyway. About 15 years ago there was this kid. Nobody liked--

Shane gets cut off by Rod making an announcement.

Closeup on the loud speaker that the audio is coming from.

ROD

(V.O. through loud
speaker)

Attention all counselors! Please
report to the main camp ground for
your first assignment: boot camp!
Let's get those bodies tight, wet
and ready for kids!

MELANIE

Yuck. He is such a slime ball.
(beat) Finish the story.

SHANE

I'll save it for tonight and tell
it at the camp fire! Let's go.

They make their way toward the main cabin and Rebecca and
Marcus follow.

REBECCA

Damn, I really wanted to know what
happened.

MARCUS

Me too.

Marcus looks off into the distance as if he already knows
what happened.

EXT. MAIN CAMPGROUND - DAY

All the counselors (named and extras) gather in front of the
main cabin, except, of course, Richard, who's just all kinds
of dead.

Rod, Bradley and Vivian are waiting for them all.

ROD

Has anyone seen Richard so we can
start?

Marcus looks worried. So do a few of the others.

They all look back and forth at one another.

MARCUS

I'll go find him.

ROD

No. We'll deal with him later.
Besides, he was clearly the fittest
out of all of you, so I suppose he
doesn't really need to be here.
Heck, he should have my job. Did
you see that guy? I don't have a
gay bone in my body but God damn,
that's a man!

Rod's comments are met with mostly blank stares and giggles.

BRADLEY

And hi ho, here's a fun little
reminder from the handbook for you:
counselors who don't attend all
required staff events will be
terminated.

VIVIAN

We expect the best from all of our
counselors, which means being a
team player!

BRADLEY

That's right, Vivian! Isn't she
great? I just love her so much.

VIVIAN

Oh, Bradley. Not in front of the
children! What would Jesus say?

BRADLEY

He'd say that's one beautiful,
kind, caring woman his father made.

Rod breaks through the awkwardness.

ROD

Anyways, it's time to get the rest
of your bodies as hard as Dick's,
err, Richard's. We'll start with
some light stretching and then
everyone's favorite team building
exercise... DODGE BALL! Form two
lines and get ready to get limber.

BRADLEY

Vivian and I need to head into town
to pick up a special surprise for
you all! We expect you all to be
on your best behavior while we're
gone and we're leaving Rod in
charge!

VIVIAN

Keep it Christian! Make Jesus
smile!

Bradley and Vivian exit.

Rod pulls out a boom box and pushes play and some super rad
80's music starts pumping from the speakers.

He leads the group through some very sexual stretches and
exercises, making sure to assist everyone in the process, men
and woman, using his hands to perfectly position all of their
bodies exactly how he wants them.

ROD

Strong, smooth calves, Marcus.
Great glutes, Andrea. Kimberly,
very tight, very nice. Lisa, tight
core. Very tight. Kenny, wow.
You're a big fella. But that chest
is just... wow. Rebecca, hairy legs
on a woman is hot. Shane, biceps.
Holy biceps. Oh my. Melanie, you
have strong hands. Cow milking
hands. Nice. Eddie, you are just,
so tiny. I could just throw you
around and around and all over.
Alexandria, your physical
transformation is astounding.
Witchcraft?

CAST

Ad lib some responses. Enjoy. I'm
lazy.

After the workout is done, the group, still recovering from
the trauma, divides into teams for dodge ball.

ROD

This is war. Whoever wins this game
will have access to the one
remaining cabin that's in perfect
working condition, instead of
having to sleep in a tent all week.

This excites everyone.

MELANIE

Boys VS Girls!

SHANE

Whoa! What?

LISA

Boys VS girls!

ALL THE GIRLS

Boys vs Girls!

ROD

A battle of the sexes it is.

KENNY

The number of team members seems a little... uneven.

[Depending on the number of extras, we may need to adapt that line.]

GALE

You scared? Come on, boys! Let's do it!

It's on like Donkey Kong.

Big, fun dodge ball montage.

The girls annihilate the boys and win the cabin.

ROD

Ladies, congrats. The cabin is yours.

MELANIE

Fuckin right, it is!

EDDIE

This sucks!

LISA

Yeah, fuckin right! Take that, boys!

Melanie shoots Lisa a look.

Kimberly notices.

KIMBERLY

Don't mind her, she's having a rebellious summer.

MELANIE

I support it. So, you wanna be a bad girl?

LISA

Yes! I'm sick of people taking advantage of me because I'm nice.

MELANIE

Ha!

GALE

Yes, home girl! Yes!

ANDREA

Nobody thinks you're nice Alexandria.

GALE

You know what, good! I'm not nice. I'm direct. And to the point. And I own who I am. Whatever I did to you, I'm sure you had it coming.

Oooooohhs from the group.

ANDREA

I hate you!

GALE

Enough to kill me?!

Shocked reactions from the group.

ANDREA

Huh?

KENNY

Jesus.

Awkward tension pause.

REBECCA

Is everyone cool about me smoking inside the cabin?

MELANIE & ANDREA

No!

REBECCA

OK, relax! No problem!

ROD

Ladies, save it for the cabin, please. Next up for you all today is lunch and then free time for the rest of the night.

(MORE)

ROD (CONT'D)

Manual labor begins tomorrow after our morning workout session. Have a great rest of your day!

Rod exits.

Everyone heads into the Dining Hall.

Eddie stops to talk to Marcus, who's hanging behind the group.

EDDIE

Hey, dude.

MARCUS

Hi, Eddie.

EDDIE

What's wrong? You're so quiet this year.

MARCUS

I'm just worried about Richard. It's like everyone already forgot he's missing.

EDDIE

He's not missing! He's probably just off in the woods somewhere jackin it.

MARCUS

Why would you say that?

EDDIE

That's what I found him doing last year when I... you know... got that.

Marcus goes dark. A demon emerges.

He gets right in Eddie's face.

MARCUS

What the fuck did you just say?

EDDIE

You know he's gay, right? The straight stuff is all for show.

MARCUS

Trust me, I know. And if what you just said to me is true, you better watch your fuckin' back.

EDDIE

God, what are you, his boyfriend or something?

Marcus just stares deep into Eddie's eyes.

EDDIE (CONT'D)

Oh. Got it. I'm sorry---

MARCUS

Finish that sentence and I'll rip your lungs out through your ribcage and make you wear them as a fucking hat.

Marcus shoves Eddie and heads toward the dining hall.

EDDIE

Freakin' psycho!

Eddie collects himself and then heads to the dining hall as well.

EXT. DINING HALL - CONTINUOUS

Kenny catches up with Gale before they enter the dining hall.

KENNY

Wait up. What was that?

GALE

That was me doing your half of the work, as usual.

KENNY

You told me to talk to her. I was going to, I just couldn't find her until we were all together.

GALE

Kenny, I'm gonna be big league. If you wanna be too, you need to step the fuck up to bat. You didn't do it, so I took care of it.

KENNY

You could've blown the whole investigation!

GALE

I do NOT need advice from you. I know what I'm doing.

(MORE)

GALE (CONT'D)

If you can't keep up, at least stay
out of my way.

Gale steps around Kenny and enters the dining hall.

Kenny follows.

CUT TO:

EXT. WOODS - DAY

Rod is taking a walk through the woods. He enjoys nature.
He smiles at birds and breathes in the fresh air deeply.
A RUSTLE OF LEAVES behind him makes him spin around, scared.
There's nothing there.

He turns back around and lands face to face with Kimberly.

KIMBERLY

Hey, Hot Rod. How's it hanging?

ROD

Kim. It's never hanging when you're
around.

Kim leans into Rod and caresses his chest with hers.

KIMBERLY

I remember. You're well trained.
Always ready at a moments notice to
be standing in attention.... oops.
Just like that!

ROD

Proud to serve.

KIMBERLY

That's what I wanted to hear.

Kimberly leans against a tree and forces Rod's head in
between her legs and moans and writhes with pleasure.

We pan away through the trees back to the dining hall.

INT. DINING HALL - DAY

We see everyone eating, extras included (except Kimberly,
Rod, Emma and Marcus).

ANDREA

I'm sorry, but I don't think
Alexandria is actually Alexandria.

EDDIE

You think it's her evil twin? Or in
her case, her good twin?

ANDREA

No! She doesn't look anything like
Alexandria. I think it's someone
else pretending to be Alexandria.

SHANE

Who would want to pretend to be
that bitch?

REBECCA

I had a friend that got a makeover
once. You wouldn't believe the
difference.

ANDREA

I don't know, something's just
fishy.

SHANE

Close your legs and that smell will
go away.

EDDIE

No, I think it's whatever they
served us for lunch. I'm gonna go
grab the sandwich I brought.

Eddie exits and we move through the dining hall to the
kitchen.

INT. KITCHEN - CONTINUOUS

Where we find Chef Jacques standing over a few pots, stirring
them but looking at a dirty magazine from the 80's
(obviously).

He takes a close look at the center fold.

CHEF JACQUE

Hello, Madison, you dirty girl.

He looks up from the centerfold and finds GHOST FACE standing
across from him.

CHEF JACQUE (CONT'D)

Fuck! I mean... uhh... Zut alors!
Sacrebleu! You scared me half to
death!

GHOST FACE

Let's see if I can finish the job.

GHOST FACE grabs a frying pan and bashes Jacque across the face with it several times.

Blood pours from Jacque's wounds as he tries to regain his focus.

CHEF JACQUE

I'm sorry if you didn't like lunch!
Dinner will be better! (beat) Or
maybe you're mad I'm not really
French. I'm not really a chef
either! I just really needed the
money!

GHOST FACE grabs Chef Jacque by the back of the head and dunks his face into one of the boiling pots.

He pulls his head back up several times and each time he does we can see more and more of his face being burnt off, until finally, his face is nothing but mush.

GHOST FACE examines his work, let's the body hit the floor and disappears from the kitchen.

86 Chef Jacque.

CUT TO:

EXT. BACK OF THE DINING HALL - CONTINUOUS

GHOST FACE emerges from a door in the back of the dining hall where he bumps into Eddie, eating a sandwich.

Eddie notices who bumped into him and drops his sandwich in shock.

EDDIE

Umm, hi. Everything's cool, OK man?

GHOST FACE tilts his head to one side as he stares at Eddie.

EDDIE (CONT'D)

What's with the costume?

GHOST FACE turns his gaze from Eddie to a pile of chopped wood with an axe sticking out of one of the logs.

Eddie follows his gaze and sees the axe.

EDDIE (CONT'D)

That can't be good.

GHOST FACE reaches for the axe and pulls it from the log.

EDDIE (CONT'D)

Nope, definitely time to run.

Eddie turns and starts to run.

GHOST FACE follows, axe in hand.

Eddie rushes toward the front of the Dining Hall as quickly as his scrawny legs can carry him.

GHOST FACE raises the axe in the air and swings it down into one of Eddie's ankles.

Eddie screams in pain and drops to the ground.

GHOST FACE rips the axe from Eddie's ankle and raises it in the air to the strike again.

Eddie rolls out of the way and the axe connects with the ground.

Eddie rushes toward one of the windows of the Dining Hall and starts to bang on it.

Nobody hears his pleas for help because they are too busy talking and enjoying their meals.

GHOST FACE plunges the axe into Eddie's back as Eddie continues to scream and pound on the window.

GHOST FACE swings the axe again and again, splattering blood all over the window, still unnoticed by those inside.

Eddie collapses to the ground.

GHOST FACE raises the axe above his head with both hands and slams the axe down into Eddie's chest.

86 Eddie.

GHOST FACE drags Eddie's body toward the kitchen entrance and tosses it inside.

A scream pulls GHOST FACE's focus from Eddie and he looks up to discover Gale.

GALE

It's you! I knew you would be here!
Take off that mask and show me who
you are!

Gale lunges at GHOST FACE and knocks him to the ground, with her on top of him.

She grabs for the mask, but GHOST FACE grabs at her hands, preventing her from revealing his identity.

GALE (CONT'D)

WHO ARE YOU?! WHY ARE YOU DOING
THIS?!

GHOST FACE grabs both of Gale's wrists and opens her arms wide.

They struggle for a moment before GHOST FACE is able to toss Gale off of him.

Gale tumbles to the ground then tries to collect herself.

GHOST FACE produces a knife and slashes Gale's arm open.

She screams and clutches the bleeding wound as GHOST FACE take off running into the woods.

GALE (CONT'D)

THIS ISN'T OVER, ASSHOLE! I'M GONNA
CATCH YOU AND MAKE YOU PAY FOR WHAT
YOU DID TO ALEXANDRIA!

Kenny appears behind Gale.

KENNY

What happened? Are you OK?

GALE

No, I'm not OK! The killer is here,
just like I said he would be. He
killed that Boy George kid.

KENNY

You need to put pressure on that
wound. I saw a med kit in the
office, let's go get you cleaned
up. We can call the police from
there.

Kenny helps her to her feet.

GALE

No! No police! I'm gonna catch this fucker! I had him, Kenny. He got away. I let him get away!

KENNY

We'll get him again, don't worry.

Gale gives one last angry glance toward the direction GHOST FACE ran in.

GALE

Yeah, we will.

Kenny helps Gale walk and they make their way toward the office.

FADE TO BLACK.

FADE IN ON:

EXT. A CAMPFIRE - NIGHT

A campfire ignites and we pull back to reveal the counselors (extras included) gathering around it, now that night has fallen.

Marshmallows on sticks, bottles of beer, joints and positive vibes are in abundance.

Gale is trying to play it cool, but you can tell she's pissed and out for blood. She has a bandage over her wound that she tries to hide from the rest of the staff.

LISA

This is so much fun! I've never roasted a marshmallow before!

GALE

Really? Were you raised by wild dogs or something?

KIMBERLY

Alexandria, leave her alone!

LISA

No, my parents are just very conservative.

ANDREA

Mine are too. It sucks.

REBECCA

I don't remember my parents. I smoked them away.

KIMBERLY

Mine are dead. At least to me.

GALE

My parents were the worst!

KENNY

...I like my parents.

MELANIE

Can you all stop fuckin' complaining about your parents, please? Let's have some fuckin' fun! Anyone bring any blow?

Nobody did.

MELANIE (CONT'D)

Well, shit. (beat) Oh, Shane! Tell us the story! About the camp! And why it got vandalized.

MARCUS

What story?

ANDREA

If it's the story I think you're going to tell, please don't. It's an urban legend. It's not true.

SHANE

Actually, it is true. Very fuckin' true, thank you.

KIMBERLY

Is it a scary story? I don't like scary stories.

SHANE

You have to tell scary stories around a camp fire. It's a rule.

MELANIE

That's true!

MARCUS

Save it for the campers. We're not kids. We don't believe in ghosts.

GALE

I do... I've seen one.

Gale looks around the see if anyone reacts to her statement.

They don't.

KENNY

Oh, have you Alexandria? Because even if you had... I don't think that's something you'd want that ghost to know.

GALE

I want that ghost to know, Kenny, that I am going to find that ghost.

SHANE

Can we focus here? Not sure what's going on there, but it's story time, remember?

REBECCA

I love a good ghost story!

SHANE

This is the ultimate ghost story!

MELANIE

Tell the fuckin' story already!

SHANE

Fine, OK!

Everyone leans in with anticipation.

SHANE (CONT'D)

Years ago, like 15 or so, so like, a long time ago. There was this kid. He went to camp here. Nobody liked him. The other campers spent all day, every day picking on this kid and the counselors didn't do anything about it.

LISA

Why not?

SHANE

Because they didn't care about him either. There's something you gotta remember about us counselors. We're babysitters, but we need to have fun, too.

ANDREA

So why did all the kids pick on him?

SHANE

Because he was a freak. Some people say he was deformed. Some people say he was just weird.

LISA

What was his name?

SHANE

His name was Danny. Can I please tell the fucking story? Jeez!

GALE

(whispering to Kenny)
Danny? Like the Danny that was calling Alexandria? Coincidence?

KENNY

That is strange...

MELANIE

Everyone shut the fuck up!

SHANE

Thank you, babe. So, one day, Danny got sick of being picked on and fought back. He found an old hunting knife and murdered every single one of the other campers. He hacked his way through every cabin. Nobody lived.

MARCUS

Where were the counselors?

SHANE

Jesus! I'm getting there! The counselors were all skinny dipping in the lake but little Danny got them, too! When they came back and found him covered in blood, they thought he needed help. But Danny didn't need any help. He slit all of the counselors' throats!

KIMBERLY

So, what happened to Danny?

ANDREA

Is he in jail or a psych ward or something?

SHANE

They never found him. Nobody knows the whole truth. Supposedly, his soul got trapped in the old hunting knife that he found. Apparently, if someone even slightly touches the knife, Danny possesses them and forces them to kill all of their friends.

Shane pulls a big knife out of a sheath on his side and shows it to the crowd.

SHANE (CONT'D)

I found this earlier. I think it's the knife. Danny's knife.

The group is stunned and scared.

GALE

Bullshit! I'm calling bullshit!

SHANE

I don't know. I'm kinda getting the urge to kill you right now.

GALE

I get that a lot.

SHANE

I can't control it.... It's taking over me... must kill.... DIE!!!

Shane lunges at Gale and Kenny leaps to her defense.

Kenny swings and knocks Shane to the ground with a solid punch to the face.

Melanie rushes over to Shane and helps him to his feet.

Shocked/mixed reactions from the group.

SHANE (CONT'D)

What the fuck, man? I was kidding!

KENNY

I'm sorry. I thought you were going to stab her.

SHANE

Jesus.

Gale looks at Kenny.

GALE

(sarcasm)

My hero.

Rod leaps out the darkness behind everyone and screams!

Everyone reacts in shock!

ROD

AHHHHHHH!!!! Got ya! Got you all!

MARCUS

What is your damage, Rod? You're such a tweaker!

ROD

I heard you all telling the old Danny story and I couldn't resist.

MELANIE

Maybe try harder next time.

GALE

(to Rod)

So, you know about Danny? Is the story true?

ROD

Well, I shouldn't say anything...
Yes! It's true! It really happened!
Just, not quite like that.

SHANE

That's how I heard it.

ROD

You're story was pretty close. But not spot on. There was a survivor. You're looking at him.

The group is shocked.

LISA

You were there?

ROD

Yeah, sure was. I used to be a counselor here. The night Danny went crazy, I got lucky.

(MORE)

ROD (CONT'D)

The previous owners sent me into town for supplies and when I came back, everyone was dead.

GALE

So, what happened to Danny?

ROD

He took off. Police never found him.

GALE

And the knife?

ROD

No one found that either. But it wasn't haunted. It was just a knife.

REBECCA

How do you know it wasn't haunted if no one ever found it?

ROD

Is she for real? There's no such thing as ghosts or hauntings.

ANDREA

Not to change the subject, but where's Eddie?

Gale and Kenny give each other a look.

MARCUS

And Richard. He's still missing, too. Or did you all forget?

A silence falls over the group as they finally all realize something might be wrong.

ROD

Nobody has heard from either one of them?

Everyone shakes their head "no."

ROD (CONT'D)

Some of the counselors can't always hack it. They get homesick and take off. I'm sure that's what happened.

MARCUS

Richard wouldn't do that!

LISA

Gosh, I hope they're OK.

The group starts to get a little rowdy with responses to Marcus and Lisa's statements. Various reactions of confusion, anger and zero fucks given.

ROD

Well, we'll check in with everyone in the morning. If they still aren't here, we'll try to reach out to their homes and make sure they made it back safely. For now, everyone should head to bed. We have an early morning. Good night!

Rod heads to bed.

Shane and Melanie follow.

KIMBERLY

Have fun sleeping in your tents boys! Ladies, to the cabin!

Lisa, Kimberly, Rebecca and Andrea (and the female extras) head toward the cabin.

Marcus (and the male extras) start toward the tents.

Kenny hangs back to talk to Gale.

GALE

Fuck! Fuck! Fuck!

KENNY

What?

GALE

Jesus, why are you so clueless?

KENNY

My name's not Jesus.

GALE

Focus, you moron. We can't tell them we know Eddie is dead or they will wonder why we didn't tell them sooner.

KENNY

And if Eddie is dead, Richard must be, too.

GALE

Does the phrase "duh" have any meaning to you?

KENNY

Well, who do you think the killer is?

GALE

Let's go over the suspects. Now that we have more victims, they might all share a connection.

KENNY

Smart!

GALE

I know.

KENNY

You still think it's Andrea?

GALE

She only seems to hate Alexandria. I didn't see her have any issues with any of the other counselors. Did you?

KENNY

Nope. (beat) What about Shane?

GALE

He's pretty high on my suspect list. The knife he had, it was the same knife the killer had. Exactly the same.

KENNY

Do you think it's haunted?

GALE

Please tell me you're joking.

KENNY

Yeah... totally.

Kenny laughs awkwardly.

GALE

This is no time for jokes.

Kenny stops laughing.

KENNY

Sorry.

GALE

Shane just doesn't seem like a killer. His girlfriend is a bitch so I would understand if he killed her, but he seems genuinely nice.

KENNY

Well, great. Now I feel really bad for punching him.

GALE

What about Marcus?

KENNY

The weird, quiet, loner?

GALE

You're right, he is kind of weird. And a loner. And obsessed with Richard. You might be on to something. But why would he want to kill Alexandria, Richard and Eddie? What's the connection?

KENNY

Good question...

GALE

Of course you're no help.

KENNY

Wait, where was Rod during lunch?

GALE

No clue.

KENNY

I remember not seeing him and wondering why.

GALE

You think he's the killer?

KENNY

Do you?

GALE

No. Well, maybe. Fuck. I gotta get to the cabin before the girls wonder why I'm missing.

(MORE)

GALE (CONT'D)

Go to the tents and wait and see if any of the boys try to kill you.

KENNY

Uhhhh....

GALE

Night!

Gale hurries to the cabin.

Kenny pauses for a moment, weighing the odds, then reluctantly heads toward the tents.

CUT TO:

EXT. BRADLEY & VIVIAN'S CABIN - NIGHT

The chirping of crickets echoes through the air as the moon illuminates the cabin through the darkness of the night.

INT. BRADLEY & VIVIAN'S CABIN - CONTINUOUS

We see dice roll across a board from the board game Clue.

We see Vivian looking at the dice and Bradley smiling at her.

BRADLEY

It's your move, sweetheart.

VIVIAN

I know, but I don't know if I should go to the conservatory or the ball room.

BRADLEY

It doesn't matter, I already know who did it! It was Miss Scarlet, in the Library with the Candlestick!

VIVIAN

You're supposed to wait your turn to guess.

BRADLEY

But, let's just see if I'm right!

He picks up the envelope in the middle of the board and inspects the three cards inside.

He lays them out for her to see.

BRADLEY (CONT'D)

Miss Scarlet, in the Library with
the Candlestick!

VIVIAN

You always win when we play Clue!

BRADLEY

What can I say? I'm a natural born
detective.

VIVIAN

The kids and the counselors are
going to love all the new board
games we bought them today!

Bradley stands to exit.

BRADLEY

They sure are!

VIVIAN

Where are you going?

BRADLEY

To get more popcorn before I beat
you in another round of Clue!

Bradley starts to exit, we can see him over Vivian's
shoulder.

Vivian continues to talk to him without looking at him.

VIVIAN

Maybe we should switch to a
different game! One I can win!

BRADLEY

Whatever makes you happy!

GHOST FACE emerges from the shadows, covers Bradley's mouth
and drags him out of frame.

The phone RINGS.

We see a closeup of a rotary style phone.

VIVIAN

Wanna get that babe?

Bradley doesn't respond.

VIVIAN (CONT'D)

OK. I guess I'll get it.

She makes her way to the phone and answers.

VIVIAN (CONT'D)

Hello?

VOICE

Hello. Is Bradley there?

VIVIAN

He's a little tied up right now,
could I take a message?

We see Bradley, now tied to a chair, with duct tape covering his mouth.

Vivian still doesn't see him.

VOICE

No, that's OK. I'll just talk to
you instead.

VIVIAN

Sure, how can I help you? You know,
it is after business hours.

Bradley tries to speak through the ball gag.

BRADLEY

(muffled)

Vivian!

Vivian spins around and discovers Bradley tied up.

VOICE

I'm aware. I was just wondering if
you found the bodies yet?

VIVIAN

What kind of prank is this? Is this
about Danny?

She steps toward Bradley but can't reach him due to the phone cord.

VOICE

This isn't a prank. I killed your
cook and two of your counselors.
Three if you count Alexandria. And
if you untie Bradley, I'll kill,
you too.

Vivian suddenly understands this isn't a prank and she's
scared shitless.

She backs away from Bradley.

VIVIAN

Who is this?

BRADLEY

(muffled)

What are you doing? Untie me!

VOICE

I am the darkness the exists inside
the minds of all people.

VIVIAN

Jesus will forgive you, if you just
stop this now!

VOICE

Are you sure? You don't worship a
very loving God. I'm a serial
killer and even for me the bible
was, like, really dark and twisted.

VIVIAN

What do you want?

BRADLEY

(muffled)

HELLO?!

VOICE

I was planning on ripping your
organs out of your body while your
husband watches. HA HA HA HA HA.

CLICK. Vivian hangs up the phone.

She rushes over to Bradley and pulls the duct tape off of his
mouth.

BRADLEY

There's someone in the house!

She frantically starts trying to untie Bradley, but the
struggle is real.

VIVIAN

OBVIOUSLY! (beat) Fuck! I can't get
these untied!

GHOST FACE appears in the doorway behind Vivian.

BRADLEY

Behind you!

Vivian spins around and sees GHOST FACE.

GHOST FACE brandishes a knife.

VIVIAN

Get out of our cabin!

Vivian grabs empty beer bottles and starts tossing them at GHOST FACE as he approaches her, unfazed by the breaking bottles.

GHOST FACE grabs Vivian by the back of her hair and tugs her closer to him, sinking the knife into her gut simultaneously.

BRADLEY

NOOOOO!

GHOST FACE rips the blade from her stomach and Vivian collapses to the floor.

Bradley struggles to free himself from his restraints.

Vivian spots another beer bottle on the floor and crawls toward it as GHOST FACE slowly closes in on her.

She grabs the bottle and climbs to her feet, blood pouring from her wound.

She swings the bottle toward GHOST FACE but he instantly knocks it out of her hand and wraps his arm around her chest and throat.

He spins her around so Bradley can witness the kill.

GHOST FACE sinks the knife into Vivian's chest a couple of times and blood gushes everywhere.

Vivian's eyes start to roll back in her head.

GHOST FACE stabs her in the abdomen and then slides the knife up to her sternum, pulling out some of her intestines in the process.

86 Vivian.

Her lifeless body hits the floor.

BRADLEY (CONT'D)

Noooooo! I will fuckin' kill you,
you piece of shit! Do you hear me?
You're fuckin' dead!

GHOST FACE

Actually, you're fuckin' dead.

GHOST FACE approaches Bradley with the knife and, in one quick motion, sinks the blade into Bradley's skull.

86 Bradley.

Bradley's body sits still in the silence of the aftermath as blood pools around his and Vivian's bodies.

GHOST FACE admires his handy work and we...

CUT TO:

EXT. GIRL'S CABIN - NIGHT

We see the outside of the functional cabin illuminated by the moon.

INT. GIRL'S CABIN - CONTINUOUS

Inside we find the girls, extras included (except Melanie) getting ready for bed.

The cabin isn't very big, so the girls are trying to figure out their sleeping arrangements.

KIMBERLY

There's no enough beds for all of us, anyone wanna cuddle?

No one responds.

KIMBERLY (CONT'D)

Guess I'll just wait for Melanie to come back, she'll share a bed with me.

ANDREA

She went to the tents with her boyfriend, I don't think she's coming back here.

LISA

Do you think we should be worried about Richard and Eddie?

GALE

Yes. People don't just disappear.

REBECCA

Unless someone makes them disappear.

That comment makes Gale's ears perk up.

GALE

What do you mean by that?

REBECCA

I'm just saying... it's weird no one can find them.

ANDREA

Statistically speaking, 30% of people get homesick on their first day of camp. So, I personally don't think it's odd that they left. I kinda wanna go home, too.

KIMBERLY

No one is stopping you!

LISA

Let's all try to be nice to each other. Back in my beauty pageant days, the girls--

Gale cuts her off.

GALE

You're a beauty queen?

LISA

I was. Last year I was Miss New Hampshire. I just crowned my replacement a few weeks ago.

REBECCA

Beauty pageants are so misogynistic. I find them repulsive.

LISA

They're not all bad. I got scholarship money for college for winning.

GALE

Did you compete in Miss America?

LISA

I... uhhh... yeah, I did.

ANDREA

Wait! Were you that girl on the news?

Andrea takes a closer look at Lisa's face.

Gale is enthralled.

ANDREA (CONT'D)

Oh my gosh! It is you!

LISA

It was nothing. It wasn't my fault.

GALE

What are you all talking about?

REBECCA

I heard about that, too! You were the runner-up, right?

LISA

Yes, that was me.

ANDREA

So, did you do it?

GALE

Do what?

ANDREA

The girl who won Miss America was murdered. Someone killed her with her own crown.

REBECCA

Slit her throat with it.

GALE

What?!

Gale takes out a notebook and starts taking notes.

LISA

It wasn't me!

ANDREA

Couldn't handle coming in second place could you?

LISA

I told you I didn't do it!

KIMBERLY

Leave her alone! She didn't do it! I should know, I was there, too.

LISA

The press and the media won't leave me alone. Which is why I took this job as a camp counselor. I didn't want anyone to remember who I am... was... whatever. I'm innocent.

GALE

So, why did they think it was you?

LISA

When they announced the winner, my reaction was less than lady like.

REBECCA

You can say that again! You literally through a fit on stage and tried to wrestle the crown off of the other girl's head.

LISA

I'm not proud of it. But I didn't kill her. She was my friend.

ANDREA

If that's how you treat you friends, I don't want to know how you treat your enemies.

LISA

Keep coming at me and you'll find out.

GALE

OK, ladies. Let's all relax.

REBECCA

I have just the thing for that!

Rebecca pulls out a joint.

Nobody seems interested in partaking.

REBECCA (CONT'D)

Come on, what do you say? Let's have some fun!

KIMBERLY

This might help, too!

Kimberly pulls a bottle of wine from her backpack.

LISA

Fuck it. Let's do it!

GALE

Seize the day, right?

Rebecca sparks the joint and Kimberly pops open the wine.

They pass them both around and everyone has some of each.

ANDREA

I'll pass.

GALE

Why do you always have such a big stick up your ass? Maybe that's why I sent the bears after you last year!

ANDREA

Fine, whatever. Gimme.

Andrea takes a giant swig from the bottle of wine and then a nice big hit of the joint.

The rest of the girls cheer her on.

REBECCA

Feel better?

ANDREA

Actually, yes. Ha ha! More please!

KIMBERLY

Let's get this slumber party started! After we finish off the wine we can play spin the bottle and practice kissing on each other!

GALE

Something tells me you don't need much practice!

The girls all laugh and drink and smoke.

Gale continues to take notes and we see her notebook with a big circle around Lisa's name.

CUT TO:

EXT. TENT CITY AT THE CAMP - NIGHT

We see a row of tents in the darkness, some have light glowing from the inside of them.

Kenny approaches Marcus's tent.

KENNY

Marcus? You in there? Got a minute?

INT. MARCUS'S TENT - CONTINUOUS

Marcus is staring at a picture of him and Richard.

He shoves it into his sleeping bag when he hears Kenny's voice.

MARCUS

Sure, come in.

Kenny enters his tent.

KENNY

Hey, man.

MARCUS

Hi.

KENNY

Everything OK?

MARCUS

Not really.

KENNY

Wanna talk about it?

MARCUS

Definitely not.

Awkward silence.

KENNY

Listen. I know what it's like to not have any friends. And to hide a big secret from everyone.

MARCUS

I'm not hiding anything.

KENNY

You sure? Nothing you want to confess?

MARCUS

What are you, a priest?

KENNY

No, I'm just trying to show you I care.

MARCUS

I don't do friends. You can go now.

KENNY

Yeah, I understand. I'm not trying to bother you or anything. Just thought you might want someone to talk to, now that Richard isn't around.

MARCUS

No, thanks.

KENNY

Can I ask you something?

MARCUS

I'd rather you didn't.

KENNY

I'm going to anyway. Was Richard more than a friend to you?

MARCUS

What?!

KENNY

We all saw you fighting... like a married couple. It's kinda obvious...

MARCUS

So, you came in here to ask me if I'm gay? Are you trying to get with me?

KENNY

No, no. Really, I'm just trying to be friendly.

MARCUS

Well, don't. (beat) But yeah, he was my boyfriend. And yes I'm gay. And no, I'm not interested in you.

KENNY

What do you mean "was" your boyfriend. Do you know what happened to him? Did you do something to him?

MARCUS

I don't want to talk about this with you, or anyone! He's gone.

(MORE)

MARCUS (CONT'D)

It's over. I'm alone. Can you leave now, please?

KENNY

You don't have to be alone.

MARCUS

Get out!

KENNY

Fine. I'm going. But, just know, you deserve better than someone who would just abandon you like that. He might've been good looking and maybe you loved him. But not everyone deserves to be loved. Some people, guys specifically, are just dicks.

MARCUS

He wasn't. He had some deep seeded mental issues over his sexuality and he kept our relationship hidden. But he was a good guy. I think. I don't know anymore. Eddie told me he hooked up with Richard last summer, so now that I know Richard cheated on me, I don't really care what happened to him.

KENNY

Like, I said, you deserve better.... Wait. He cheated on you with Eddie and now both Eddie and Richard are missing? You didn't.... Do anything to them, did you?

MARCUS

No! Now, for the last fucking time, please leave!

KENNY

OK man. Goodnight.

Kenny starts to leave.

MARCUS

Oh, and hey, thanks for checking on me. I may not want any friends, but you seem like you'd be a good one to have.

KENNY

Thank you. Keep your head up.

MARCUS

And please don't tell anyone I'm gay.

KENNY

Your secret is safe with me.

Kenny exits the tent and Marcus pulls the picture of Richard back out from his sleeping bag.

EXT. MARCUS'S TENT - CONTINUOUS**KENNY**

(to himself)

I think I found our killer. Gotta tell Gale!

Kenny rushes toward the cabins.

INT. MARCUS'S TENT - CONTINUOUS

Marcus collapses into a laying position holding the picture of Richard close to his heart.

He looks at the picture again and speaks to it.

MARCUS

I don't understand how you could do this to me. I gave you everything. I showed you everyday how much I loved you and wanted to be with you and you just ripped my heart out.

A voice from outside the tent responds.

GHOST FACE

Ripping your heart out sounds like fun!

MARCUS

Who is that? Who said that?

A knife slices through the side of tent and GHOST FACE enters.

GHOST FACE

Me.

Marcus screams and struggles to free himself from his sleeping bag.

GHOST FACE swings the knife and stabs Marcus in the shoulder.

Marcus screams again, finally freeing himself from the sleeping bag.

He rushes toward the zipper of the tent and GHOST FACE plunges the knife into his back.

Blood gushes from Marcus's wounds.

He claws his way out of the tent and rushes toward the next closest tent.

MARCUS

Help! Someone help!

There's no response.

GHOST FACE emerges from the tent Marcus came from.

Marcus sees him and rushes to the next tent for help.

MARCUS (CONT'D)

Hello? HELP ME! Where the fuck did everyone go?!

He makes his way through the entire tent village with GHOST FACE stalking him closely from behind.

All of the tents are empty.

So, Marcus does the only thing he can think of. He runs as fast as he can away from the tents toward the beach.

GHOST FACE chases after him through the dark, with his knife in the air, ready to strike.

EXT. BEACH - NIGHT - CONTINUOUS

Marcus runs down the path all the way to the beach.

He discovers stacks of canoes and decides to hide in between them.

GHOST FACE is nowhere in sight.

Marcus tucks himself as deep between the canoes as he can and tries his best to stay hidden.

EXT. WOODS - NIGHT

Kenny rushes toward the girls cabin as Gale comes running toward him.

KENNY

I know who the killer is!

GALE

No, I know who the killer is!

KENNY

It's Marcus!

GALE

No, it's Lisa!

KENNY

Huh? No, you're wrong.

GALE

Kenny, I'm never wrong.

KENNY

Marcus was dating Richard and
Richard cheated on Marcus with
Eddie!

GALE

Lisa killed Miss America!

KENNY

Wait, what?

GALE

Well, there's no proof, but it
seems to be the truth.

KENNY

Come on, my suspect is way better
than yours.

GALE

That is a really good motive for
Marcus. Fuck! Now I need to think.

KENNY

It's so obvious that it's him!

GALE

A motive is just a motive without
evidence.

KENNY

Let's go talk to him and you can
see for yourself.

GALE

Fine. But if you're wrong and Lisa kills someone else, I'm gonna be pissed.

KENNY

What else is new? Let's go!

Kenny and Gale rush back toward the tents.

EXT. BEACH - NIGHT

Back at the canoes we see Marcus still hiding.

GHOST FACE appears on the trail leading to the beach, making his way toward the canoes.

Long, drawn out suspense scene as Marcus covers his mouth to prevent GHOST FACE from hearing him hyperventilate.

Marcus scooches back against one of the canoes.

GHOST FACE continues to look for Marcus but can't see him in the canoes, so he starts to walk toward the fire pit.

Marcus puts his hand down for balance and he feels something under it.

He looks down and discovers his hand is resting on Richard's severed head.

He screams!

EXT. WOODS - NIGHT

Gale and Kenny hear the scream and rush toward it.

EXT. BEACH - NIGHT

GHOST FACE also hears the scream and rushes back to the canoes.

He finds Marcus and tries to get at him, viciously swinging his knife in between the canoes trying to stab Marcus.

The knife connects with Marcus a few times.

GHOST FACE grabs Marcus by the ankle and drags him out onto the sand.

GHOST FACE raises the knife in the air. It gleams in the moonlight.

He slams the knife down into Marcus's chest.

Marcus knows he's done for.

GHOST FACE slices open Marcus's chest cavity.

Marcus's eyes roll back in his head.

86 Marcus.

GHOST FACE digs into the hole in Marcus's chest and pulls out his heart.

Gale and Kenny arrive on the scene.

GALE

GOT YOU, FUCKER!

KENNY

Maybe we should have brought some sort of weapon.

GALE

Valid.

GHOST FACE displays the heart, then drops it into the sand and rushes into the woods.

Gale and Kenny hurry toward Marcus's corpse.

GALE (CONT'D)

It's Marcus.

KENNY

Yes, yes it is.

GALE

Still think he's the killer?

KENNY

Obviously not!

GALE

I'm telling you, it's Lisa!

Lisa appears behind them.

LISA

What's me?

Gale and Kenny spin around in shock.

GALE

Lisa, hi!

KENNY

Hey there!

LISA

What's me?

Lisa discovers Marcus's body.

LISA (CONT'D)

Oh my God! What happened to him?

GALE

Someone stabbed him and ripped his heart out.

KENNY

It's called tact, Gale. Look it up.

LISA

Why would anyone do that to Marcus?

GALE

Why don't you tell us?

LISA

I don't know.

GALE

A likely story.

LISA

You think I killed him?

GALE

You killed Miss America! You're a killer!

LISA

No, I'm not! I've never killed anyone! And I came to this stupid fucking camp to get away from this bullshit. I'm not getting accused of another murder.

GALE

Too late, sweetie. Confess.

LISA

Fuck you!

Lisa takes off running and Gale starts after her, but Kenny stops Gale.

KENNY

Let her go. If she's the killer, we need to warn everyone else.

GALE

I hate to say it, but you're right.

KENNY

Yes! Say it again! I just wanna hear you say it again!

GALE

You were right, OK? Happy?

KENNY

Very.

GALE

But we have a bigger problem now. If we tell everyone she's the killer, we're gonna have to tell them all the truth about the other murders and about me. That I'm not Alexandria.

KENNY

Yup. And also, what if she kills us first?

GALE

Good point. Let's find a place to hide for the night and come up with a plan. We can tell everyone else everything in the morning.

KENNY

Smart. But where are we gonna go?

GALE

Follow me.

Gale leads Kenny into the woods.

Kimberly appears in front of them.

KIMBERLY

What the fuck is going on? Why is everyone screaming?

Gale and Kenny are shocked to see her.

GALE

Where did you come from?

KIMBERLY

The cabin, duh!

Gale and Kenny exchange looks.

GALE

You don't think...

KENNY

She can't be...

KIMBERLY

I can't be what?

GALE

You don't happen to enjoy murdering people or ripping their hearts out of their chests or anything, do you?

KIMBERLY

Metaphorically or actually?

KENNY

Both, I guess.

KIMBERLY

Not that I can remember... Is something wrong? Because you guys are acting totally--

An arrow rips through Kimberly's skull!

Gale and Kenny scream!

Kimberly's body hits the ground.

86 Kimberly.

We see GHOST FACE in the woods, holding a bow.

GHOST FACE slides another arrow onto the string of the bow and takes aim at Kenny.

Gale shoves him out of the way and falls on top of him.

They have that weird will they or won't they kiss moment, but Gale quickly gags and shakes it off.

GALE

RUN YOU IDIOT!

They take off into the woods as arrows zoom by their faces.

GHOST FACE lowers the bow and disappears into the darkness of the night.

EXT. WOODS - NIGHT - CONTINUOUS

Gale and Kenny continue to run through the woods

EXT. CRYSTAL LAKE CAMP - NIGHT - CONTINUOUS

and then the campground, where they bump into Rod. Literally.

ROD

Whoa! Slow down! What's going on?

KENNY

There's a serial killer in a ghost costume chasing us!

ROD

How do you know it's a serial killer?

GALE

He, or she, just killed Marcus and Kimberly in front of us!

KENNY

And Eddie earlier!

ROD

What? Why didn't you say anything to anyone?

An arrow zooms by their faces.

GALE

Talk later. Run now!

Rod joins them as they run straight to the girls' cabin.

EXT. GIRL'S CABIN - CONTINUOUS

Gale, Kenny and Rod race to the door of the cabin, open it and enter.

INT. GIRL'S CABIN - CONTINUOUS

Rebecca and Andrea (and the extra females) are in bed, but jolt awake as the trio enters.

GALE

You should really lock that door!
Who sleeps with their door
unlocked?

Rod locks the door as Kenny peers out the window looking for the killer.

REBECCA

Relax! We're out in the middle of
nowhere. What's all the yelling
about?

ANDREA

Trying to get my beauty sleep over
here!

Kenny joins the conversation.

KENNY

We're being chased by a serial
killer!

ANDREA

I'm really not in the mood for
pranks.

GALE

This isn't a fucking prank!
Everyone is dead!

There's a loud banging on the door.

ANDREA

Apparently not everyone.

REBECCA

(stoned AF)
Who is it? Come in!

GALE

NO! WHAT IS WRONG WITH YOU?

ROD

I locked the door, don't worry.

From the other side of the door we hear Melanie and Shane.

MELANIE

There's a psycho shooting fucking arrows at us out here! Let us the fuck in!

SHANE

NOW PLEASE!

KENNY

Do we trust them?

GALE

I don't know!

MELANIE

HELLOOOOO?!

SHANE

LET US IN! THEY ARE GOING TO KILL US!

REBECCA

Let them in!

ANDREA

Seriously!

Rod obliges and opens the door.

Shane and Melanie run in.

MELANIE

Way to let us almost die!

SHANE

Not cool guys!

Rod goes to close and lock the door but Lisa appears in the doorway.

LISA

Guys! Everyone's dead!

GALE

No shit! You killed them.

The group reacts in shock.

LISA

No, I didn't.

GALE

(to everyone else)
Don't trust her!

LISA

I didn't kill anyone.

ANDREA

Can you explain this then?

Andrea produces a Miss America crown.

REBECCA

Oh my God! You kept your murder weapon!

Lisa looks shocked.

LISA

I didn't... it's not what it looks like... I'm not a killer!

MELANIE

She's not the ghost face killer.

KENNY

How do you know?

MELANIE

Because I am.

Melanie pulls out a gun and shoots Kenny in the chest.

He goes down.

GALE

N0000000!

Gale drops to his side and applies pressure to his wound.

Blood pours from his chest, covering her hands.

ROD

Oh shit!

SHANE

Babe? What the fuck?

Melanie aims the gun at Shane.

MELANIE

You might want to run now.

Shane doesn't hesitate, he takes off running.

Melanie fires and misses.

KENNY

(to Gale)

Forget about me. Get out of here.

GALE

Kenny... I'm so sorry!

Kenny's eyes slowly close.

Gale snaps back to reality.

GALE (CONT'D)

Everyone run!

The group (extras included) rush toward the door and take off running in different directions.

Andrea is the last one out the door.

Just as she crosses the threshold, Melanie blows her brains out.

86 Andrea.

MELANIE

God, I love a good chase!

Melanie takes off after everyone else.

EXT. WOODS - NIGHT

We find Lisa racing through the woods.

She runs and runs and runs and runs and runs.

Some stumbling and classic horror movie accidents happen on her way.

Like, literally, so much running that the sun begins to rise.

Until finally, she sees a building in the distance, outlined by the rising sun.

It's a large barn.

EXT. BARN - DAYBREAK

Lisa makes her way to the barn and, without hesitation, enters.

INT. BARN - CONTINUOUS

It's dark inside, Lisa can barely see in front of her.

Luckily some of the sun's rays are shining through the cracks in the walls, giving her the chance to semi-see.

She frantically searches for a place to hide.

She finds one, just as Melanie enters, now dressed in her GHOST FACE costume.

MELANIE/GHOST FACE

I know you're in here, bitch! Come out and play!

Lisa is terrified, shaking and trembling.

She dips as far back into the shadows as she can.

Melanie searches for Lisa all around the barn.

After some failed attempts, she starts overturning farm equipment and bales of hay.

She's pissed.

Melanie starts wildly firing her gun in random directions, hoping to make contact with Lisa.

MELANIE/GHOST FACE (CONT'D)

I said come out, cunt! You're only pissing me off more. When I find you, I'm gonna rip you to fuckin shreds.

Finally, Melanie finds Lisa.

MELANIE/GHOST FACE (CONT'D)

Hello, Lisa.

She aims the gun at Lisa's head.

LISA

No, please no!

Melanie removes her mask and tosses it aside.

MELANIE

Begging definitely isn't going to help, although it is kind of cute!

Melanie pulls the trigger but the gun is empty.

MELANIE (CONT'D)

Fuck!

Melanie produces her knife just as Lisa lunges at her and tackles her to the ground.

MELANIE (CONT'D)

There she is! There's the killer
I'm looking for!

They wrestle as they continue to speak.

LISA

Why are you doing this?

MELANIE

You know why! You know what you
fucking did!

LISA

I didn't do anything to you.

Melanie grabs Lisa by the wrists and throws her across the barn.

MELANIE

YES YOU DID! YOU KILLED MY SISTER!

A look of shock spreads across Lisa's face. She's busted.

They continue to wrestle and fight (which we will stage on set because I don't know what the barn looks like yet, and like I said before, I'm lazy).

MELANIE (CONT'D)

And you thought you could run away
and hide? Like I wouldn't find you?

LISA

I'm sorry. I didn't mean to--

MELANIE

But you did! That's all that
matters! You killed my sister
because she won Miss America and
you didn't.

LISA

She didn't deserve to win! She
fucked one of the judges to make
sure she would win. But I worked my
ass off to earn the title and that
crown! That crown belongs to me!

Melanie is fed up.

She grabs Lisa by the throat and slams her into a bale of hay or a wall or a piece of equipment, whatever the fuck is on set.

MELANIE

You're fuckin twisted. You came in second place because that's all you deserved. My sister had been competing in pageants for years! She didn't have to screw her way to the top. And then you came along and took everything from her and from me! She wasn't just my sister, she was my best fucking friend! And YOU took her from me! So now, you're gonna pay with your life.

Melanie punches Lisa across the face, knocking her to the ground.

LISA

So, why kill everyone else? Why not just kill me?

MELANIE

Remember the story about Danny and the knife?

Melanie displays the knife for Lisa.

LISA

That's his knife?

Melanie kicks Lisa in the ribcage.

MELANIE

No, but it's a symbolic representation of it.

Lisa fights through the pain and musters up a response.

LISA

So, it's not haunted?

MELANIE

The real one is for sure, but see, you have to earn the right to use the real knife. You have to spill enough blood on your own before you're able to gain access to such a powerful tool of destruction.

LISA

You do know that you sound insane,
right?

Melanie kicks her again and again, ensuring Lisa can't stand up or fight back while she's talking.

MELANIE

After you killed my sister, I was lost. I thought about killing myself but I couldn't go through it. So, I started using drugs and drinking to numb the pain. But they didn't help either, not really. They made me forget the pain for a short time but they didn't heal my wounds. But then I met someone who showed me the way to a better future. The answer was right there in front of me the whole time, but I didn't see it. Until she showed me.

LISA

Are you talking about Shane?

MELANIE

I said SHE! Are you even listening?

Melanie delivers another devastating kick to Lisa's ribcage.

LISA

I'm so sorry! I didn't mean to kill your sister. We argued and it got out of hand. I was so angry... I don't even remember doing it. I just remember looking down and seeing my hands and the crown covered in blood and then your sister.... On the floor.... I really didn't mean to!

MELANIE

SHUT THE FUCK UP! THIS IS MY STORY!
NOT YOURS!

Melanie raises the knife in the air and then plunges it into Lisa's chest.

MELANIE (CONT'D)

There, that's better. The ritual starts once your blood begins to flow.

Lisa is in staggering pain, but still speaks.

LISA

What the fuck are you talking about?

MELANIE

If you let me finish my fucking story, you'd know already!

LISA

I'm sorry--

Melanie stabs her again.

MELANIE

If you apologize to me one more time, I'll slit your fucking throat before you hear the ending.

Lisa nods that she understands.

MELANIE (CONT'D)

So, as I was saying. I met this woman. Onyx. She showed me the only way to truly heal was to get revenge. And she introduced me to a family of friends who could help. It's kinda like a big club, you know? People who have been hurt or wronged by other people. Onyx helps us move on from the pain by teaching us how to inflict it on others. Just like Danny taught her.

LISA

Like a murder cult?

MELANIE

Actually, yeah! We're even called the Cult of Ghost Face! Hence the mask. It's all in honor of Danny, the first Ghost Face. That's the part of the story you didn't hear at the campfire. Danny knew he was going to kill everyone, so in the days leading up to his massacre, he spent all of his time at the arts and crafts table, making the perfect mask. A ghost, because he felt alone like one. But it was a screaming ghost, because Danny couldn't show it, but he was screaming on the inside.

(MORE)

MELANIE (CONT'D)

Screaming for help and release from his tormentors. And he knew there was only one way to make the screaming stop... kill them all.

LISA

You're psychotic.

MELANIE

No shit! But I'm finally about to be free from all that! The screaming is finally going to stop for me, too!

LISA

When you kill me?

MELANIE

At least you're finally paying attention. Here's how it works. You kill at least 10 people, as a blood sacrifice, then you kill your final girl, or boy, depending on who wronged you. In this case that would be...

LISA

Me.

Lisa starts to try to stand up.

MELANIE

Correct! And once I kill you, I become an official member of the cult and gain access to Danny's knife. They call it the "Knife of Doom." Once you can use this knife, you're unstoppable. No one can ever get in your way or wrong you again.

LISA

And if you don't kill me?

MELANIE

That's a different story, but we don't have to worry about that now, do we?

Lisa finally stands, grabbing some dirt and hay in her hand as she does, unseen by Melanie.

LISA

And you really believe all this shit? That some magical knife is going to solve all your problems?

MELANIE

Of course I do! There's no stopping it!

LISA

You might be a killer, but there's one thing you're forgetting.

MELANIE

Yeah? What's that?

LISA

I'm a fucking killer, too!

Lisa throws the dirt and straw into Melanie's eyes and attacks!

She leaps forward and punches Melanie across the face and then in the stomach.

Melanie returns the favor with a kick to Lisa's crotch.

She grabs Lisa by the hair and pulls her closer to her.

Melanie swings the knife toward Lisa's throat, but Lisa catches her wrist, the blade inches away from her throat.

They struggle as Melanie tries to slit her throat and Lisa tries to break free from Melanie's grip.

Lisa delivers a head-butt to Melanie's face, sending Melanie stumbling backward as blood drips from her now broken nose.

MELANIE

You broke my fuckin nose you bitch!

Lisa kicks the knife from Melanie's hand and it bounces across the floor of the barn.

Melanie watches it tumble and leaps toward it, but Lisa jumps on top of her.

They both struggle with one another, trying to reach the knife first.

After a few minutes of struggling, Melanie's hand finally connects with the knife.

But Lisa grabs her hand, pulls it to her face and bites it as hard she can.

Melanie screams and tosses Lisa off of her.

But Lisa is quick and grabs the knife as she falls.

They both leap to their feet, blood dripping from their wounds, and circle each other like dogs about to fight.

MELANIE (CONT'D)

I'll be taking the knife back from you now.

LISA

Oh, is that what you think is going to happen? I was thinking I'd kill you with it.

MELANIE

We both know you prefer killing people with rhinestone tiaras.

LISA

I'm gonna enjoy killing you as much as I enjoyed killing your sister.

This absolutely enrages Melanie.

MELANIE

FUCK YOU!

Melanie rushes toward Lisa and goes to swing, but Lisa sinks the knife into her gut.

Melanie grabs the knife and pulls it from her gut.

MELANIE (CONT'D)

Big mistake.

As blood gushes from her wound, Melanie stabs Lisa over and over again.

Let's say about 37 times, just to make sure she's really dead.

86 Lisa.

A round of applause echoes through the barn as we watch about 10 other Ghost Faces emerge from the shadows.

Each is wearing a similar costume but their masks are different.

One of the Ghost Faces removes her golden mask. It's **RACHEL ARNOLD**, she has Gale tied up and throws her to the ground, next to Lisa's lifeless body.

RACHEL

Found this one lurking around
outside.

The Ghost Faces all cheer again!

GALE

What the fuck is going on?
Alexandria? You're alive?

RACHEL

My name is Rachel! Now, shut up,
bitch!

Gale is beyond confused.

The Ghost Faces form a circle around Melanie, cheering for her and applauding her kill.

A Santa Ghost Face steps forward and removes her mask. It's **KINSLEY** from Stab 3: Holiday Horror.

KINSLEY

Welcome to the family, Melanie! My
mother will be so proud!

Another Ghost Face removes his mask, it's **KILLER FAN** from Stab 2.

KILLER FAN

Well done!

GALE

Rod?

KILLER FAN

No, not Rod. They call me Killer
Fan. My name is not important.

Another Ghost Face removes his mask. It's **JOSHUA** from Stab 5 and Stab 6.

JOSHUA

Excellent kill!

Yet another Ghost Face unmasks, revealing Shane.

SHANE

Babe! I'm so proud of you!

Another unmasking: Rebecca.

REBECCA

Me too! Good work, girl!

MELANIE

Thank you! Thank you all so much! I
feel so free!

All of the Ghost Faces remove their masks and reveal killers
from different Stab timelines.

Melanie looks at Rachel.

MELANIE (CONT'D)

What timeline are you from?

RACHEL

The same one as him.

She points to Joshua who smiles at her.

RACHEL (CONT'D)

But not this one, that's for sure.

A voice reverberates through the barn and instantly makes all
of the killers go quiet. It's **ONYX**.

ONYX

Enough!

Onyx looks tough. She's definitely a bad bitch.

All of the killers take a knee as Onyx makes her way into the
center of the circle.

ONYX (CONT'D)

Melanie, I am so proud of you for
killing your final girl. May I be
the first to say, welcome to
family!

KINSLEY

Sorry, Mom, I already said that!

ONYX

Thank you, Kinsley. But it means
more coming from me.

MELANIE

Yes, Onyx. It does. Thank you.

Onyx approaches Melanie and places a hand on her shoulder.

She pulls the infamous Danny knife from her robe and displays it to everyone, before anointing Melanie with it.

ONYX

Melanie, I hope you feel the freedom and release that comes from ridding yourself of all of your past trauma. The woman who killed your sister has finally been laid to rest in Danny's name. Praise Danny!

ALL GHOST FACES

Praise Danny!

ONYX

However.

The group and Melanie all look shocked at that one word.

ONYX (CONT'D)

Your sacrifice, as good as it is, is not nearly as beneficial to us as the presence of her.

Onyx points to Gale.

GALE

Me?

MELANIE

Her? What's so special about her?

Onyx turns to the group.

ONYX

Does anyone know who she is and why she is so important?

Silence from the group.

ONYX (CONT'D)

This is the one and only Gale Weathers! Most of you would not exist without her!

GALE

I didn't do anything!

ONYX

Not yet, but you will. And that's a problem.

MELANIE

Why is she more important than my sacrifice?

Onyx slits Melanie's throat.

Blood erupts from her neck as Melanie's body tumbles to the ground.

86 Melanie.

SHANE

Why? Why did you do that?

ONYX

Melanie's life and sacrifice mean nothing. They pale in comparison to this one. Gale is the key to the true final girl. The one Danny wants the most. Sidney.

GALE

I don't know anyone named Sidney.

ONYX

Maybe not here, but in another time and place, you do, or will. And we can't have that. (beat) Everyone, masks on, knives out. Gale cannot live.

The Ghost Faces obey and put on their masks and take out their knives.

They inch closer to Gale as Gale tries to free herself from her restraints.

ONYX (CONT'D)

In Danny's name!

ALL GHOST FACES

In Danny's name!

They raise their knives in the air but before any of them has a chance to strike, a portal opens up, filling the entire barn with blinding white light.

Gunshots ring through the air and the Ghost Faces drop like flies as the bullets connect with their skulls.

A man in a black suit, with a baby strapped to his chest, steps through the portal, still firing his gun. He is **THE AGENT**.

ONYX

The agent!

Bang! Onyx also gets her brains blown out.

86 all the Ghost Faces and Onyx.

The Agent approaches Gale and, using one of the killers knives, frees her from her restraints.

THE AGENT

Miss Weathers?

GALE

Yes?

THE AGENT

I need you to come with me.

He helps Gale to her feet and leads her toward the portal.

GALE

Is that like a time travel portal or something?

THE AGENT

They said you were smart, but that's impressive for someone in the 80's.

GALE

What do you mean?

THE AGENT

I'll explain later. Let's go.

GALE

What's with the baby?

THE AGENT

Her name is Sidney and you're about to save her life. Again.

GALE

I really don't understand what you mean. There's a lot going on right now and I'm having a very hard time processing it--

The Agent pushes Gale through the portal.

He takes one final look at the dead Ghost Faces as he caresses the baby's head.

THE AGENT

Come on, Sid. Let's get you home.

The Agent steps through the portal.

The portal closes behind him and the blinding light fades to darkness as we...

FADE TO BLACK.

THE END.... FOR NOW.