

BLOODWOOD FOREST

"Stay Out"

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FADE IN:

EXT. 1990'S DESERTED SURROUNDINGS - DAY

Movie Credits on top of a montage of slow-dolly still scenes over a 90's tune. Shots establish how deserted the surrounding area is to where the action will take place.

Fade up to:

1. Slow aerial view of an unending stretch of forest.
2. A RUSTED OLD ROAD SIGN, blowing in the wind, on a wooded road. The sign says: Last gas stop for 300 miles.
3. Slow dolly (as if from a slow-moving car, but no car is visible) past an ABANDONED GAS STATION on a wooded road.
4. Slow aerial view of forest and some road.
5. An empty rural road with some overgrown grass.
6. Slow dolly comes to a stop on a county sign: Bloodwood - population 15. The 15 is crossed out with spray paint.
7. Slow dolly down a long winding dirt road through the woods ending at a gate with several signs: Private property; Trespassers will be shot; Do NOT enter.
8. A rusted mailbox on the side of the gate.
9. Slow aerial view of forest reveals a cabin with a shed and begins a slow zoom in.

FADE IN:

EXT. 1990'S GARDEN OUTSIDE CABIN IN THE SHASTA-TRINITY FOREST - DAY

A RADIO is playing an iconic 90's song as we see young ARNOLD (7 years) and his sister SHARON (9 years) playing in the garden next to a table with grilling utensils, food and many empty beer bottles. Two women are interacting; with a man, LUCAS, in front of the grill.

ANNE

I'm so out of practice with having guests over. It's been a while.

MARGIE

Oh, Jeremy really wanted to say

goodbye before we pack up and move.
 But we nearly got lost coming here.
 I'd forgotten how hard it is to find
 your place. It's really in the middle
 of nowhere.

ANNE

It looks like Jeremy got lost finding
 the restroom too.

The women laugh. The end of a song on an old transistor radio
 is interrupted.

RADIO ANNOUNCER

You're listening to KRCK-FM and the
 best of today's hot hits in Redbluff.
 Here's the latest song by <insert name
 here> named <insert name here>.

SHARON is showing ARNOLD how to use a TOY PLASTIC AXE to chop
 her doll that is perched on top of an empty beer bottle. The
 chop on the doll's head is completed by a fork going into a
 sizzling burger on the grill.

A BEER BOTTLE pours beer out onto several pieces of meat on
 the grill. LUCAS, Arnold's father, raises the beer bottle to
 his lips to drink but it is almost empty. Lucas has had too
 many to drink and gets unruly when drunk.

LUCAS

What's a man have to do to get another
 beer over here?

ANNE, Lucas's wife, gives Lucas a disapproving look and steps
 closer to talk privately.

ANNE

Don't you think you've had enough,
 Lucas?

Lucas gives a defiant grin to Anne, as he slowly turns the
 meat. Arnold and Sharon look at their parents nervously.

LUCAS

It's more flavor for the meat. Why
 don't you go find Jeremy?

Lucas smirks. Anne is not happy.

LUCAS (CONT.)

The food's almost ready.... and bring

me back a beer.

Lucas watches her suspiciously as she walks away.

INT. SHED - DAY

JEREMY, who is Margie's husband and Anne's friend, looks out through the gap in the doorway to see if anyone is watching before he closes the door to Lucas' workshop. He looks around at the tools on the workbench and stands for a moment in thought. He is bracing himself to say goodbye to someone he is still in love with. He opens the fridge and gets out a soda, and notices some decorative weapons on the wall that he walks up to.

EXT. GARDEN OUTSIDE CABIN - DAY (CONTINUED)

LUCAS

You're what?

MARGIE

Yep. It's been a long time coming, so I'm definitely ready for this pregnancy.

LUCAS

Jeremy's become a real man now.

MARGIE

Oh I dunno, he doesn't make swords and weapons for a living, and we don't live in the forest out in the middle of nowhere anymore.

LUCAS

True. The forest is either in your blood or it isn't.

MARGIE

You're still making weapons for sale, right?

Lucas nods.

MARGIE (CONT.)

Didn't your father used to do the same thing?

LUCAS

Yes. My old man taught me a lot of smart shit.

MARGIE

Well, you're burning the meat.

Lucas grabs the pieces of meat off the grill with his fingers.

INT. SHED - DAY (CONTINUED)

Jeremy notices a locked door to a storage room, and a photo of Captain Luther Smit. He walks over and extends his hand to the door knob and slowly turns it. It is locked. He leans toward the door. Suddenly ...

ANNE

You should stay out of Lucas' stuff.

Jeremy swings around to see Anne step inside and close the shed door.

JEREMY

Yeah... What's in the locked room?

ANNE

Custom weapons that he builds. And some old pieces his dad collected, or made. He doesn't like showing it to anyone.

JEREMY

There's some good memories in this barn. Do you remember, on the floor down ...

ANNE

Stop.

JEREMY

I should have left Bloodwood a long time ago. I couldn't. You know, you were my best friend once.

Jeremy steps in to Anne.

ANNE

All through high school.

JEREMY

I'm going to miss you.

He leans in and kisses her on the lips. They look into each other's eyes, face to face. Anne breaks loose as he moves to

hold her.

ANNE

We should have stayed that way. Just friends. Come on.

Anne goes to the door and opens it. Lucas is standing right outside in the door way. He steps inside.

LUCAS

Find what you were looking for?

Anne and Jeremy step back, not really knowing what to say, or what was seen ...

LUCAS (CONT.)

How about another beer, Jeremy?

Jeremy tosses the can of soda to Lucas.

JEREMY

How about a soda?

Lucas looks at Jeremy, then gets a beer.

LUCAS

(sarcastic)

Thank you, Jeremy. My guardian angel!
But I'm gonna stick to the good stuff.
Food's ready.

He closes the fridge.

EXT. WALKING TO GARDEN OUTSIDE FRONT OF CABIN - DAY

Anne, Jeremy and Lucas walk back to the garden area.

LUCAS

So Jeremy ... Margie tells me she's pregnant. Congratulations.

JEREMY

Yeah, thanks. We're excited.

Anne didn't know.

LUCAS

Arnie. Sharon. Come sit. Food's ready.

They arrive back at the table and chairs. As they talk they are getting food and sitting down to eat. Anne is helping the

kids with their plates.

ANNE

Wow. Congratulations Margie, I just heard the news! How far along are you?

MARGIE

Almost 4 months.

ANNE

I feel bad we weren't in touch more.

She sighs awkwardly.

MARGIE

What is it?

ANNE

Just ... You're our only neighbours in 50 miles and now you guys are going and leaving us alone here!

MARGIE

Well, we're going to be in the city soon, and I think it'll all work out the way we wanted now. Right Jeremy?

JEREMY

Right.

MARGIE

Well, I'm starving. Let's eat. I've got to eat for two now!

The kids laugh and the crowd chatter among themselves, as the trees above them sway in the wind and a dog barks.

LUCAS

I'm gonna go feed the dog.

FADE OUT.

EXT. FOREST - AFTERNOON

From high above, the trees sway and rustle ominously, and we sink back down through the tree tops into the scene.

FADE OUT.

EXT. INSIDE OF MARGIE'S PICKUP TRUCK - AFTERNOON

Time has passed and Jeremy and Margie are leaving. Anne hugs Margie, and they get into their car to go. Anne looks in through the car door window at Jeremy.

ANNE

Good luck with everything.

MARGIE

Thanks. You guys too.

JEREMY

Yep, so ... take care. OK. I start that new job down in Sacramento next week. The Oil industry's doing real well right now.

Lucas pushes his head in the car window to interrupt him.

LUCAS

Sounds like fun. Say g'bye kids.

The kids step forward to the car window.

JEREMY & SHARON

Bye Arnie. Bye Sharon. You be good now, okay?

Arnold and his sister wave goodbye.

ARNOLD & SHARON

Bye!

ANNE

(overlapping)

Bye Jeremy. Bye Margie.

Lucas watches intently as the couple leaves. Anne turns around to go back into the house.

LUCAS

(to Anne)

I'm gonna finish some stuff in the shed. Arnie, come with me.

ANNE

Don't be out too long. He's just a little boy. He needs his sleep.

LUCAS

He'll be fine. Arnie, you coming?

Arnold is holding onto his mother's skirt. He makes eye contact with his mother, Anne, like he doesn't really want to go. Anne kneels down next to him and gives him a kiss and pushes him toward his dad. We see the concern on her face.

CUT TO:

INT. SHED WORKSHOP - NIGHT

Lucas puts a few blacksmith tools aside and reveals an elaborate sharp SABER with an AXE on one side and a sharp dagger at the end, which is placed, in a few pieces, on his workbench.

LUCAS

I've got something I want you to work on for me. OK?

He runs through his fast routine of unlocking the storage room door, and walks into a room that is lined with glimmering swords, spears, rifles, machine guns and other sharp weapons. Arnold follows Lucas with his eyes, gazing with his mouth open.

LUCAS (CONT.)

Us boys have gotta stick together, Arnie. We gotta help each other out. That's what my dad taught me. You never know when you have to defend yourself or your family.

Lucas kneels down to Arnold's height and holds Arnold's chin in his hand.

LUCAS (CONT.)

And sometimes ... family is all you've got.

Then reaching into a small side cupboard he takes out a bottle of whiskey.

LUCAS (CONT.)

(looking at Arnold)

You don't have a problem with me having a drink now and then do you?

ARNOLD

No.

LUCAS
Good. You want some?

ARNOLD
Ummm ... I don't think Mommy will like it.

LUCAS
Well, I didn't offer it to Mommy, did I?

ARNOLD
No.

Lucas laughs and walks back up to the work table while taking a few mouthfuls of whiskey.

LUCAS
Nope. There's a lot of things Mommy wouldn't like...

Lucas's eye search for his AXE, and his hand picks up a decorative AXE.

LUCAS
You know, a ninja knows when to sit still and when to get outta the way. Sit dead still now!

Lucas casually flips the axe in his hand as he carefully eyes the bulls-eye target on the wall. Arnold's eyes stare widely at his father. Lucas throws the axe and it hurtles through the air landing with its blade in the centre of the bulls-eye just above Arnold's head. Arnold nervously ducks down out of the way.

LUCAS
Yep, you're a ninja. Here. Use this.

He hugs his son as an awkward comfort, then tosses a sanding block to Arnold. And places a wooden knife handle on the floor next to him.

LUCAS
Sand this for me.

He studies a design on the workshop table and pulls pieces of the saber closer to him to assemble.

Arnold looks at the axe on the one side of him, then down to stuff on the floor, and picks up the sanding block.

Lucas flips on the radio and tunes it in to a hard core song. He labors on different pieces of the saber.

CUT TO:

INT. SHED WORKSHOP - NIGHT

As Lucas drinks more, the effect of the whiskey is catching up with him and in a MONTAGE of activities, he gets irritated and frustrated as he battles to complete his task. Lucas does not notice Arnold pulls the AXE out of the wooden pole and places it on the ground and uses the sanding block on the blade.

CUT TO:

INT. KITCHEN - NIGHT

Anne is washing a large cutting KNIFE in the sink. Sharon shouts from down the hallway.

SHARON

I'm almost ready for bed, Mommy!

Anne looks out the window towards the shed, concerned.

ANNE

Did you finish taking a bath?

Sharon enters, energetically, in her pajamas.

SHARON

I combed my hair. When's Arnie coming to bed?

ANNE

Well, it is time to get you both to bed... Why don't we see what they're doing out there, and then bring them inside and we'll put them both to bed.

SHARON

Okay, let's go!

CUT TO:

INT. SHED WORKSHOP - NIGHT

Lucas cusses as he tightens the table-vice on the handle of a long dagger, with the blade facing out front. He chugs another sip of whiskey and switches on a grinder to grind the

blade.

CUT TO:

EXT. HOUSE AND SHED - NIGHT

Anne and Sharon walk toward the shed, with Sharon dragging her mother forward by the hand.

SHARON

I want to tuck Arnie into bed again tonight.

ANNE

OK honey, that's a good idea.

INT. SHED WORKSHOP - NIGHT

Anne walks in and sees Arnold working with 2 sharp axes, and Lucas who is finishing off the bottle of whiskey, with his body in front of the dagger he is working on, so that it is not seen by Anne.

ANNE

Arnie! Come inside with me now.

Arnold looks up at his mother, the axe remains in his hand. Anne turns her attention immediately to Lucas.

ANNE (CONT.)

Lucas. Getting drunk in front of your son again?

LUCAS

What?

Lucas switches off the grinder. Arnold walks toward his mother carrying the axe he was working on, pointing forward.

ANNE

You promised me you'd stop.

LUCAS

I'm not in the mood for this kind of...

ANNE

Listen to yourself. You're a drunk!

LUCAS
(in a rage)
Don't call me a drunk in front of my
son! It's just some whiskey.

Anne steps forward and grabs the bottle away from Lucas.

LUCAS (CONT.)
Give that back!

They struggle, pulling at the bottle. Lucas grabs Anne flirtatiously and starts to dance and twirl with her, against her will. From the dagger in the vice we see Lucas's back come dangerously close to the blade, then Lucas yanks the bottle toward himself pulling Anne closer, around and toward the workbench. In the commotion, Anne's body slams into the workshop bench and is pierced by the long sharp dagger that was in Lucas's vice. The wound is right through the center of her ribcage, sticking out the front of her, and it is fatal. As she flails in her last breaths, she knocks several pieces of the sabre off the workbench onto the floor, then slumps down, dead.

Lucas steps backwards. Shocked. Sharon is horrified and fearful.

SHARON
Mommeeeeey!!! NO!!

In an attempt to defend her mother Sharon charges toward her father, beating at his stomach and thighs with her little fists. Lucas stumbles backward and his leg thrust back into the axe that Arnold is carrying in his hand. He falls to the ground in a daze. Sharon picks up a sharp piece of the sabre from the floor and plunges it into her father's neck. She turns to Arnold in a panic...

SHARON
Stop him, Arnie! Hit him! Hit him!!

Arnold raises the axe and drops it in a chopping action on his father's neck, again, and again, until their father's head lays in a pool of blood.

The children's panic dies down to stillness as they search for answers in each other's eyes. Sharon's bloodied hand takes Arnold's hand, and they both stand up to survey what has happened.

FADE OUT.

INT. BATHROOM - NIGHT

In the distance, down the hallway to an open bathroom door, two children sit in a bath full of soapy bubble water. They are pensive, but surprisingly content, as Sharon wipes traces of blood off Arnold's face.

ARNOLD

What do we do now?

Pause.

SHARON

(swallowing the drama and trying
to be a big girl)
...After we finish our bath. Then I
need to tuck you into bed.

ARNOLD

Ok.

SHARON

I can look after you.

ARNOLD

I can look after my family too...

CUT TO:

EXT. CABIN - NIGHT

The moon shines down on the cabin as we hear the kids chatter and laugh, and we slowly move further away from them.

FADE OUT.

Insert title card on black: **FIFTEEN YEARS LATER**

FADE IN:

EXT. BUSY URBAN STREET - MORNING

Bright sun rises above JAKE's apartment as cars pass below. An alarm clock sounds.

INT. JAKE'S APARTMENT - BEDROOM - MORNING

Jake (late 20s) turns in his sleep, his forehead coated in sweat. A file labeled "Investigation Notes: BLOODWOOD FOREST," sits on his chest.

He wakes and wipes his forehead as his alarm clock sounds. He switches it off and stumbles from the bed. The file falls to the floor.

Jake picks up the papers and pushes them into the file folder labeled "Investigation Notes: BLOODWOOD FOREST" and places it on the bed.

After he dresses in track pants and a T-shirt, he grabs his keys from a bowl on his nightstand next to a photo of Jake and ALYSON (17), his younger sister, with the inscription, "World's Best Brother."

INT. JAKE'S APARTMENT - OPEN KITCHEN - MORNING

Jake pours Cheerios into a bowl and looks for milk in the fridge. When his efforts fail, he lets out an aggravated sigh.

INT. JAKE'S APARTMENT - HALLWAY - MORNING

Alyson's door displays a large sign that reads, "STAY OUT! That means you, bro," and a red circle with a line crossing through the words "Big Brother."

Jake knocks tentatively on the door.

JAKE
Hey, Aly. You awake?

ALYSON
Mmmm hmmmmmm.

JAKE
(teasingly)
You alone in there?

ALYSON
No, your voice is in here! I'm trying to sleep.

JAKE
When did you get in?

ALYSON
I don't know, sometime between midnight and now. I was out with Wes....

JAKE
Well, get up and do something. You

said you'd get the groceries yesterday
and we're still out of milk.

ALYSON
Oh, my god.

JAKE
I'm going jogging.

ALYSON
I'm not!

As Jake leaves, Alyson opens her door a crack and peeks out to check that he's gone.

Satisfied, she opens the door further and we see WES (17), her African American boyfriend, covering himself with her quilt on the bed. Light purple walls, fairy lights, and an array of posters surround the two.

WES
He gone?

ALYSON
Yeah, you'd better get out before he gets back.

WES
When do I get to meet him?

ALYSON
Not today.

WES
You've met my family.

He looks at her expectantly.

ALYSON
This is our relationship, not his.

WES
Does he know who I am?

ALYSON
Yes!

WES
He got a problem with me?

ALYSON

No.

Wes sees his black sweatshirt crumpled on the floor some distance from the bed.

He stares at it as he speaks.

WES

He got a problem with the black?

ALYSON

What? Wes, that's ridiculous.

Wes pulls the rest of his outfit out from underneath the bed.

WES

Well, I wouldn't know. I've never met him.

He begins to dress.

WES (CONT.)

Sometimes, people grow up with the wrong problems.

ALYSON (CONT.)

There's no problem, Wes.

Once clothed, Wes grabs his sweatshirt and gives Alyson a quick peck on the cheek.

ALYSON

Okay, go, before he gets back.

Wes exits.

EXT. BEACH - MORNING

Jake runs along the beach and listens to music through his headphones. Waves lap against the shore. Sweat collects on his chest and underneath his arms.

He pauses to catch his breath and continues.

EXT. BEACH PIER - MORNING

Jake gets an incoming call. He sees on his phone that the call is from JEREMY. He stops and stretches as he answers.

JAKE
(into phone)
Morning, Mr. Calder. How're you?

INT. OIL COMPANY DIRECTOR'S OFFICE - MORNING

Jeremy leans over his desk as he speaks. He flips through a stack of papers and and looks up periodically, as if to check that no one is watching him.

JEREMY
(into phone)
Jake. I've been trying to reach you since yesterday. I left a message with your girlfriend at your home number; did you get it?

JAKE (V.O.)
(filtered)
Umm, no, that was my little sister. And, no, sorry. I didn't get it.

Jeremy looks up again.

JEREMY
(into phone)
This is really important. My company's wants to drill in a part of the Bloodwood Forest. So I need to secure the fracking rights. The geology report looks great, but we need to get some onsite test results, so I sent a couple of guys out there to scout the area.

EXT. BLOODWOOD FOREST - DAY

Meanwhile, in the POV of Arnie (now 24), we see Jeremy's TWO OIL WORKERS walk through the forest with some equipment.

JAKE (V.O.)
Okay. So, what'd they find?

JEREMY (V.O.)
Well, they, uhh... haven't gotten back to me. I've lost contact with them. Last I heard they were getting close to the area, and then nothing. They're supposed to send me two reports a day.

EXT. BEACH PIER - MORNING

Jake stares at a seagull as it pecks at something on the pier.

JAKE
(into phone)
Well, how long's it been now?

JEREMY (V.O.)
(filtered)
Two days. Look, I can't have word getting out that two of my guys are missing; it's bad for business. And that's why I called you. I've, uh... got some research here that says people have been going missing there over the past 5 years.

EXT. BLOODWOOD FOREST - DAY

Arnie's eyes look hard.

He draws back an arrow and releases it into one of the oil workers.

Arrow in his heart. Blood gushes from the wound.

The terrified eyes of the other worker, now Arnie's prey on the move.

INT. OIL COMPANY DIRECTOR'S OFFICE - MORNING

JEREMY (V.O.)
(into phone)
This is becoming a serious risk for my company. I need you to look into it for me.

EXT. BEACH PIER - MORNING

JAKE
(into phone)
Of course, Mr. Calder. I'm on it.

JEREMY (V.O.)
(filtered)
Great. I'll drop off the research files and your payment tonight. Remember to keep everything about the forest to yourself.

Jake hangs up the phone. As he rises, he notices a pretty shell. He picks it up, gently brushes the sand off of it, and pockets it.

EXT. BLOODWOOD FOREST - DAY

Arnie picks up a rock from the ground. We see that he is right behind the other oil worker. He lifts the rock and slams it toward the worker. We do not see the impact.

EXT. BEACH - MORNING

A middle-aged, white POLICE OFFICER, in uniform, spots Jake.

POLICE OFFICER

Hey! Hold it! Stay where you are!

Jake freezes. The police officer approaches and laughs.

POLICE OFFICER

Relax, just messing with ya. I know you're one of us.

JAKE

Ahh, yeah, I used to be.

POLICE OFFICER

Oh I know about you. You're Jake, right? Man, you were all over the news when-

A BLACK BOY (5) laughs and runs between Jake and the police officer, accidentally bumping into the police officer as he does so. He trips and falls headfirst into the sand. He rights himself and laughs as he runs to into the arms of his BLACK MOTHER.

The police officer gives an undue glare at the kid's family, including a BLACK TEENAGE BROTHER who sees the officer and looks concerned.

POLICE OFFICER

(rudely, to the family)

Hey! Is there a problem here?

The mother holds her younger son firmly and they move away from the officer and Jake.

JAKE

That happened over two years ago; I'd rather not talk about it.

POLICE OFFICER

Well, Jake, you were doin' your job, and it's like the whole city hated you for a while, but I wanted you to know a lot of us still have your back. And uh ... you can't do your job if you can't protect yourself. These kids are out of control.

He refers to the black family.

POLICE OFFICER

Black skin don't make it a sin.

Jake eyes him, unimpressed. The officer slaps him on the back and leaves.

POLICE OFFICER

You take care now. We got your back, brother.

A stunned Jake looks over and sees a black family on the beach. A wife leans on her husband as they watch their teenage son play in the water with their younger son. The teenager runs as the younger boy splashes him with water and laughs.

EXT. WES'S HOUSE - DAY

Wes approaches his house. Large and well-kept, it stands proudly, surrounded by attractive landscaping. A few nice cars and a large RV sits in the sizable driveway.

INT. WES'S KITCHEN - DAY

Wes enters his fancy, gourmet-style kitchen. WES'S MOM and WES'S DAD pause their breakfast-making to greet him. His mom approaches.

WES'S MOM

(with a subtle sigh of relief)

You're home.

She hugs him.

WES

Hi, Mom. Yeah, I was at Aly's. You know we went out last night, and it got pretty late, so I thought it'd be best if I just... well--

WES'S MOM
(relieved)
I know. I saw your text.

WES'S DAD
(to Wes)
Have a seat.

He pats Wes on the back.

WES
Do you need some help?

WES'S DAD
That's all right, you grab a plate.
Help yourself.

Wes fills his plate with eggs and a couple of pancakes.

WES'S MOM
Maybe Aly'd like to hang here for a
bit when your dad and I go to the
reunion this weekend. She seems to
really care about you, Wes.

WES
Yeah, she does.
(pause)
I mean, I still have my final project
for astro to work on. Maybe if I make
good progress on that, then I could--

WES'S MOM
You're doing just fine, Wes.
Stanford's lucky to have you. And so
is Aly.

WES'S DAD
But right now, you're eating
breakfast.

Wes smiles and eats.

INT. JAKE'S APARTMENT - OPEN KITCHEN - DAY

Jake arrives home and enters the kitchen. He places his phone
and keys on the table. Alyson pours herself a cup of coffee
and turns to greet him.

ALYSON
(jokingly)
Hey, you're back! Did you get the milk
while you were out?

Jake rolls his eyes.

JAKE
No. Because I'm not Aly. You are.

Alyson sighs.

ALYSON
I'm sorry, Jake; I was out with Wes
super late last night. Fell back
asleep after you left.

JAKE
Guess I'll get some later.

He finds something to eat and joins her at the table.

JAKE
Am I ever gonna meet this "Wes?"
You're spending an awful lot of time
with him.

ALYSON
I know, but we really just started
dating. The world doesn't need to know
about us yet.

JAKE
Well, I, at least, need to know. And I
need you to pull your weight around
here. You're my little sister, and I
love you, but I need to see you take
responsibility and you can start by
letting me know when my clients call.
Jeremy Calder says he left a message
with you, and I never got it.

ALYSON
Oh, shit! You're right. I'm--

JAKE
I need to know you can take care of
yourself, Aly.

Alyson offers a weak smile.

ALYSON

I graduate in two weeks. I have a job interview in June. I'm trying.

Jake looks down.

JAKE

I know you are.

He pulls the shell from his pocket.

JAKE (CONT.)

Here, sis. Found this on the beach. Thought you would like it.

She smiles.

Jake prepares to leave again.

JAKE

Mr. Calder's going to drop off some stuff for me later today. I might not be back by then, so I'm trusting you to handle it.

ALYSON

All right.

JAKE

You really got a job interview?

ALYSON

Uh, yeah.

INT. CABIN - DAY

Arnie drags the two oil workers, who both appear dead, into the cabin. He sees Sharon and holds up two fingers, as if making a peace sign gesture. The two speak in flat tones.

SHARON

Wow, two this time! Nice! Where did you get these?

ARNIE

They got too close.

Sharon examines the two men. The man with an arrow protruding from his eye remains motionless. The man with head wounds shows subtle signs of holding onto life.

SHARON
Any weapons?

Arnie searches the men and uncovers two cell phones, a small knife, and various pieces of geology equipment.

SHARON
Take the knife to the shed. I'll go through the rest.

As Sharon moves the man with the head wound, he makes a subtle movement.

SHARON
Another clinger. Hey, why don't you play with him a bit for me, Arnie?

Arnie grins while repeatedly squishing the cheeks of the clinger together to give the appearance of speech.

ARNIE
(seriously)
No, don't hurt me! I'm innocent! No!

With a smug and menacing look, Arnie takes the knife and drags the barely-alive man toward the shed.

Chopping sound. Dull screams fade into the distance.

Slow PULL OUT from the cabin.

INT. SHOOTING RANGE - DAY

A bullet penetrates the bulls-eye of a target. We see PENNY, a uniformed police officer roughly Jake's age, taking shots. Jake embraces her as she completes her final shot.

Penny recalls her target.

JAKE
Very nice shots.
(referring to the target)
Was this guy messing with you?

PENNY
Yep. Big mistake.

JAKE
I know a strong man who can protect

you...

PENNY

Ha! I can take care of myself, thanks.
But you can get behind me and give me
a back rub.

JAKE

Uh-huh. I'd love to.

Jake moves to massage her shoulders.

Penny hands her magazine to Jake for him to reload it.

PENNY (CONT.)

So, why're you late?

Jake turns to Penny with suggestive eyes.

JAKE

Investigating something.

He reaches past her to reload and grazes her butt.

PENNY

Don't make me shoot you now.

INT. SHOOTING STORE - DAY

The Shooting Range door opens as Penny and Jake exit the range and DAVID and MICHAEL (both middle-aged, uniformed police officers) enter.

DAVID

If it isn't Jake and his lucky Penny.

Penny smiles at Jake as if to prove a point.

MICHAEL

Come to defend your title as the
master shot, Jake?

JAKE

Oh, I'm nowhere near as good as Penny.

Penny smiles as if to say, "Now you admit it."

DAVID

Come take a few shots with us.

JAKE

I can't, I've got an errand to run.

PENNY

I'd better get home, too. Think you'll be up for a few more shots at my place?

DAVID

Boo.

MICHAEL

Watch where you're pointing your pun gun, Penny.

Smiles as Jake and Penny hand their gear to David and Michael.

INT. JEREMY'S HOUSE - DAY

Jeremy's wife, MARGIE, sits in the kitchen feeding BEN, their three-year-old second child, who sits in a high chair eating lunch.

An irritated Jeremy Calder enters the living room swiftly and examines multiple stacks of papers.

MARGIE

Jeremy?

JEREMY

Hey.

MARGIE

You're home early.

(to Ben)

Look Daddy's gonna have lunch with us, Ben!

JEREMY

I'm not staying long; I'm just looking for my fu-

Margie glares at him and covers Ben's ears.

JEREMY (CONT.)

My fun work folder!

(to Ben)

Isn't work fun?

He sees a file labeled, "Bloodwood Forest," peeking out from under the couch and partially camouflaged by crayons and toddler toys.

JEREMY

What the hell?

As he picks it up, a red crayon falls from it. He opens the file to see red scribbles over several papers.

JEREMY

What the hell is this? You let Ben color all over this? This is my work, Margie!

Fearing a tone of aggression toward Margie in his voice, he quickly makes a change as he moves back to the kitchen and addresses Ben.

JEREMY

We don't color on Daddy's work papers. No, we don't.

MARGIE

He just gets into stuff he's not supposed to sometimes.

JEREMY

Yeah, I see.

Margie picks up Ben from his high chair and reads the file label.

MARGIE

"Bloodwood Forest." That place? What's goin' on there?

JEREMY

Fracking rights.

MARGIE

You got the rights to it?

JEREMY

Yeah. I mean, no, it's not ours yet. But I'm working on it.

MARGIE

By the way, I got you into that fracking conference in San Francisco this week.

Jeremy skims through the file and gives a nearly imperceptible nod to his wife as he reads.

JEREMY

Great. Thank you. I'll be sure to take lots of pictures.

Margie puts away some dishes.

MARGIE

Figured we could fly up there tomorrow.

Jeremy closes the folder at the word "we."

JEREMY

(dejectedly)

Oh, so you're--

Margie meets his gaze.

JEREMY

(suddenly more positively)

You're all right with Carly watching Ben?

MARGIE

Carly's old enough. She can handle him.

JEREMY

Uh huh, I suppose. Just remind her we don't want him watching a slasher movie at his age.

He gathers his papers and prepares to leave.

JEREMY

I'll be back soon, I have to drop these off for review.

MARGIE

You'll be home by dinner, right?

JEREMY

I always am.

MARGIE

Right.

EXT. SHOOTING RANGE - DAY

Penny moves to place her target on the backseat of her car. Jake approaches and takes it from her.

JAKE

I got it.

He views the holes in the target's chest.

CUT TO:

EXT. DARK ALLEYWAY - FLASHBACK - NIGHT

Jake looks at a BLACK KID in silhouette. His voice echoes.

JAKE

Don't move!

The figure moves. Jake shoots.

EXT. SHOOTING RANGE - DAY

A feeling of dread washes over Jake as he notices the holes in the chest of the target.

PENNY

You alright, Jake?

JAKE

Yeah, I'm fine.

He places it in the car. Penny gives him a knowing look.

PENNY

Oh you're "fine" huh?

Jake tries to smile at her.

JAKE

An officer recognized me at the beach.
From the trial.

Penny shakes her head.

PENNY

Oh, dude. He try to tell you you were
some kind of monster?

JAKE

Tried to tell me I was some kind of
hero.

She looks stunned, then embraces him.

PENNY

Well, you are that. But not in the way
he thinks.

He smiles.

PENNY (CONT.)

I'll see you tonight.

INT. CABIN - DAY

Sharon sits at a table and stares outside. A blood-covered
Arnie returns from the shed and enters the cabin. Sharon
smiles.

SHARON

Are you satisfied?

Arnie nods.

SHARON

Good. I made us food.

She motions to a pot on the stove. Steam sneaks out from
beneath its lid. We do not see the contents.

SHARON

Did it give you any problems?

Arnie shakes his head. A clap of thunder strikes in the
distance. Sharon sees that Arnie looks unnecessarily
frightened for his age.

SHARON

We're okay, Arnie.

They look outside as it rains.

BACK TO:

INT. OPEN KITCHEN - JAKE'S APARTMENT - DAY

Alyson sits at the kitchen table with earphones on listening

to some hardcore music, and paints her nails a bright red color. A doorbell rings. Thunder claps.

INT./EXT. JAKE'S APARTMENT - FRONT DOOR - DAY

Alyson answers the door. Jeremy stands at the door with a dripping umbrella.

ALYSON

Oh, hello, you must be Mr. Calder.

JEREMY

Jeremy's fine. And you must be...

Jeremy gazes at her. Alyson notices.

ALYSON

(Flatly)

Jake's sister. You have stuff for Jake?

JEREMY

Oh-- yes. Have him take a look at this as soon as he can; there's... been some new developments.

ALYSON

Thanks, I'll let him know.

Jeremy remains at the door a bit too long for comfort.

ALYSON (CONT.)

Have a nice day.

She shuts the door, and put the headphones back in her ears to continue listening to music.

INT. OPEN KITCHEN - JAKE'S APARTMENT - DAY

Alyson returns to the table and flips through the file's contents. She picks up a photo, but we only see its back. She calls Wes.

ALYSON

(into phone)

Hey Wes, you free this weekend? I got an idea.

She places the photo, which we now see shows the Bloodwood

Forest cabin, onto the folder and rises, accidentally knocking the bottle of nail polish onto the photo in the process.

ALYSON
 (into phone)
 Shit! No, it's nothing. I'm
 coming over.

She attempts to wipe away the polish but only leaves a bright red streak on the photo.

She returns the photo to the file with care, picks up her car keys and exits the kitchen.

EXT. JAKE'S CAR - DAY

Jake's car drives down a street, as we hear his car radio.

INT. JAKE'S CAR - DAY

Jake drives, a cold gallon of milk sits strapped in the passenger seat.

RADIO ANNOUNCER (V.O.)
 74 protesters of the North Dakota
 Access Pipeline were arrested today,
 several of whom claimed they were
 engaging in a peaceful protest to
 defend what was rightfully theirs.

INT. OPEN KITCHEN - JAKE'S APARTMENT - DAY

Jake opens the fridge to place the milk only to find that Aly beat him to the task. A bright pink Post-it note sits on a gallon of milk in the fridge and reads, "Got it. ~Aly."

He smiles.

JAKE
 Well, now we got two.

He places the second gallon in the fridge and notices the Bloodwood Forest file on the table. He smiles.

JAKE
 All right, Aly.

EXT. WES'S HOUSE - AFTERNOON

Alyson approaches Wes's house.

INT. WES'S HOUSE - AFTERNOON

Alyson rings the doorbell. Wes answers and motions for her to come in. They kiss.

WES

Hi.

ALYSON

Hey.

Alyson looks up and sees SUMMER (17, white with flowing dark hair), and ZACH (17, wearing a cross necklace), staring at them from inside his house. Summer and Zach sit at his kitchen table with a trifold poster board and coloring supplies.

ALYSON

Oh! I'm sorry. I didn't know you had company.

ZACH

We're helping him with his final project!

He holds up the trifold with the project's title, "BLACK HOLES IN OUTER SPACE," written on the center panel. The letters rapidly decrease in size with the last few smushed haphazardly in the corner.

A disgruntled Summer barks at him.

SUMMER

Zach, I told you there wasn't gonna be enough space!

ZACH

You're right! That's why I brought stickers!

He holds up a sticker sheet with cartoony spaceships and aliens.

WES

(to Alyson)

Yeah, they're helping quite a bit. At least they still claim to like each other.

He tries to whisper to Summer.

WES
I'll redo that later.

SUMMER
(relieved)
Thank you.

ZACH
Hey! These stickers are cool.
()

They return to work.

WES
So, what you got in mind for this weekend?

Aly flashes a mischievous grin.

EXT. PENNY'S APARTMENT - AFTERNOON

Jake parks his car, looks in the rear view mirror and adjusts his collar. He picks up a bottle of wine as he leaves the car.

INT. PENNY'S APARTMENT - AFTERNOON

A doorbell rings and Penny answers the door to see a well-dressed Jake. They both smile.

INT. WES'S HOUSE - AFTERNOON

Alyson finishes her pitch to Wes.

ALYSON
... so I thought it's a perfect opportunity to get away together. We'd take your RV up there tonight. It'd be nice to have some alone time--

Zach and Summer overhear and approach quickly.

ZACH
Take your RV? We're taking the RV?
Where are we going?

ALYSON
Bloodwood Forest. There's a cabin.

SUMMER
Road trip! Road trip!

Wes sighs and smiles at Aly. Zach and Summer look at Wes and Alyson with begging eyes.

ALYSON
Double date?

Wes looks skeptical.

ALYSON
It's still better than hiding from Jake.

This seems to satisfy Wes.

WES
Oh, how can I deny adventure to two faces like that.

ZACH
Get the weeeeed. We're taking a road trip!

ALYSON
Cool. I'll go get my stuff and meet you in a half hour.

EXT. BLOODWOOD FOREST - GARDEN - LATE AFTERNOON

Sharon works in the garden and pulls a few vegetables. She looks up as the sun is barely visible through the dense cover of trees overhead.

INT. PENNY'S APARTMENT - LATE AFTERNOON

Jake and Penny are kissing on the couch. Penny pauses to take a sip of red wine.

PENNY
So, what's Aly up to these days?

JAKE
(shrugging)
She's been seeing a guy.

PENNY
Oh, have you met him?

JAKE
I wish. I want to make sure she's safe, you know? I'm just afraid that when I'm not there, she'll need me,

and I won't be able to protect her.

PENNY

You--

JAKE

Oh yeah, I was gonna text her--

He sends a quick text, but we do not see the message.

PENNY

You could try leaving her alone for a bit. Maybe she'll learn to do things herself.

JAKE

Well, I'm her legal guardian until she's 18.

Penny's eyebrows raise. Jake gets a text from Alyson, "Gone to BF cabin for the weekend."

JAKE

Wow, her boyfriend has a cabin? Didn't know he had that kind of money. She could have asked me first, but I guess she's okay...

PENNY

She's fine.

He writes a reply.

PENNY

You know, you've told me about what happened to your dad while he was deployed overseas, but you've never spoken about what happened to your mom?

JAKE

Let's just say: She got into some bad stuff. And some bad stuff got into her ... and then I... had to take over.

PENNY

I'm--

Jake silences her with a kiss.

EXT. RV - TWILIGHT

The RV drives down a road, passing the abandoned gas station.

FADE TO BLACK

INT. WES'S RV - EVENING

The group rides in the RV. Alyson drives with Wes at her side. Zach and Summer sit at the back table.

Alyson's phone buzzes. Wes reads the text aloud.

WES

Jake says, "Let me know next time.
Just be safe."

ALYSON

Come on, Jake...

WES

What do I put?

ALYSON

I don't know. An emoji or something.

WES

Well, which one?

ALYSON

I don't know! When in doubt, go with
poop.

Wes sends Jake back the poop emoji.

While smoking a joint, Zach scrolls on his phone and reads aloud to the group.

ZACH

Guys, it says Bloodwood Forest is
haunted or something. "Number One
Bloodiest Forest in California:
Bloodwood Forest." And then,
"Seriously. We can't make this stuff
up."

SUMMER

Who says? Come on, Zach.

WES

Yeah, that's not that hard to make up.

ZACH

No, it's online. Look.

SUMMER

That doesn't make it true.

She leans over, and he shows the phone to her.

WES

Zach, it's abandoned. Aly said so.

SUMMER

Oh, and Aly's a better source than...
"DefinitelyNotFake.com?"

(beat)

Okay, maybe she is.

ALYSON

See? It's totally abandoned, and my
brother just said he's cool with it.
We're fine.

SUMMER

No, we're not.

She holds up a bottle of vodka and smirks.

SUMMER

We're gonna get fucked up!

ALYSON

Are you serious?

WES

Summer, where'd you get that?

SUMMER

Doesn't matter where I got it; it's
ours now.

They all do shots from the bottle and enjoy an escalating
sense of wildness to their adventure.

EXT. RV - EVENING

The RV passes the sign that reads, "Bloodwood - population
15.". It's now crossed out to be 0 (zero).

EXT. RV ON A SINGLE LANE ROAD - EVENING

The RV drives down the road into the darkening horizon.

ZACH

Dude, I just lost my phone signal.

SUMMER

Hooo! It's the forest that did it it.

ZACH

That is so not funny.

SUMMER

How far are we?

WES

No signal, no GPS, but I think I saw a sign back there--

Out the window, they drive past a gate.

WES (CONT.)

Hey, look! I think we're getting close!

INT. ARNIE AND SHARON'S BEDROOM - NIGHT

Moonlight streams in through the window of the cabin. Sharon looks out the window.

SHARON

I think we're going to get more visitors, Arnie. We need to be ready.

Arnie walks up behind her looking grim as he surveys the forest through the window.

ARNIE

Don't you know I'm always ready.
(beat)
It's time for bed.

Arnie rests his head on Sharon's shoulder.

INT. RV - NIGHT

Summer waves a bottle of alcohol in her hand.

SUMMER

I'm throwing another round. I don't even care. Who's in?

WES

Sure, I guess.

Zach smokes a joint.

ZACH
(mocking Wes's voice and laughing)
Sure, I guess.

Everyone laughs. Wes glares at him.

ALYSON
I can't drink, so--

SUMMER
(smirking)
Neither can we, but no one's stoppin'
us.

ALYSON
(unamused)
No, I'm driving.

SUMMER
Good point.

ZACH
Yeah, please don't get us killed, Aly.

Unseen by Alyson, her phone buzzes. Summer, Zach, and Wes all take large swigs of vodka.

WES
We should play Cards Against Humanity.

Zach and Summer shout in agreement.

ALYSON
Hey, I'm driving here! We won't make
it in time if I pull over.

WES
You can be on my team, then. I'll come
up and whisper the ones I think are
good.

ALYSON
Fine.

Zach opens the box and deals cards for everyone but Alyson.

SUMMER
We should get some music going.

An upbeat song plays over the speakers.

As he finishes, a piece of paper falls out from between some cards.

Summer grabs the paper which reads, "Lindsay," and a phone number. She gives a stern look to Zach, whose eyes dart uncomfortably around.

INT. ARNIE AND SHARON'S BEDROOM - NIGHT

The music from the previous scene continues.

Arnie shares a bed with Sharon and curls into her body.

We hear sounds of Jake and Penny making love.

CUT TO:

INT. PENNY'S BEDROOM - NIGHT

The sounds of Jake and Penny continue as they make love.

INT. RV - NIGHT

Wes has moved up front with Alyson, while Zach and Summer remain at the table, cards still scattered.

SUMMER

Wes, turn that shit off!

Wes lowers the music.

SUMMER

Are you kidding me, Zach? Is this yours?

ZACH

Shit.

SUMMER

And why would you hide it in Cards Against Humanity?

ZACH

It was at a party. She gave it to me while we were playing. I forgot I kept it in there.

A pause.

SUMMER

Wait. We play this every time you come over, dude. Was this Rachael's party?! Last weekend?!

ZACH

Aaah, I can't remember.

SUMMER

When were you gonna tell me?

ZACH

It was a mistake, okay! It was a one night, fucked-up mistake.

SUMMER

You spent the night with her? Well, of course. No one gets a girl's number to hold hands. God, I've had it with you.

His cross necklace catches her eye. She turns away, offended by his hypocrisy.

SUMMER (CONT.)

(almost to the whole group)

Can we talk in private?

WES

I mean, it's an RV...

Summer grabs Zach's hand and pulls him toward the back of the RV.

SUMMER

We're going to the bathroom.

ZACH

But I don't have to go.

The bathroom door closes.

SUMMER (O.S.)

Zach, I don't know what gave you the fucking right--

ZACH (O.S.)

Yeah, but I thought--

They continue to argue.

ALYSON

Man.

WES

And he had Summer, of all people! Keep your dick in your pants, dude.

Summer and Zach's argument grows louder.

WES

Please tell me we're almost there.

ALYSON

Don't look at me; I was relying on your GPS. But I think we're close.

INT. ARNIE AND SHARON'S BEDROOM - NIGHT

Arnie's eyes flick open as he lays on the pillow. He cocks his head to hear something. His naked body moves to the window to look outside. His eyes narrow as he senses visitors getting nearer.

INT. RV - NIGHT

The RV drives through the old gate near the cabin.

ALYSON

(to Summer and Zach)

Guys, get over it! We're really close!

They drive through the woods. It is eerie and dark.

Wes turns to Aly.

WES

Where do we park?

ALYSON

Wherever we want, I guess. Unless someone had our same weekend plans.

WES

Try to get close to the cabin.

EXT. RV - NIGHT

Shot of the RV as it drives through the woods, crushing some small trees as it drives.

INT. RV - NIGHT

ALYSON

I'm not seeing the cabin.... Want to
just park here for now?

Summer storms out of the bathroom.

SUMMER

(to Alyson)

Yes! Park! I have had it!

INT. ARNIE AND SHARON'S BEDROOM - NIGHT

Arnie pulls on clothes and shakes Sharon awake.

ARNIE

Sharon.

SHARON

Bad dream, Arnie?

ARNIE

No.

He looks to the window. Sharon follows his gaze.

SHARON

Get the weapons.

They both jump from the bed.

INT. RV - NIGHT

Alyson parks the RV.

ALYSON

(feigning enthusiasm)

We're here...

Summer continues toward the RV door. Zach exits the bathroom
and follows her.

ZACH

Summer, wait!

Summer rolls her eyes.

ALYSON

Wait!

SUMMER

Don't you tell me to wait, too. I need to cool off.

EXT. BLOODWOOD FOREST - NIGHT

Summer bolts out of the RV and storms through the forest, yelling profanities.

In her rage, Summer accidentally gets a deep scratch from a low-hanging branch.

SUMMER

Fuck!!

She sinks to her knees and cries.

ARNIE'S POV. Arnie approaches slowly. He's very intrigued with Summer. Leaves rustle as he moves through the trees.

SUMMER

Zach, if that's you, fuck off!

Arnie watches intently.

INT. RV - NIGHT

Wes moves to the back of the RV and joins Zach and Alyson at the table.

WES

Summer had better get back soon; this is crazy.

ALYSON

Maybe she went to find a bathroom. I doubt she used yours when she had company.

She looks at Zach who looks ashamed.

WES

I bet she's still upset.

Zach looks down, ashamed.

ALYSON

(softly)

Zach, are you--

ZACH
I'm sorry, okay!

Wes and Alyson exchange a somber glance.

ZACH
I'm gonna go look for her.

WES
Dude, she probably just wants her space.

ZACH
Well, she's not getting it. I need to talk to her. Stay here in case she comes back.

Wes and Alyson make no attempt to stop him. He exits the RV. Alyson moves in close to Wes.

ALYSON
Hey, we got that alone time, after all.

She and Wes kiss.

EXT. BLOODWOOD FOREST - NIGHT

Arnie's eyes shift excitedly as he waits in the foreground hidden by the tree between him and Summer. Just as Arnie prepares to move on Summer, his focus goes to Zach as he bolts out of the RV.

ZACH
Hey, Summer! I'm sorry!

EXT. BLOODWOOD FOREST - NIGHT

Zach walks a few steps deeper into the darkness of the forest. He looks around uncomfortably.

ZACH
Can we just talk, please? Seriously, it's creepy as fuck out here. Summer ... where are you?

EXT. RV - NIGHT

Arnie moves toward the RV, which now bounces as we hear Wes and Alyson have sex inside. Arnie whispers as he counts on his fingers how many people he's seen so far.

ARNIE

One, two, three, four...?

ARNIE'S POV as he creeps around the RV and peers in the window, just unable to see Wes and Alyson clearly.

ZACH (O.S.)

Summer? Summer, where are you?

BACK TO ZACH. He comes to a stop in the woods and looks around. He shouts to the forest.

ZACH

She was a stupid mistake, but you weren't! I care about you, Summer! Please come back to the RV. Please.

Zach continues in the forest and sees the cabin. He moves toward it.

ZACH

Come on, stop hiding in the cabin. I know you're there.

Arnie turns his gaze as he sees Zach getting close to the cabin. Arnie smiles creepily.

ARNIE

She's not.

EXT. CABIN - NIGHT

Zach approaches the cabin. He tries the front door. Locked.

He sees a nearby window and places his hand inside, feeling around in the dark.

INT. CABIN - KITCHEN - NIGHT

Zach climbs awkwardly through the window and falls onto the kitchen floor. His cross necklace gets caught on the window and chokes him briefly before breaking off and falling to the floor.

He feels around for it but fails to find it.

He then knocks over an assortment of pots and pans in the process.

INT. CABIN - CONTINUOUS

He wanders down the hallway.

ZACH

Summer? Summer, are you here? I'm
sorry.

INT. ARNIE AND SHARON'S BEDROOM - NIGHT

Zach enters Arnie and Sharon's bedroom. He sees Sharon,
sitting hunched at the edge of the bed with her back toward
him, and mistakes her long dark hair for Summer's.

ZACH

Summer? Oh, God, Summer, I'm sorry.

Sharon turns around in a creepy manner.

SHARON

It's not Summer. My name is Sharon.

Arnie stabs a confused Zach from behind and guts him. Sharon
takes hold of Zach's dead face. She kisses him as blood pours
out of his mouth.

SHARON

(to Zach)

What's your name?

Arnie appears, out of breath, behind Zach's head. He grabs it
on both sides and breaks Zach's neck. Face to face, Arnie
kisses Sharon's bloody lips.

ARNIE

(whispers) I got him.

Arnie lifts three fingers.

ARNIE

There's three more.

EXT. BLOODWOOD FOREST - NIGHT

From outside the cabin we pull back fast to the gently
rocking RV with the sound of night and sex and danger.

FADE TO BLACK:

INT. JAKE'S APARTMENT - OPEN KITCHEN - DAY

Jake enters the kitchen, puts his keys on the table and sees the packet labeled, "Additional Files: BLOODWOOD FOREST," laying on the table.

On top of the file lies a note from Aly: "Here's your files. Gone to BF cabin. ~Aly."

Jake's face drops as he makes the connection between Bloodwood Forest and BF.

JAKE
(fooling himself)
Shit. No. She's not there...

He picks up the folder and a photo of a cabin falls to the floor. He picks up the photo and sees the red, blood-like nail polish streak.

He races through the file's contents, searching for anything that might assuage his fears, and sees a paper with the heading, "CONFIRMED DISAPPEARANCES IN FOREST."

Photos of missing people defaced by Ben's red crayon scribbles fill the page.

JAKE
She's not there... No.

He tries to call Alyson. 3 beeps for a dropped call.

JAKE
She's there.

EXT. RV - DAY

The RV sits undisturbed. Though it is day, the forest retains its eerie quality.

INT. RV - DAY

Wes and Alyson slowly wake up, still in the front seat of the RV. They are apparently naked and covered by a large, shared blanket.

Wes jolts.

WES
Hey, beautiful.

ALYSON

Hey.

WES

Man, we fell asleep? What time is it?

ALYSON

I'll check...

She looks at her phone and sees a text from Jake from the previous night, "Ok, text me in the morning."

ALYSON

Shit, I was supposed to text Jake--

She attempts to send, "Hey sorry I'm okay," but she has no service.

ALYSON

Fuck!

Wes can't get a signal on his phone either.

WES

We don't have service out here? Man, they ought to put up a sign that says "No Wi-Fi." Poop emoji!

He tosses his phone down on the bedside table.

INT. JAKE'S APARTMENT - OPEN KITCHEN - DAY

Jake grabs his keys and phone and races out the door.

JAKE

Fuck! Come on, Aly.

INT. RV - DAY

ALYSON

Crap, Jake's gonna be pissed. I gotta go to the bathroom.

Topless, she walks toward the back of the RV. Something rustles under a sleeping bag. Alyson freezes in her tracks.

ALYSON

Wes. Come here.

A naked Wes and a topless Aly move toward the back of the RV toward a lump under a sleeping bag.

They pull the covers off slowly. Reveal Summer. She has a cut on her forehead.

WES

Summer!

SUMMER

(shielding her eyes)

Oh my God, Wes! Put on some pants!

WES

(covering himself with his hands)

Sorry!

Wes runs back to the front of the RV to get dressed. He throws Aly her T-shirt, and she puts it on.

ALYSON

What time did you get back? We tried to stay up, but we... were zonked, and--

SUMMER

I wasn't gone that long, jeez. I got back at like one. I just needed to blow off some steam.

A clothed Wes returns.

WES

Where's Zach?

SUMMER

I don't know.

Alyson and Wes freeze.

ALYSON

He didn't come back with you?

WES

Wait, he was gone all night?

SUMMER

Apparently. It's not like that makes much of a difference. He's dead to me.

Wes and Alyson look at each other, terrified.

ALYSON

Someone check the bathroom.

Wes walks to the bathroom.

WES (CONT.)

Zach? You all right, man? Coming in in three, two, one...

He opens the door.

WES

Fuck.

ALYSON

Think he went to the cabin?

They look out the window at the gloomy, dark forest.

INT. JAKE'S CAR - DAY

Jake speeds down the highway.

JAKE

They had to go to the cabin.

He calls Jeremy.

JAKE

(into phone)

Hey, Jeremy. It's me. Look, I need a huge favor. I'm actually already on my way to your place. It's life or death.

INT. JEREMY'S HOUSE - DAY

Jeremy carries his luggage down the stairs. Margie follows him down and then yells up the stairs.

MARGIE

Carly, we're leaving!

JEREMY

(into phone)

Well, we're already on our way to San Francisco. What's up?

Margie is almost out the front door, but Jeremy holds her up.

MARGIE

(mouthing)

We have to go!

JAKE (V.O.)
(filtered)
Well, you're taking the copter, right?
I really need to get out to Bloodwood
Forest.

JEREMY
(into phone)
Why the hell would you go there now?

JAKE (V.O.)
(filtered)
That's what I want to ask my sister.
She went out to Bloodwood Forest with
her boyfriend, and we both know ...
they may never come back! I've seen
the reports, Jeremy.

JEREMY
We don't know that! We're... you're
still investigating it!

JAKE (V.O.)
(filtered)
Just, please give me a lift out there!
I'll call Penny to come get me.

JEREMY
(into phone)
I don't know, are you... close?

JAKE (V.O.)
(filtered)
I'm here.

Jeremy looks out the window and sees Jake pull into the
driveway.

EXT. RV - DAY

Alyson, Summer, and Wes exit the RV.

WES
Okay, we've gotta find Zach. This is
ridiculous.

ALYSON
Well, we can't be too far from the
cabin. I'm sure he's there.

EXT. BLOODWOOD FOREST - DAY

They hike through the woods.

ALYSON

You seriously never saw him at all last night?

SUMMER

No, and thank God, because I would have punched the shit out of him. Maybe he texted me...

She reaches for her phone.

WES

Doesn't matter. No service.

SUMMER

Still?! What kind of a cabin retreat doesn't have Wi-Fi?

ALYSON

Well, right now, we don't have Zach. Let's worry about that first.

SUMMER

(with sarcasm)

You're right. Where are my priorities? I sure hope he wasn't eaten by bears.

EXT. CABIN - DAY

They arrive at the cabin. It stands as a looming presence in the woods.

INT. JEREMY'S HELICOPTER - DAY

Jake rides in the helicopter with Jeremy, a disgruntled Margie, and a PILOT. Jake calls Penny.

JAKE

(into phone)

Hey, Penny. It's me. I'm gonna need a favor.

PENNY (V.O.)

(filtered)

Oh? What is it?

JAKE
 (into phone)
 Look, I think Aly and her boyfriend
 are in trouble. They went to Bloodwood
 Forest and--

He covers the phone and looks at Jeremy and then at Margie.
 Jeremy shrugs.

JAKE
 (into phone)
 God, I don't want to get you involved
 in this.

PENNY (V.O.)
 (filtered)
 Involved in what?

JAKE
 (into phone)
 Well, people have been dying there,
 Penny.

MARGIE
 (mouthing to Jeremy)
 Dying?!

The pilot grips the wheel.

JAKE
 (into phone)
 My sister could be next. You could be
 next.

PENNY (V.O.)
 (filtered)
 What do you need, Jake?

Jake looks thankful and in awe of her kindness.

JAKE
 (into phone)
 A ride home.

PENNY (V.O.)
 (filtered)
 I'm on my way.

Jake hangs up the phone.

INT. POLICE GYM - DAY

Penny hangs up the phone as she runs on the treadmill. PAN to reveal David and Michael running on treadmills next to her.

DAVID

That sounded pretty serious.

PENNY

It could be. Jake's sister's in trouble. We're not sure...

DAVID

If you're not sure, we're not letting you go alone.

PENNY

(sarcastically)

Of course you aren't.

INT. HELICOPTER - DAY

Margie looks with disdain at her husband.

MARGIE

I have to wonder what's so important to you about this place. First you want to drill there, then you want to rush off there by helicopter at the last minute--

JEREMY

Jake needed to. It was an emergency.

MARGIE

You know you're putting your whole company at risk, Jeremy?

Jeremy looks down.

MARGIE

Have you even heard anything from the guys you sent out there the other day?

JEREMY

I-- we're looking into it.

MARGIE

I just don't understand how I can work so hard to get you this job in the first place, and you go and throw it

all away!

JEREMY

I know.

JAKE

You guys can argue about this when we find my sister, all right?

INT. CABIN - DAY

Wes, Summer, and Alyson try the cabin door and it creaks loudly open. They all enter through the cabin door and begin to look for Zach. A dark, creepy aura surrounds them.

ALYSON

Hey, Zach? You in here?

WES

Zach? Summer's sorry, okay, she--

SUMMER

I never said that!

Wes searches around and calls for Zach again.

WES

Look, I get that you're upset, but we just want to make sure you weren't bear food.

(beat)

Food. Is there a kitchen? Maybe he got hungry.

ALYSON

Why would there already be food here? This place is abandoned.

SUMMER

Trust me, Zach would eat moldy bread he dropped on the floor if it came to it.

Wes and Alyson look at each other. Summer looks as though there is truth to that statement.

SUMMER

Yeah, you don't want to know.

INT. CABIN - KITCHEN - DAY

They enter the kitchen and come across the mess of pots on the floor from Zach's fall.

WES

What happened here? Did you trash this place?

SUMMER

No, I'm not five. And I didn't even come here.

ALYSON

Zach did.

She picks up Zach's cross necklace from the floor. It is broken.

WES

Okay, so he's been here. He probably fell asleep, then. Let's see if there's a bedroom.

Alyson pockets the cross necklace, and they search for a bedroom.

EXT. ARNIE AND SHARON'S BEDROOM - DAY

They approach Arnie and Sharon's bedroom. Summer tries the door. It is locked.

WES

Good going, Zach. You got another girl in there?

SUMMER

Not funny, Wes.

(beat)

I'm still knocking it down, though.

She kicks the door in to reveal Zach's filleted body hanging. Blood drips down his body and out of his mouth.

Screams all around. Summer cries.

WES

We gotta get out.

Out of focus, we see Arnie in the background as he moves from behind Zach's body. He pulls back an arrow.

WES

Get out!

INT. OUTSIDE ARNIE AND SHARON'S BEDROOM - DAY

They race out the door, which Wes closes just as Arnie's arrow goes through the door.

WES

Go! Now!

EXT. CABIN - DAY

They race out the cabin door toward the RV.

Arnie climbs out his bedroom window and pulls back another arrow.

It hits Summer in the leg, and she falls in agony.

WES

Summer, hurry!

SUMMER

Ow, fuck!

ALYSON

Wes!

WES

Holy shit!

ALYSON

Help me grab her!

They work together to pick up Summer as best as they can. She half-hobbles as they race toward the RV.

INT. RV - DAY

Wes and Alyson place Summer at the back table. Wes struggles to start the RV.

WES

Come on!!!

EXT. CABIN - DAY

Arnie advances determinedly.

INT. RV - DAY

Alyson, Wes and Summer are panicking, then finally the RV starts, and begins to lurch forward with a loud rev of its engine.

EXT. RV - DAY

The RV races through the trees, breaking down several smaller ones.

INT. RV - DAY

Through the windshield, Wes sees Arnie amidst the trees in his path.

WES

Holy shit!

He swerves, crashing the RV into a tree.

INT. RV - DAY

Wes looks at Alyson and Summer.

WES

You guys okay?

Summer, arrow still in her leg, has fallen between the table and the booth.

SUMMER

No, I have an arrow in my leg. Oh, and I'm stuck.

WES

Okay, I'll come help you--

He looks outside and sees nothing.

ALYSON

What happened?

WES

I saw something. It's out there. It found us.

EXT. RV - DAY

Arnie runs a short distance from the RV, then draws an arrow and lights it on fire.

INT. RV - DAY

Wes turns to Alyson.

WES

We wait here. We're safe inside.

Arnie shoots a flaming arrow into the RV through a back window. Flames begin.

WES

Shit! Get out!

ALYSON

Summer!

They race to the back of the RV, where a dividing curtain has already been engulfed in flames. They try to pull Summer out, and she cries in agony from the pain in her leg.

SUMMER

Just go!

ALYSON

I'm not leaving you in a burning RV!

SUMMER

Yes, you fucking will! Get out!

Wes and Alyson race out.

EXT. BLOODWOOD FOREST - DAY

Wes and Aly race out of the RV. An arrow flies by and hits the tree right above Wes's head.

ALYSON

Get back!

EXT. BLOODWOOD FOREST - DAY

The two jump out and run a short distance. Summer bangs on the glass and then succumbs to the flames.

ALYSON

(crying)

Oh my God!

WES

Aly? Aly. Focus. We have to hide. Come on.

ALYSON

But--

WES

It was too late for her! We got out;
we have to save ourselves.

They run toward the shed.

INT. HELICOPTER - DAY

Aerial view of the RV as it explodes.

JEREMY

Jake, you see that?

He points down at the forest. The RV burns, an orange
fireball in the green sea of trees.

JAKE

Aly!

(to the pilot)

Put us down there right now!

MARGIE

Are you crazy?

PILOT

I'll get as close as I can!

EXT. HELICOPTER - DAY

From above the helicopter's swinging blades we see the forest
below as the pilot maneuvers closer for a landing.

EXT. BLOODWOOD FOREST - DAY

Wes and Alyson stand bewildered in the forest.

ALYSON

Where do we go?

WES

I am not going back in that cabin.

ALYSON

So what do we do?

WES

Head for the woods.

INT. BLOODWOOD FOREST - DAY

The helicopter lands some distance from but within sight of the RV. They are about to get out. They feel an explosion.

CUT TO:

EXT. BLOODWOOD FOREST - DAY

High aerial shot of the forest. Fire swallows several trees.

BACK TO:

INT. HELICOPTER - DAY

PILOT

Oh, man.

Margie begins to panic.

MARGIE

Oh my God!

Jake tries to calm everyone down.

JAKE

Okay, let's not freak out yet. Maybe they weren't in the RV. I'm going to check.

EXT. HELICOPTER - DAY

Jake jumps out of the helicopter. He runs through the woods, towards the camera.

JAKE

God, I hope they went to the cabin. There's some irony.

INT. HELICOPTER - DAY

Jeremy prepares to exit the helicopter. Margie attempts to restrain him.

MARGIE

Are you serious, Jeremy?

JEREMY

I'm going with him!

Jeremy jumps out of the copter.

MARGIE
(to the pilot)
Why is he doing this?

EXT. BLOODWOOD FOREST - DAY

Arnie moves through the forest and pulls out a knife from his belt.

EXT. RV - DAY

Close up exterior of the RV, as Jake approaches.

It burns slowly. With a light, quick grasp of the handle, he opens the door and Summer's charred body falls to the ground. She is unrecognizable.

JAKE
Oh God!

Jeremy arrives and stops dead in his tracks.

JEREMY
Shit! Is that her?

Jake sinks to his knees.

JAKE
I can't tell you.

JEREMY
Did she come here with friends?

JAKE
I don't know, I think she came with
Wes, I don't know...

Jeremy helps Jake up.

JEREMY
Well, we need to find Wes, then. Maybe
this isn't her.
(beat)
Still a tragedy.

Shot of the RV burning.

JEREMY (CONT.)
Look, why don't we go back to the
copter? Then we can get my maps, and
maybe we'll--

Arnie throws a knife which creates a large gash in Jeremy's arm. The knife sticks out at an unpleasant angle. He screams.

JAKE

Shit!

JEREMY

I'll get back to the copter; you find your sister!

JAKE

No way. I'm not losing someone else.

JEREMY

We don't know that yet--

EXT. BLOODWOOD FOREST - DAY

Close up of Wes as he looks over his shoulder to see if he's being followed. He helps Alyson down a rock.

EXT. BLOODWOOD FOREST - DAY

Arnie looks to one side of the forest, then the other. He sees something.

INT. HELICOPTER - DAY

Jake pulls Jeremy into the copter.

JAKE

He's hurt!

MARGIE

Oh, God, Jeremy! See, I told you this was a bad idea; now we gotta take you to the hospital--

JEREMY

Seriously, it's not that bad...

PILOT

I'm calling the police.

JAKE

Penny's already on her way! She is the police.

PILOT

We should take him to the hospital, Jake.

JAKE

Aly could be hurt, and you're just gonna leave us here?

MARGIE

Do you think any of us give a damn?

She turns to Jeremy.

MARGIE

You knew. You knew all of this shit was here, and you wanted to drill here! You risked your entire company, the one I worked so hard for you to have, for this? God, Jeremy! What were you thinking, coming here?

JEREMY

Because I wanted to, Margie!

Margie looks stunned.

JEREMY

(to the pilot)
Just go! Take her!

PILOT

Take care of yourselves.

Jake exits the copter.

The copter takes off.

EXT. BLOODWOOD FOREST - DAY

Arnie gazes up at the helicopter taking off.

ARNIE

You came here. This is where you'll die.

He loads an arrow into his bow. He shoots.

INT. HELICOPTER - DAY

The arrow breaks through the window of the helicopter and sticks in the pilot's neck.

EXT. HELICOPTER - DAY

The helicopter moves erratically in the air.

INT. HELICOPTER - DAY

Margie screams as the helicopter shakes. Blood spurts from the wound. The pilot falls onto his controls. An alarm sounds.

Margie grabs the controls but fails to manage the helicopter.

EXT. BLOODWOOD FOREST - DAY

Jake and Jeremy, now some distance away. Jake happens to look back and grabs Jeremy.

JAKE

Jeremy.

Jeremy turns and sees the copter.

JEREMY

No!

The helicopter crashes. An explosion of fire goes up into the sky. The blades of the helicopter still turn.

JEREMY

No, no, no!

Jake scans the woods for any movement.

JAKE

How the hell did--

JEREMY

Oh, God.

Jake sees the terror in Jeremy's eyes.

JAKE

They're gone, Jeremy. There's nothing you can do. We have to find Aly.

JEREMY

I just wanted to tell her--

JAKE

That you loved her?

JEREMY

That I didn't.

Jake's eyebrows raise.

JEREMY

Bloodwood Forest was my home, Jake. I used to live here. I felt safe here. And I let myself believe I'd be safer with her, because she had it all figured out. So I gave my life to her. And apparently, I was safer with her, after all.

He gestures at the destruction.

JEREMY

But I didn't love her.

EXT. HELICOPTER - DAY

A blade comes loose from the copter and flies toward Jeremy.

EXT. BLOODWOOD FOREST - DAY

He gestures toward the forest.

JEREMY

This is my home!

The blade narrowly misses Jake and slice off Jeremy's head, spraying blood all over Jake.

Jeremy's head rolls down a hill, deeper into the forest.

Jake stands bewildered, unsure of the direction of the cabin.

JAKE

(with a panicked sigh)

Maps are burned. Guess I'm on my own.
Until Penny gets here.

He looks back and sees the burning helicopter, then jolts as he realizes the danger Penny will be in.

JAKE

I need to find Aly.

()

Jake rushes deeper into the forest, remaining alert for any signs of life.

CUT TO:

EXT. BLOODWOOD FOREST - DAY

Alyson and Wes find a place to rest for a moment.

ALYSON

Okay, I think we're safe for the moment.

WES

You really think Jake is coming?

ALYSON

Nothing to do but wait. I'm scared Wes.

Wes gets on top of her and they kiss.

EXT. BLOODWOOD FOREST - DAY

Arnie watches them carefully from a distance.

EXT. BLOODWOOD FOREST - DAY

Jake races through the forest, looking for signs of life.

JAKE

Please, Aly. Be alive!

EXT. BLOODWOOD FOREST - DAY

Wes strokes Alyson's hair.

WES

I'm not going to let anything bad happen to you.

ALYSON

What if we're stuck here? What if there's no...

WES

Shhh... we need to keep it quiet.

ALYSON

I can't get Summer's face out of my mind.

She cries and Wes pulls her closer.

EXT. HELICOPTER - SAME

Penny arrives in her truck, along with David and Michael, close to where the helicopter burned. Penny races out of the car toward the helicopter. David and Michael quickly follow her.

PENNY

Jake! No!

DAVID

No, don't look-- we'll see if he's in there for you--

She turns to yell at them fiercely.

PENNY

I'm looking myself!

David and Michael stop as she continues toward the copter. Frightened by the dead bodies of Margie and the pilot, but relieved to have not found Jake, she returns to them.

PENNY

He's not in there! We have to find him!

They get back in the truck and race through the woods.

EXT. BLOODWOOD FOREST - DAY

Jake comes close to the area where Wes still lies on top of Alyson, but he does not see them yet.

Wes still lies on top of Alyson as they make out. They are clothed, but the hood of his sweatshirt covers his head and face. Alyson looks up and sees Jake.

ALYSON

Hey! Jake! Jake!

Jake hears Alyson's cry and races toward her.

JAKE

Aly! I'm coming!

Upon seeing Wes on top of her, Jake draws his gun.

JAKE

Hands where I can see them!

ALYSON

Jake?!

WES

Sir--

JAKE
I said get off of her now!

Jake cocks his gun. Wes quickly removes himself from Alyson and puts his hands up.

WES
Don't shoot!

JAKE
Don't move!

WES
Sir, don't shoot! It's Wes!

ALYSON
Jake, DON'T!

JAKE
Wes?

Wes's hood falls down, revealing his face. Terror from Jake when he sees Wes, his almost murder victim, is black.

ALYSON
Jake, this is Wes...

JAKE
Oh my God. I can't believe I-- I almost--

WES
(taking a deep breath)
It's okay. You didn't know me, you didn't know--

JAKE
I did know, Wes. I made a mistake. A long time ago.

Wes realizes.

JAKE
And almost again.
(beat)
I nearly did the same to you as this monster that's chasing you guys. I'm
...

Penny arrives in her truck with David and Michael. They race from the car while it still runs.

Penny freezes when she sees Wes. David and Michael draw their guns on Wes.

DAVID AND MICHAEL
Freeze! Hands up!

JAKE
Don't shoot!

They lower their guns a hair.

JAKE
This is Aly's boyfriend, Wes.

They lower their guns fully.

JAKE
And I don't know him well, but I know he's kept her safe. And that's all that matters.

Wes offers a genuine smile.

WES
Thank you.

Jake hugs Penny.

JAKE
My God, it's good to have backup. Is it just the three of you?

PENNY
For now, yes.

WES
It's just us two now. It got two of our friends.

ARNIE'S POV. Arnie sets up an arrow and hides behind a tree.

BACK TO THE GROUP.

PENNY
Do we know who "it" is?

An arrow zips close to Wes's head and sticks into a nearby tree. David and Michael fire multiple shots blindly into the forest.

JAKE

No. But it's not getting any more of us. Get to the cabin.

WES

No! We can't just go hide there! We need weapons!

DAVID

We have guns.

Another arrow zips by and nearly misses David's head. They try to fire again, but are out of ammo.

WES

(gesturing to Jake's gun)
One loaded gun.

PENNY

I have a gun, too.

WES

That's not enough.

ARNIE'S POV. Arnie sneaks around to the truck.

MICHAEL (O.S.)

We have backup ammo in the truck--

Arnie takes the backup ammo from the glove compartment and releases the emergency brake.

The truck, parked on a slope, rolls down into a nearby ravine and explodes.

JAKE

Not anymore.

WES

You all go to the cabin!
(indicating toward a shed in the distance)
I'm going to that shed. There's gotta be weapons in there.

JAKE

I am not letting you die on my watch!

WES

This isn't on your watch! This is my decision to do whatever I have to, to

get us out of here alive.

Jake looks him in the eye.

JAKE

Okay. Aly, come with me--

ALYSON

No! This whole trip was my fault-- I'm going with Wes.

JAKE

I am not gonna lose you again!

PENNY

Jake, you realize you sound just like the dad from Finding Nemo.

Another arrow nearly hits Alyson, but Wes pulls her out of the way. He looks assured that he will defend her.

JAKE

Okay. Penny, David, Michael, come with me. You kids--

He stops himself.

JAKE

Aly and Wes: be careful and protect each other. Find whatever weapons you can and meet us at the cabin.

Wes and Alyson start to leave for the shed. Jake and the others turn toward the cabin.

Arnie watches from afar and debates which group to follow.

Jake turns back to Alyson with a desperate glance.

JAKE

Wait!

Wes and Alyson freeze.

Jake holds out his gun to Wes. Penny notices and moves to pull out her gun, too, but releases her grip when she sees the intent in Jake's eyes.

JAKE

Wes, this is yours.

Wes smiles.

WES
Thank you, sir.

Wes takes the gun.

Wes and Alyson race toward the shed. Everyone else runs toward the cabin.

EXT. BLOODWOOD FOREST - DAY

Arnie runs through the forest and meets Sharon.

ARNIE
They're going to the cabin. And the shed. They're a team.

SHARON
So are we.

ARNIE
They wanna take our weapons.

SHARON
We won't let them.

SHARON
You still have your knife?

Arnie feels it in his pocket.

ARNIE
Yeah.

Sharon shifts her gaze between the shed and the cabin, debating where to go.

SHARON
Good. You'll need it.

EXT. CABIN - DAY

Jake, Penny, David, and Michael reach the cabin.

MICHAEL
How should we get in? This is where the killers live.

DAVID
Yeah. We can't just say, "Ding dong..."

dinner is served."

David smirks.

JAKE

Who said anything about ringing the doorbell?

PENNY

We're getting in, and if someone's in there... they're getting out.

INT. CABIN - DAY

They look around the cabin. It is dark and haunting.

PENNY

Show yourself!

No response.

PENNY

You two should pick up something, anything you can find to defend yourselves.

MICHAEL

(looking around)

I don't think a coat rack is gonna do much more good than my fists.

DAVID

There might be some knives in the kitchen.

EXT. BLOODWOOD FOREST - DAY

Wes and Alyson race through the woods. They hear a noise near the shed.

ALYSON

What's that? There's something in the shed.

WES

Then we'll already be there to get it.

EXT. SHED - DAY

Wes and Aly have arrived at the shed. Wes tries the door, but it is locked.

WES

You know, maybe we should just stay out of this. Go back to the cabin...

ALYSON

If there are weapons in there, we can't afford to stay out.

She kicks the door down.

INT. SHED - DAY

Dead bodies are slumped in a gruesome pile in the corner of the shed. Most are naked. All are bloody.

Alyson and Wes scream. Wes points his gun at the pile instinctively.

ALYSON

Oh God!!

Wes lowers his gun.

WES

We weren't the first.

Alyson looks sick.

Two bodies of Jeremy's oil workers.

ALYSON

Zach was right.

WES

Let's just grab some weapons and go.

They both grab as many weapons as they can hold.

WES

All right, we should get back.

She heads for the door.

ALYSON

Wait.

Wes stops.

WES

What?

ALYSON

We're alone. And I just want to say something.

ALYSON

I'm sorry I waited so long to introduce you to Jake.

WES

Okay. It almost had to happen at my funeral.

ALYSON

I know. And you saw what a mess he was after that, even? He still has nightmares about the last time, Wes.

(beat)

It really wasn't that long ago. Definitely not for him.

ALYSON

We have to protect each other, and I just wanted to keep you all to myself while I could.

WES

Well... we have each other now.

We see Sharon hiding in the pile of bodies. Her eyes snap open.

She raises a large spear and brings it down into Alyson and Wes, skewering them together. They scream as the spear enters their chests.

SHARON

Together forever.

EXT. SHED - DAY

Slow PULL OUT from the shed. Sharon scuttles out of the shed.

INT. CABIN - DAY

Jake hears the screams.

JAKE

Aly!

Jake runs toward the front door of the cabin. Penny looks fearful that the worst has happened. She moves to comfort

him.

PENNY

Jake...

JAKE

Stay here.

MICHAEL

Are you crazy?

PENNY

Jake--

She offers out her gun to him.

JAKE

I'm not fucking taking that from you.
Stay here!

He runs out the cabin door.

PENNY

I'm not staying here. Not if he's out
there.

DAVID

You'll get yourself killed!

PENNY

Fine. You do you, I'll do me.

She flees, causing the front door to creak closed.

Arnold, hidden behind the open door on the inside of the cabin, closes the door and approaches David and Michael with a large sharp knife.

He swipes the large knife at the 2 men's throats, instantly killing them.

EXT. BLOODWOOD FOREST - DAY

Penny has made it halfway between the cabin and the shed. She hears David and Michael scream, and she stops and turns to run back to them.

A louder scream from Jake.

She races on to the shed, looking around her as she runs for any potential threat.

EXT. SHED - DAY

Penny stops at the closed door to the shed and meets Jake. Jake stands outside the shed, one hand on the closed door and the other on his face. He cries.

PENNY
Jake! Are you hurt?

JAKE
No...

PENNY
Where are Aly and Wes?

Gasping for air, eyes red, he looks at her.

JAKE
They're inside.

Penny gets it and gasps.

PENNY
(looking down)
Oh, Jake.

JAKE
They're not coming out.

PENNY
I'm so--

Jake pulls himself up.

JAKE
I'm getting that son of a bitch.

He starts to go toward the cabin.

PENNY
Jake, stop! We need to leave!

JAKE
Why?! Why do we leave now? Because my
sister's dead and I couldn't save her?

A pause.

JAKE
I'm gonna kill him. I'm not gonna let
that monster walk.

A pause. Penny holds out her gun.

PENNY

Take my gun.

JAKE

I am not leaving you defenseless.

PENNY

Then take the gun from...

JAKE

From Wes? No. I can't go back in there.

Penny looks at the shed and seems to agree that any weapons in there would not be worth it.

Penny looks around her and thinks she sees Arnie, hiding in the trees, out of focus, holding a knife. She looks startled and places her hand on her gun, but she does not let Jake see her fear.

PENNY

Ok. Just get back to the cabin then. David and Michael... they need you.

JAKE

Are you okay?

PENNY

Go! I'll be fine.

Jake flees for the cabin. Arnie stares Penny down, waiting for her. The last woman to kill. Once Jake is out of earshot, Penny draws her gun and points it at where Arnie was standing, but he has now moved.

She walks slowly through the trees, ready to fight.

PENNY

I am here! Face me!

Arnie glares at her and races through the trees.

PENNY

Either I kill you, or you kill me. I'm not leaving this forest.

He races through the woods again, and Penny notices. She shoots, but misses. She chases him.

INT. CABIN - DAY

Jake enters the cabin and sees the bodies of David and Michael on the floor in a growing pool of blood.

JAKE

And then there were two.

SHARON

Yes, and then there were two.

Jake jumps. Sharon comes out from a shadow with the blinding smile of imminent death.

SHARON

Or should I say... four?

She tilts her head and looks at him. Jake looks down at the bodies, thinking she refers to them.

JAKE

What do you mean? You killed them!

SHARON

Oh yes, they are dead. But there are two left, no? Your friend... and my brother.

Jake's eyes widen.

JAKE

You're not the only one. Penny's out there with--

CUT TO:

EXT. BLOODWOOD FOREST - DAY

Penny looks around for Arnie. He jumps out from behind a tree and approaches her, knife drawn.

ARNIE

You messed with my family.

Arnie charges at Penny and grazes Penny's leg with his knife, but she continues to fight him off.

Arnie attempts to get behind Penny. He holds up the knife and tries to slit her throat, but she holds him off.

BACK TO:

INT. CABIN - DAY

SHARON

With a man who's defending what's his.
She's a trespasser. As are you.

JAKE

I came to take what's mine back. But
you killed her.

EXT. BLOODWOOD FOREST - DAY

Penny and Arnie fight and struggle with the gun which goes
off, injuring Arnie, though he fights on.

INT. CABIN - DAY

Jake hears Penny scream and a gunshot go off. His eyes widen.
He turns away from Sharon for a brief moment, about to flee
the cabin.

CUT TO:

EXT. BLOODWOOD FOREST - DAY

Arnie smacks the gun away from Penny.

Penny screams as she manages to get behind Arnie and pull his
own knife up into his throat. Blood sprays everywhere and
onto Penny's face.

PENNY

You messed with my family.

INT. CABIN - DAY

In his distraction, Sharon grabs a nearby object and knocks
out Jake. He falls.

CUT TO:

EXT. BLOODWOOD FOREST - DAY

Arnie falls. Penny stands victorious. She takes his bloody
knife from his dead hands.

PENNY

I'm taking back what's mine. Bitch!

She stabs Arnie's knife into his chest.

She looks toward the cabin and lets out a deep breath.

FADE TO BLACK:

EXT. CABIN - DAY

An eerie silence hangs over the cabin.

INT. ARNIE AND SHARON'S BEDROOM - DAY

Jake awakens and struggles. His hands are tied to a bed. We reveal Sharon in a short dress, straddling Jake, who is now tied to her bed. Zach's corpse still hangs in the room. The ropes around Jake are wrapped around his neck and Sharon holds on to the end of it, controlling how much she chokes him.

SHARON

Don't fight... you're mine now.

JAKE

What the fuck are you doing?

SHARON

I'm not gonna let go of what's mine.
Do you like me, Jake?

She begins to undress. Jake struggles more.

EXT. BLOODWOOD FOREST - DAY

Penny enters the cabin calmly, with a smile.

PENNY

Jake? Jake! I killed him! We're free!

INT. ARNIE AND SHARON'S BEDROOM - DAY

A naked Sharon freezes and covers Jake's mouth, preventing him from screaming. She picks up a large knife next to her, as defense.

SHARON

He's dead?
(louder)
She killed my Arnie?!

INT. CABIN - DAY

PENNY

Jake?

INT. ARNIE AND SHARON'S BEDROOM - DAY

Jake struggles more.

SHARON

See? Now we're equal. She took my
brother, and I took your sister.

(beat)

And ... I'm gonna come out on top.

She slides Jake inside her and begins to ride him. Pulling on the rope around his neck with each thrust.

INT. CABIN - DAY

Penny hears Sharon's moans coming from Arnie and Sharon's bedroom.

PENNY

Jake...?

She heads for the bedroom.

INT. ARNIE AND SHARON'S BEDROOM - DAY

Sharon beats Jake repeatedly as she rides him. His face grows bloody as he continues to be choked by the rope.

SHARON

I'll. Make. A. New. Brother.

Penny enters the bedroom and freezes at the sight of Sharon on top of a bloody Jake.

PENNY

Jake!

Sharon removes her hand from Jake's mouth and points her knife at Penny.

SHARON

You. You killed my brother. And you're
going to suffer for it!

She points the knife at Jake's neck, then stares down Penny.

SHARON (CONT.)

Come any closer, and I kill him.

JAKE

Penny. Get out.

Penny, at a loss for words, makes a subtle back step toward the door. Sharon points her knife at Penny.

SHARON

Don't leave now. This is gonna be the best part.

JAKE

(silently mouthing to Penny)
Kill her.

SHARON

Shh, I know you like this! Does it feel good?

JAKE

Stop. Don't.

SHARON

Aaaah yes! I can feel you.

PENNY

What the fuck?

Sharon turns to look at Jake, knife still pointed at Penny. Jake has an orgasm.

JAKE

Aaah! God dammnit! Kill her.

Penny throws herself onto Sharon, who slashes the knife into Penny's shoulder, cutting her. As they fall off the bed, the bed collapses and the rope around Jake's neck begins to strangle him. Jake's beaten face gasps for air against the tightening noose around his neck.

Penny and Sharon struggle, with Penny being the better fighter but Sharon being ruthless and wild.

INT. CABIN - DAY

Sharon throws various items in the room at Penny. Penny kicks her to the ground and lands several punches to Sharon's face.

Penny and Sharon fight in the cabin as Penny pulls her toward the front door.

Penny wrestles the knife out of Sharon's hands and slashes her across the face. Sharon is startled by this, but before Penny can get the upper hand, Sharon pulls a cabinet down on top of Penny, and gets herself out of the cabin.

INT. ARNIE AND SHARON'S BEDROOM - DAY

Jake struggles to take his last breaths but the rope around his neck is too tight. Penny looks over toward him and, with a surge of strength, she pushes out from under the cabinet.

EXT. BLOODWOOD FOREST - DAY

Sharon, clutching her bleeding face, staggers outside to make her escape, half running, falling and crawling to get away. She gazes triumphantly at the sky, smiling. She subtly caresses her stomach.

SHARON

This is still our home.

Penny staggers up behind her.

PENNY

Not anymore, bitch.

Penny brings a large pot plant down on Sharon's head. Sharon collapses, not moving. Penny's thoughts immediately go to Jake.

PENNY

Jake!

She turns back to the cabin.

INT. ARNIE AND SHARON'S BEDROOM - DAY

Penny struggles back into the bedroom, her vision blurred from her head injury.

Jake lies tied to the bed, dead.

Penny, eyes filled with tears, kisses his bloody mouth.

PENNY

No, Jake. No! Please.

EXT. BLOODWOOD FOREST - DAY

A siren sounds. Red and blue lights flash on Penny's face. A fire truck zooms through the woods some distance away.

A police car pulls up to the cabin. TWO POLICEMEN (white, middle-aged) step out and approach the cabin.

INT. ARNIE AND SHARON'S BEDROOM - DAY

The two policemen step into the room with guns drawn.

POLICEMAN #1
It's all right, ma'am. You're safe.

POLICEMAN #2
We saw the flames from the air.

POLICEMAN #1
We're here to help.

They help Penny to her feet. Blood drips down a wound on her head.

POLICEMAN #2
(into walkie talkie)
Send an ambulance to the cabin.

POLICEMAN #1
Is it just the two of you?

PENNY
No. We came here with friends, but--

POLICEMAN #1
Where are they?

PENNY
They're not here, they--

POLICEMAN #2
Don't worry, we'll find them. But
ma'am, I need you to tell me what
happened here.

PENNY
(pointing to outside)
That woman outside. She killed them.

The policemen draw their guns in the direction Penny indicates.

PENNY (CONT.)
She killed all of them. Except me. And
I got her.

They look back at Penny, then back at the cabin.

POLICEMAN #2

What woman?

EXT. BLOODWOOD FOREST - DAY

Penny runs outside and sees Sharon's body is missing.

Fear in Penny's eyes.

PULL OUT to reveal the entire forest.

FADE TO BLACK.