

LEAP YEAR

by

Chris Bodily

OVER BLACK

SUPER: Thursday, February 29, 1968

FADE IN:

EXT. POE'S WOODS - NIGHT

A new moon. An omen of what's to come?

An OWL HOOTS.

From atop a tree branch, something, presumably the owl, watches the scene unfold down below.

BRAD GAVIN and DARCY JONES, both 17, sit on a tree bark.

BRAD

is a tall and well-built high school jock. Wearing a letterman jacket, he looks like he walked straight out of the locker room.

Darcy, brown hair, older of two daughters, is pretty and bubbly, in a cute skirt.

They eye each other lovingly. One can tell they're serious, madly in love with each other.

In the foreground is a 1957 Chevy Bel Air, well-preserved.

BRAD

So, Darcy...

DARCY

So, Brad...

She laughs.

DARCY

Look at this place!

She smiles.

BRAD

You should see it in the daytime.

Brad reaches into his letterman jacket pocket.

He stares down at the pocket. He hesitates and removes his hand with nothing in it.

He sighs and smiles.

DARCY
What's wrong?

Brad stands up straight, startled. His eyes widening, he grabs the back of his neck.

BRAD
Oh, nothing. Nothing.

He laughs nervously.

KILLER'S P.O.V. - BRAD AND DARCY

An unseen KILLER watches Brad and Darcy from behind a tree.

The Killer's left hand -- a man's -- rests on the bark. His right hand grips a sharp, clean kitchen knife.

BRAD
I've been thinking... about...

BACK TO SCENE

Darcy perks up.

DARCY
"About...?"

Brad grins.

BRAD
The future.

DARCY
"The future?"

Brad nods his head. Reaching into his jacket pocket again, he pulls something out -- a beautiful diamond ring.

BRAD
Darcy, will you...?

Darcy smiles and nods, shedding a tear of joy.

BRAD
You, me, the whole family, out here for our wedding day. What do you say?

DARCY
I do.

Darcy giggles.

KILLER'S P.O.V. - BRAD AND DARCY

The Killer slowly moves toward them, raising the knife.

Brad and Darcy hug each other. Brad turns around and notices The Killer approaching, waving the knife.

BRAD

Who are--

Brad screams.

PLUNGE. The Killer stabs Brad with the knife. Darcy runs away -- huffing, puffing, panicking.

The Killer catches up with her.

Trying not to scream, Darcy sprints toward what appears to be a campfire site. She trips and falls, helping The Killer to gain on her. She gets back up and runs off.

The Killer hot on her trail, Darcy finds herself cornered by a large mahogany tree. Dark, gothic. This is known as THE MURDER TREE.

Nowhere to run. What to do?

The Killer mere inches away from her, Darcy screams. The killer stabs her repeatedly.

EXT. "SUBWAY" RESTAURANT - DAY

SUPER: Thursday, February 28, 1980

Empty streets. Quiet. Small town. The sun is dim. Snow covers the ground. The WIND HOWLS.

INT. "SUBWAY" RESTAURANT - DAY

SHERIFF ED JONES (50) and DEPUTY FRED LARVILLE (47) stand in front of the counter.

Jones, divorced father of two, has jet black hair, a weathered face, wrinkles, dark rings under his eyes, head hung low. He sighs.

Larville, father of one, is Black and has a thick mustache. He seems the less depressed of the two.

An EMPLOYEE greets the officers. Male, early twenties.

SUBWAY EMPLOYEE

Sorry, officers, no donuts here.

Jones grumbles and stares at him menacingly.

JONES
(scoffs)
Donuts.

He grabs the employee's shirt, the young man flinching.

SUBWAY EMPLOYEE
Geez, lighten up.

Jones slowly loosens his iron grip, releasing the employee and his shirt. Jones nods and continues to glare at the young man. The employee backs away.

SUBWAY EMPLOYEE
What'll it be, boys?

JONES
I would like a foot-long meatball
sub, toasted, American cheese.

Larville nods and smiles.

LARVILLE
I'll have a foot-long roast beef,
toasted.

The employee grins widely.

SUBWAY EMPLOYEE
Coming right up!

LATER

Seated at their table, Jones takes a bite of his sub. Larville takes a swallow of his drink.

Larville stops to look at Jones. Jones sighs.

LARVILLE
Damn, Ed. Look at you.

Jones doesn't answer. He just sighs again.

LARVILLE
Why the long face?

JONES
You don't wanna know, Fred.

Larville grins.

LARVILLE

Come on, we're buddies. You can tell me anything.

Jones grabs his sub.

JONES

I don't wanna talk about it!

He takes a huge bite.

LARVILLE

That's no way to end a conversation.

Larville takes a swallow of his drink.

EXT. BAR - NIGHT

Only two cars sit at the bar. One is Jones's, a 1977 Mercury Grand Marquis sheriff's car, four-door pillared hardtop.

The other is a 1976 AMC Pacer.

INT. JONES'S CAR (PARKED) - NIGHT [CONTINUOUS]

Sighing, Jones takes out a picture of Brad and Darcy. He focuses on Darcy, weeping.

JONES

I'm sorry, Darcy.

INT. BAR - NIGHT

All by himself, Jones downs his sixth drink. However, he doesn't appear drunk. As if he's built up a tolerance. He sighs and takes a swallow.

The BARTENDER sighs.

BARTENDER

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

Jones POUNDS his glass on the counter.

JONES

There is no "enough," Jim!

BARTENDER

It was twelve years ago! Get over it!

JONES

You don't know what it's like. No one does.

BARTENDER

Ed Jones, how long have we known each other?

Violently, Jones grabs a newspaper and shoves it in the bartender's face.

JONES

Read it!

The bartender reads the front page headline:

"LEAP YEAR SLASHER ESCAPES, SAYS DOCTOR"

BARTENDER

(snickers)

The quack probably did it.

Jones glares at him.

JONES

This isn't funny, Jim.

The bartender composes himself and clears his throat.

BARTENDER

Sorry.

(brief pause)

But, Ed... You've gotta let it go, let bygones be bygones.

JONES

How do you reckon I'm gonna do that?

BARTENDER

That's up to you.

He hands the paper back to Jones.

EXT. POE'S WOODS - ENTRANCE - DAY

SUPER: Friday, February 29, 1980

A rusty 1967 Volkswagen Type 2 Caravelle drives into the woods. It's clearly seen better years.

VAN (DRIVING)

RUSS JONES (45) drives. The Sheriff's brother, he is a slightly doughy man with a Cousin Eddie-like physique.

Accompanying him are MARGOT, JAMIE LEE, ADRIENNE, and HEATHER -- all 17.

Margot Jones is Sheriff Jones's younger daughter. She seems unhappy, frustrated, repressed. She's equally brains and beauty. One can see hellfire on her face and in her eyes. She resembles Jessica Harper with a touch of Karen Allen and Margot Kidder. She wears an ugly dress more appropriate for a rag doll than a teenage girl.

She's the only one not wearing a coat.

Jamie Lee Jones, one of Margot's cousins and presumably the smartest, has shoulder-length light-brown hair. Although the girls are all the same age, Jamie Lee seems the oldest. She could pass for 25 or 30 in the 21st century.

Adrienne Jones, another cousin, has a light-brown bowl cut and is a smart-aleck. A good friend to have.

Heather Mitchum, a dear friend of the Jones girls, has curly black hair. While she's about as smart as her friends, she has a somewhat awkward, clumsy, quirky personality.

A sudden POP. The van quakes.

RUSS

What the...?

Russ suddenly slows down and pulls over.

POE'S WOODS

Russ gets out and grumbles.

RUSS

Son of a bitch.

Grumbling once more, he takes a look at the van. A flat.

He kicks the front left tire in frustration, letting out a long sigh. Then, he opens the driver door and speaks to Margot, seated on the passenger side.

RUSS

We've got a problem, guys.

MARGOT

What's wrong, Uncle Russ?

RUSS

Flat.

MARGOT

Don't you have a spare in the trunk?

RUSS

That was the spare! The nearest pay phone's five miles back. Jamie Lee, keep an eye on the girls. Especially Margot.

ADRIENNE

What's so special about Margot?

RUSS

I wasn't talking to you, Adrienne.

MARGOT

I'm still five years old.

ADRIENNE

That's not what your birthday cake said last week.

MARGOT

Tell that to my asshole dad.

JAMIE LEE

Margot!

Jamie Lee smiles, extending her arm towards Russ.

JAMIE LEE

You can count on me.

She and Russ shake hands.

Russ closes the door and walks back, taking out his map. Heather gets out of the van and joins him.

Margot rolls down the window.

MARGOT

Heather, what the hell are you doing?

EXT. SHERIFF'S DEPARTMENT - DAY

Getting out of his car, Sheriff Jones walks toward the entrance. Deputy Larville stands in front of the building.

LARVILLE

Ed? I thought you were going to the wedding?

Jones hesitates to speak.

JONES

My ex-wife's wedding?

Jones huffs and holds back tears.

Larville takes a deep breath.

LARVILLE

I'm not gonna lie, Ed. It's Darcy, isn't it?

Jones sighs.

LARVILLE

It was twelve years ago, Ed! Ya gotta let go of shit like that.

JONES

Yeah, like you've ever lost a daughter.

LARVILLE

Well, um, not in the same way.

JONES

Least your daughter's still alive.

Jones enters the building, with Larville following.

EXT. POE'S WOODS - ENTRANCE - DAY

Jamie Lee sits on the hood of the van. Adrienne and Margot stand on either side -- Adrienne on the left side of the van, closer to the back, while Margot is right next to the "shotgun" passenger seat, two feet away from Jamie Lee.

Margot's now wearing her coat.

ADRIENNE

How long are they gonna be gone?

MARGOT

Each mile takes about twenty minutes.

ADRIENNE

What do we do until then? Freeze to death?

JAMIE LEE

It would be wise to stay by the van until they get back. Unless there's a pay phone up ahead. But I doubt it.

ADRIENNE

I have to pee.

Jamie Lee points ahead.

JAMIE LEE

There's a tree over there.

ADRIENNE

I can't walk that far!

JAMIE LEE

If you get lost, remember: Moss grows on the North side of trees.

ADRIENNE

What if I don't see any moss? What if it's covered with ice and snow?

Jamie Lee sighs in frustration, rubbing her temples.

JAMIE LEE

If it gets dark, look for the North Star.

ADRIENNE

I thought every damn star was the same? Excuse me.

She runs to the nearest tree.

JAMIE LEE

Don't be too long!

MYSTERY P.O.V. - ADRIENNE

A view from behind a bush.

Rushing to the tree, Adrienne pulls down her pants and underwear, exposing her backside to the watcher.

She rips her pants off her ankles, throwing them aside.

She turns toward the tree and sighs in relief.

BACK TO SCENE

Adrienne closes her eyes. After a beat, she FARTS. A short, moderately loud, dry, cute "toot." Not too disgusting.

Adrienne fans herself and giggles.

JAMIE LEE (O.S.)
Adrienne, did you just fart? Oh my
God!

Adrienne smiles coyly.

ADRIENNE
Guilty as charged.

MYSTERY P.O.V. - ADRIENNE

Adrienne grabs three leaves off the ground and wipes herself. She drops them onto the floor and grabs her pants.

EXT. POE'S WOODS - MURDER TREE - DAY

Russ kicks the ground, causing a pile of snow to fly through the air.

RUSS
Shit! I can't believe it...

Russ huffs.

Heather catches up with him.

HEATHER
Russ! Russ!

RUSS
Heather Mitchum? What are you--

HEATHER
If you get lost, what'll happen to
us?

RUSS
You girls are seventeen! You can't
fend for yourselves.

HEATHER
Neither can you.

RUSS
(defeated)
Fine. But when my brother finds out
about this, it'll be both our
asses.

He and Heather walk around.

RUSS
I wish somebody would invent
portable phones. Wouldn't that be
something? And make 'em cordless!

HEATHER
Number one, that's what pay phones
are for. Number two, they'd be
prohibitively expensive.

Russ pauses, thinks.

Heather eyes him with a face that says "Here's an idea."

HEATHER
...Or you could just buy a C-B.

Russ takes a step back, his face reading "Why didn't I think
of that?"

RUSS
Damn, you're right.

Russ takes out his map.

DISSOLVE TO:

LATER

The duo walk around in the middle of nowhere.

Russ refers to his map.

HEATHER
Are you sure you know where we're
going?

RUSS
Positive.

Heather looks around.

HEATHER
I remember seeing a pay phone about
fifteen miles back that way.

Heather points her thumb behind her.

RUSS
No, no, it was this way.

Russ points forward in the opposite direction.

HEATHER
Did you bring a compass?

RUSS
I know where I'm going! Follow me.

She doesn't. Russ walks toward his desired destination.

KILLER'S P.O.V. - RUSS AND HEATHER

Russ continues walking, huffing angrily.

RUSS
Teenagers.

BREATHING HEAVILY behind a tree, The Killer grips a string of barb wire.

BACK TO SCENE

Russ, completely oblivious, stops by the same tree that the killer lurks behind. The Murder Tree.

Russ turns back toward Heather's direction.

He hollers at her.

RUSS
I said follow--

The Killer's hands emerge from behind the tree. He strangles Russ with the barb wire.

Russ gags, gasps, and chokes.

The Killer persists.

Russ continues gagging.

RUSS
Oh, God.

The Killer tightens the barb wire around Russ's neck.

Russ lets out one last choke and passes out.

The Killer gradually loosens the barb wire from Russ's neck. He drops it and pulls out a knife.

He graces the knife upon Russ's neck. Minimal bleeding.

HEATHER

Turns her head quickly toward Russ's direction.

HEATHER
Russ! Was that you?

No answer.

HEATHER
Russ?

Still no answer.

EXT. POE'S WOODS - ENTRANCE - DAY

Adrienne returns from relieving herself.

ADRIENNE
I think I literally froze my butt off.

Jamie Lee continues to sit on the hood of the van.

JAMIE LEE
At least it stopped snowing yesterday.

ADRIENNE
That's only half the battle.

Margot now leans back on the driver's side, about the same distance away from Jamie Lee as she was before.

JAMIE LEE
Why do you take your pants off to pee?

ADRIENNE
I don't want them to get wet.

JAMIE LEE
I learned a little trick in summer camp. I'll teach you sometime.

MARGOT
I'm worried about Uncle Russ.

Jamie Lee looks at her watch.

JAMIE LEE
Relax. He should be back soon.

MARGOT
No, I mean... Did anyone else hear
a strange noise coming from
somewhere? Just a few minutes ago?

ADRIENNE
I didn't think it'd be that loud.

MARGOT
No, it sounded like... coughing,
choking. Screaming.

JAMIE LEE
I didn't hear anything.

ADRIENNE
Me, neither.

MARGOT
Hmm...

EXT. POE'S WOODS - PHONE BOOTH - DAY

Heather dials a number. She waits.

HEATHER
Mister Jones? It's Heather Mitchum.
Listen, we're in Poe's Woods. Russ
picked up a flat. Can you help us?

INT. SHERIFF'S DEPARTMENT - DAY [CONTINUOUS]

Sheriff Jones is frozen in horror.

HEATHER (V.O.)
(on phone)
Mister Jones? Mister Jones?

JONES
(stammers)
Yeah, sure. I'll be there in a
jiffy.

He hangs up. He rubs his temples and sighs.

JONES
Shit.

LARVILLE

Who was that?

JONES

I was afraid of this.

Jones crawls out of his chair and grabs his coat.

LARVILLE

Where are we going?

Somebody BANGS on the door repeatedly. Jones and Larville jump. Jones opens the door.

DR. NORMAN CRANE (58) darts into the building, trembling. He's bald and dressed in a trenchcoat.

CRANE

Sheriff! Doctor Norman...

Jones glares at Crane.

JONES

...Crane. Get out.

Jones grabs the newspaper off his desk and grips it. He pounds it into the palm of his hand.

Crane catches his breath.

CRANE

You've got to help me, Sheriff. If you value your life, or anyone else's.

JONES

You let him out!

Jones grabs his gun and points it at Crane. Jones's hand trembles as he taps the trigger.

LARVILLE

Don't do it, Ed.

CRANE

You seem a bit eager with that trigger, Sheriff. Allow me to explain myself. I didn't let him out.

JONES

Then who did?

CRANE

The power went out.

JONES

Doesn't your nut house ever pay the electric bill?

CRANE

We prefer "sanitarium."

Jones continues to glare at Crane.

JONES

Deputy Larville and I have some business to attend to. You're "welcome" to come, but, by God, you had better play it straight with me. And I mean "razor."

Jones imitates slitting his throat.

Crane gulps, then glares back.

CRANE

Thanks, but no, thanks. I have a little business to attend to myself. But not if one of two...

Crane glances at Larville.

CRANE

...Or three people is going to kill me. If I die tonight, we all die.

JONES

I can't make any promises, Doctor.

CRANE

I'll wait until you're in a better headspace.

Jones whips his head toward Larville, his expression not changing. Larville stands up and grabs his coat.

EXT. POE'S WOODS - ENTRANCE - DAY

Jamie Lee, now standing beside a tree, points to a large Gothic house a great distance away. Even from her perspective, something feels off about the building and its power is felt.

JAMIE LEE

There's the chapel.

ADRIENNE

Looks like a house.

JAMIE LEE

It is -- the McKenzies lived there. Until February Twenty-ninth, Nineteen Forty-eight. Murdered in cold blood. No survivors. Several more murders have happened since.

Jamie Lee winces.

JAMIE LEE

Eventually, a couple bought the property and turned it into a wedding chapel. They believed that the house had a death curse. Being Irish Catholic, they believed that the only way to lift the curse was through marriage.

MARGOT

I thought this was a secular chapel?

JAMIE LEE

It is. They wanted to open a wedding chapel to people of all faiths, or none at all. But they believed that marriage could break the curse.

ADRIENNE

Superstition, if you ask me. If any of it were true, why have there been more murders? Why are we even here?

JAMIE LEE

One, I don't know. Two, Marion didn't feel comfortable getting hitched at a church. She wanted a secular wedding. And three, Poe's Woods was the closest chapel in town.

ADRIENNE

If Russ and Heather don't come back in an hour, I say we head to the chapel. Wedding should be starting about then anyw--

MARGOT

Wait, Jamie Lee! When did you say the date was? That this happened? The McKenzies' murder.

JAMIE LEE
February Twenty-ninth, Nineteen
Forty-eight. Twenty years before
Brad and Darcy.

Margot shivers.

ADRIENNE
Is it always on a Leap Year?

MARGOT
Did Darcy know?

INT. "HANK'S COSTUME SHOP" - DAY

An unseen figure browses costumes. He picks out a clown costume, observes it, then hangs it back up.

He turns to his right and spots a papier-mâché mask -- red with pink stripes; a large black area around the eyes resembling sunglasses.

He inches toward the mask.

Closer.

Closer.

His hand graces the mask. He picks it up and puts it on.

He glides past the checkout counter and toward the front door. A cashier, BUCKY, male, 50s, tries to stop him.

BUCKY
Hey! You gonna pay for that, pal?

The masked man snaps his head toward Bucky. He just stares at him.

BUCKY
Cash, check, or credit card?

No answer.

BUCKY
Hello?

Bucky grows frustrated.

BUCKY
What are you, deaf?

Bucky waits a beat before continuing:

BUCKY

I don't care if you're staging
Hamlet. You still need to pay for
this shit.

The masked man pulls out a knife, revealing himself to be
The Killer. The Killer inches towards Bucky.

Closer.

Closer still.

BUCKY

Don't try that Halloween shit with
me.

The Killer plunges the knife into Bucky's stomach.

EXT. POE'S WOODS - ENTRANCE - DAY [CONTINUOUS]

Margot realizes something.

MARGOT

Wait a minute! I'm curious: Why the
hell do they call it a Leap Year if
you're just adding an extra day?
Where the hell's the leap?

JAMIE LEE

Margot! Language!

MARGOT

Excuse my French.

Jamie Lee grins slyly.

JAMIE LEE

But I won't tell if you don't. I'm
not the one policing your
profanity.

MARGOT

And every other aspect of my
fucking life.

JAMIE LEE

I personally don't give a shit if
you curse. But I promised your dad
and Uncle Russ that I'd keep you on
the straight and narrow and protect
you within an inch of our lives.

Margot sighs in frustration.

JAMIE LEE

And if anything happens, it'll be both our asses.

MARGOT

Why is Dad so hung up on my cursing? He'd make a damn sailor blush!

JAMIE LEE

He's an early Silent. He's a fossil. He doesn't understand us young people.

MARGOT

You think I'd be caught dead in this fucking Amish dress? I look like Raggedy Ann! I thought the dress code was casual.

JAMIE LEE

I wish I had extra clothes you could borrow.

ADRIENNE

I have something in the van. You okay with bellbottoms?

MARGOT

Beats this shit.

ADRIENNE

I decided to bring an extra pair of clothes just in case I had to pee outside.

MARGOT

It's fine.

Margot waits a beat, looks up to the sky.

MARGOT

Now what about my original question? Where's the leap?

JAMIE LEE

Yes, it's a misnomer. But what they mean is... the calendar dates will leap two days ahead. So...

MARGOT

You mean like...?

JAMIE LEE

Tomorrow is March First. Saturday.
Next year, it will leap to Monday
and skip Sunday entirely.

Margot and Adrienne nod in understanding.

JAMIE LEE

Believe it or not, the earth
doesn't actually revolve a full
three hundred sixty-five days. So
we use leap years to compensate.

MARGOT

And does Daylight Saving's factor
into any of this?

Jamie Lee shakes her head.

JAMIE LEE

I doubt it. Damn thing's convoluted
as it is.

MARGOT

What's the point of that, other
than to lose an hour of sleep once
a year?

ADRIENNE

Exactly.

JAMIE LEE

Oh, I hear you!

EXT. DOWNTOWN - DAY

The masked killer hides beside a wall. Jones and Larville
drive by, paying The Killer no mind.

The Killer slowly follows them, stealthily.

EXT. POE'S WOODS - ENTRANCE - DAY

Bored, Adrienne's face lights up.

ADRIENNE

Anyone up for "Marry, Fuck or
Kill?"

JAMIE LEE

Hell, yeah! Margot?

MARGOT
Why the hell not?

ADRIENNE
First up: Fonzie, Chachi or Potsie?

MARGOT
How does this game go again?

JAMIE LEE
Whoever you marry is platonic,
whoever you fuck is a one-timer,
and--

MARGOT
I'm not real comfortable with
"fuck," can we do "kiss" instead?

ADRIENNE
God, Margot, you're such a virgin!

Margot grins.

MARGOT
Oh, fuck off!

ADRIENNE
Fine. "Marry, Kiss, Kill." Fonzie,
Chachi, Potsie.

MARGOT
I've heard things about Chachi, so
he's out.

Margot makes a throat slashing gesture.

MARGOT
Between Fonzie and Potsie. Shit.
Anyone have a quarter?

JAMIE LEE
You know, a coin almost always
lands on heads anyway.

MARGOT
Fine. I kiss Potsie once -- Once!
Then I marry Fonzie and kiss him
however many fucking times I want!
I win!

Adrienne and Jamie Lee give her a round of applause.

ADRIENNE
Margot Jones coming for that Oscar.
And you, Jamie Lee?

JAMIE LEE

I can't top that.

ADRIENNE

Neither can I. Okay, next: Ray, Bobby or J.R.?

MARGOT

I'd kill J.R. The other two? Not fair!

JAMIE LEE

You can't kill J.R.! Nope. Not happening.

MARGOT

Give me one good reason.

JAMIE LEE

I've had a crush on Larry Hagman since I Dream of Jeannie.

MARGOT

He's old enough to be your father!

JAMIE LEE

A girl can still crush.

MARGOT

Fair, but he's just an actor. We're talking about J.R. I'd just shoot the bastard.

Jamie Lee grins.

JAMIE LEE

Not if I shoot Fonzie first! Then feed him to that shark.

Margot grins back.

MARGOT

Don't you dare!

The girls playfully fight and laugh.

JAMIE LEE

Your dad's gonna kill us.

EXT. "CALIFORNIA CHARLIE'S" USED CAR LOT - DAY

Several muscle cars are parked. The sheriff's car pulls up to the location.

INT. "CALIFORNIA CHARLIE'S" USED CAR LOT - DAY [CONTINUOUS]

Jones and Larville enter. The building appears empty.

JONES

Hello?

Jones's voice echoes.

LARVILLE

The hell is everybody?

JONES

Beats me.

They walk up to a counter by the repair shop.

Somebody GASPS. MUFFLED SCREAMING. A soft THUD.

Jones and Larville react in horror.

A mechanic, WALT -- 70, age has been good to him -- appears behind the desk. He subtly tenses up at the sight of the sheriff and deputy. He stammers.

WALT

Officers! What brings you here?

JONES

Got a spare?

WALT

A spare? Oh, a spare! We've got a whole bunch in the back. Excuse me.

Walt heads back. Jones interrupts.

JONES

What was that racket back there?

WALT

What racket?

JONES

Sounded like murder.

Walt laughs nervously and awkwardly.

WALT

Mur--? No, it was, just, uh, car work. Changing a tire. Changing oil.

Walt's mechanic outfit is completely clean.

LARVILLE

You must have changed the oil
naked?

Walt looks down at his outfit. He mouths "shit."

WALT

Uh... Excuse me.

Walt heads back.

Jones and Larville exchange suspicious glances. Jones rests his hand on the counter.

Walt returns with five tires.

JONES

Need help with those?

Larville grabs the top two.

WALT

Thanks, officers. Since you're men
of the law, and since I'm a nice
guy...

Jones and Larville exchange nervous glances.

WALT

...I'm gonna give you four extra
tires, for the price of one.

Larville nods.

LARVILLE

Neat deal.

JONES

How much?

INT. SHERIFF'S DEPARTMENT - DAY [CONTINUOUS]

Dr. Crane reads the newspaper headline.

CRANE

Lies! Bullshit! The whole lot of
it. Who vets these journalists?

INT. "CALIFORNIA CHARLIE'S" USED CAR LOT - DAY [CONTINUOUS]

Walt places a five dollar bill in the cash register. The mood is tense.

WALT
Pleasure doing business with you.

JONES
Say, Walt...

Jones eyes the nametag.

JONES
Do you know how to get to Poe's
Woods from here?

Larville turns to Jones, surprised.

LARVILLE
"Poe's Woods?"

Walt SLAMS the door on the cash register. Larville trembles.

Walt stares at Jones with intense eyes.

WALT
Stay away from Poe's Woods. If you
know what's good for you.

JONES
It's an emergency!

WALT
Going there is suicide; coming back
is murder.

Larville turns toward Jones.

LARVILLE
You don't remember where Poe's
Woods is?

JONES
I swore I'd never go back. I
blocked it from my memory.

WALT
I'll tell you where Poe's Woods is.
But don't say I didn't warn you.

EXT. POE'S WOODS - PAY PHONE - DAY

Heather wanders around, concerned.

HEATHER
Russ?

Her voice echoes. No answer.

HEATHER
Mister Jones?

The words reverberate.

HEATHER
Are you alright?

EXT. POE'S WOODS - ENTRANCE - DAY

Heather returns. Margot looks concerned.

MARGOT
Where's Uncle Russ?

HEATHER
I was gonna ask you the same thing.

MARGOT
Shit.

HEATHER
Relax. He probably just had to pee.

MARGOT
How long has he been gone?

HEATHER
Hell if I know. About a half hour.

MARGOT
I've seen him go two hours. And
that's with indoor plumbing. That's
pretty on brand for him. He's fine.

HEATHER
Has anyone else arrived?

JAMIE LEE
Not since we got here.

ADRIENNE
Probably stopped for directions.
Marion has always been terrible
with them.

FADE OUT

FADE IN:

LATER

Margot emerges from behind a tree, unveiling her new outfit... a white buttoned shirt with vertical stripes, and pink bellbottoms. Still fashionable at the turn of the decade. Everyone is all smiles.

Margot throws her Raggedy Ann dress onto the backseat of the van. She's never been happier.

MARGOT

So... how do I look?

HEATHER

Margot, you look bitchin'.

ADRIENNE

(mock sobbing)

Our baby girl's growing up.

JAMIE LEE

You did good, kiddo.

JONES (V.O.)

(simultaneously)

You did good, kiddo.

MARGOT

(offended)

"Kiddo?"

The mood grows tense.

JAMIE LEE

Margot, I'm sorry. That's not what I meant.

MARGOT

Et tu, Brute?

JAMIE LEE

Margot, we're cousins, but you're like a sister to me. I would never want to do anything to upset you.

Jamie Lee offers her a hug. Margot hesitates.

MARGOT

I'm sorry. That's just a big trigger for me.

She starts to sob.

JAMIE LEE

I understand.

Jamie Lee extends her hand. Margot finally accepts her hug. The girls share a few tears together.

JAMIE LEE

You'll always be a kiddo to me, but I see the strong, beautiful, badass woman you're becoming.

Margot nods.

EXT. JONES'S CAR (DRIVING) - DAY

Jones steers. Larville stares at a map.

Jones mutters to himself.

JONES

South. Keep going South.

LARVILLE

He said we'd be there in no time.

JONES

Something odd about that man, though.

Larville laughs it off.

LARVILLE

Nah, he was just some kook. Don't worry about him, Ed.

EXT. POE'S WOODS - ENTRANCE - DAY

Heather lights up a fat joint.

MARGOT

What the hell, Heather? Where did you get that?

HEATHER

Why do you think Russ drives a hippie van?

ADRIENNE

And I thought I was the smart aleck!

Margot and Adrienne cough. Margot waves her arm to move the smoke away.

MARGOT

The only thing I don't like is the smell. It smells like asparagus. Or snake.

ADRIENNE

At least it doesn't smell like my farts.

MARGOT

It smells exactly like farts.

Margot gags.

Jamie Lee's eyes widen in horror.

JAMIE LEE

Heather Mitchum, stamp that joint out now! I already have the Sheriff Jones Guillotine hanging over my seventeen-year-old head.

HEATHER

Jamie Lee, don't be such a square.

JAMIE LEE

I can call your parents if I need to.

HEATHER

I thought Margot was the only one who needed a babysitter?

JAMIE LEE

Look, I'm not the bad guy. I'm just the middleman. But once I found a pay phone, you'd be grounded for a week.

Even Jamie Lee and Margot can't stifle their giggles, clearly secondhand high. eyes glaze over. They try to wave the smell away, but the damage is done.

DISSOLVE TO:

EXT. POE'S WOODS - BUSH - DAY

The Killer watches Margot, Jamie Lee, Heather and Adrienne from behind a bush. The girls walk toward destination.

The Killer breathes heavily.

EXT. MCKENZIE CHAPEL - SLUMBER TREE - NIGHT

A Waxing Gibbous moon glows in the sky.

The chapel is within view and close distance.

The girls can barely move their legs. They struggle to stay awake. Margot collapses into the side of a nearby tree.

MARGOT

Whoa!

JAMIE LEE

Margot, are you alright?

Margot nods sleepily.

MARGOT

I think so.

JAMIE LEE

I think we could all use a nice reset.

HEATHER

I'm not sleeping at a house slash chapel that people were literally murdered in! That tree looks nice.

Heather points to Margot's tree.

Margot smiles with all the strength she can muster.

MARGOT

You, Heather Mitchum, never struck me as a nature girl.

HEATHER

There's a first time for everything.

ADRIENNE

Anyone see Marion's car?

JAMIE LEE

...Or anybody's?

ADRIENNE

What a ghost town.

MARGOT

(yawning)

I hope they have a bathroom.

EXT. MCKENZIE CHAPEL - PORCH - NIGHT [CONTINUOUS]

The girls finally lumber toward their destination. Jamie Lee reaches for the door. It's locked.

JAMIE LEE

What the--

She tries again. The doorknob rattles.

MARGOT

I guess the wedding's canceled?

A shadowy figure appears in a room upstairs.

MARGOT

Who the hell's that?

The light goes out.

MARGOT

Is that couple still alive?

Jamie Lee shakes her head.

JAMIE LEE

The Cochrans? Murdered in cold blood four years ago tonight.

MARGOT

Leap Year.

The door UNLOCKS by itself and CREAKS open.

Heather looks at the other girls. Her eyes are wide, her visible breath shaky.

HEATHER

Rock, Paper, Scissors?

INT. MCKENZIE CHAPEL - FOYER - NIGHT [CONTINUOUS]

The girls enter cautiously. It's dark.

ADRIENNE

What a dump!

JAMIE LEE

Hello?

Jamie Lee's voice echoes.

MARGOT

We're with the Jones wedding!

So does Margot's voice.

The floor CREAKS. Margot, Jamie Lee and Adrienne jump.

It's just Heather, the last one in.

HEATHER

Guys, relax.

Margot tries to composer herself.

MARGOT

Shit.

She and Jamie Lee look around.

JAMIE LEE

I don't think anybody's here.

MARGOT

They've got to be. Who the hell opened--

She yawns.

JAMIE LEE

There might be a bedroom or two upstairs. But don't quote me.

The girls ascend the

SPRAWLING STAIRS

Heather slows down.

HEATHER

My legs are killing me!

ADRIENNE

Just a few more steps.

They reach the top, leading to the

CORRIDOR

Jamie Lee explores the nearest rooms, starting with the one in the middle.

JAMIE LEE

Margot, you can sleep here.

Margot nods, half-asleep. She lumbers toward the bed and completely drops.

ADRIENNE

I hope she doesn't pee.

Jamie Lee inspects the room on the left.

JAMIE LEE

I'll take this one. Adrienne, you
can take the next one down.
Heather?

HEATHER

I'm out.

JAMIE LEE

The bedroom on the right's yours if
you want it.

HEATHER

If I sleep here, my legs won't be
the only thing killing me.

Jamie Lee nods.

She heads over to

MARGOT'S BEDROOM

Where she picks up Margot and tucks her in. Margot doesn't
wake up.

Jamie Lee smiles, kisses her forehead and hugs her.

JAMIE LEE

Good night, kiddo.

EXT/INT. JONES'S CAR (DRIVING) - NIGHT

Larville drives this time. Jones looks like a disheveled
mess, visibly shaken.

The two wait a beat before Larville speaks:

LARVILLE

I'll never forget the day I lost
Olivia.

He hesitates.

LARVILLE

(voice breaking)
It was...

JONES

What happened?

LARVILLE

She had this boyfriend, Billy. I feared my Olivia was turning into a hussy right before my eyes. The things she was wearing -- My God, I wouldn't let my wife wear anything like that!

JONES

Never had that problem with Darcy.

LARVILLE

It was one of their date nights. I put my foot down. "Over my dead body will I let you out in public dressed like that!" We exchanged a few curses. Damn, I'm never heard such language from a woman.

JONES

Not even from Margot?

LARVILLE

I don't remember ever hearing her curse. You've practically raised saints.

JONES

Margot's no saint, and neither am I. But I did my best with her.

LARVILLE

When Olivia stormed out that night, I never saw her again. She still won't return my calls. In the end, I realized what an asshole I was.

JONES

Parenting is a bitch.

LARVILLE

The point is, Ed, you have to let your daughter be her own woman. Let her be her own person.

JONES

When those paternal instincts kick in, all hell breaks loose.

INT. MCKENZIE CHAPEL - CORRIDOR - NIGHT

The Killer reaches the top of the stairs and glides into

MARGOT'S BEDROOM

and watches her sleep for a long, disturbing beat. Margot looks peaceful for once.

The Killer BREATHES HEAVILY.

He slowly glides out and moves into

JAMIE LEE'S BEDROOM

She appears comfortable.

He watches her closely, but spends less time with her before moving on.

He glides out like a phantom. Next stop:

ADRIENNE'S BEDROOM

She coughs, but doesn't wake up.

The Killer retreats, making sure she's still asleep, before resuming his stalking.

He moves in closer, getting a good look at her face, before moving on.

He turns around and exits the room. He returns to

MARGOT'S BEDROOM

for one last close look at her.

His HEAVY BREATHING intensifies.

EXT. MCKENZIE CHAPEL - SLUMBER TREE - NIGHT

Heather, sleeping under a tree, wakes.

HEATHER

Russ?

Her voice echoes.

No answer.

HEATHER

Mr. Jones?

She wanders through the trees...

MURDER TREE

...concerned.

HEATHER

If you're looking for us, we headed
over to the chapel.

Birds CHIRP.

HEATHER

Ru--

She stumbles upon the tree -- the scene of the crime -- The
Murder Tree -- barb wire still on the ground... along with
Russ's lifeless body.

Heather screams and sobs in horror.

She reluctantly inches toward Russ's body and closes his
eyes, then quickly backs away.

Written in blood on the tree: JACK SNIPES WAS HERE.

After a beat, she runs back toward the girls.

HEATHER

Help! Somebody!

INT. SHERIFF'S DEPARTMENT - NIGHT

Dr. Crane reads the newspaper article about the escape. He
lets out a deep sigh and shakes his head.

CRANE

The media's gone mad!

MARION, 46, an astrology-loving hippie, adorned in the most
beautiful white wedding dress, cracks the door open and
peaks in.

MARION

Ed?

She enters. The door naturally slams shut behind her.

CRANE
Sheriff and Deputy are out,
attending to business. Gone a
while, actually.

Crane regards her attire.

CRANE
My, what is the occasion, my dear?

MARION
Oh.

Marion blushes, looks down at her dress and giggles.

CRANE
I'm sure he picked a fine one.

MARION
I lost the directions to Poe's
Woods. Do you know when--

Crane freezes in horror, incredulous.

CRANE
Blood Forest? What, pray tell, is
your business there?

Marion presents her outfit to him. Crane sighs.

CRANE
Poe's Woods is far too dangerous
for such a beauty. But if you
must...

Marion listens.

CRANE
It's twenty-five miles from here.
Keep going North, and you'll be
there in no time.

MARION
Thank you, Mister...?

CRANE
Doctor. Norman Crane.

Crane extends his hand. She doesn't return the offer.

She turns back toward the door.

CRANE

On second thought, I may have a little business in the woods. Have you room for one more?

MARION

Don't you have a car?

EXT. MCKENZIE CHAPEL - NIGHT

Breathing heavily and with death on her face, Heather sprints for dear life, calling out to anyone who can hear her pleas.

HEATHER

Please! There's somebody out here!
Oh my God...

She trips over a tree root.

HEATHER

Shit.

The Killer gains on her.

Heather picks herself back up and brushes herself off. She leans against the same tree to catch her breath.

The Killer picks up the pace.

Heather gives it another go, with as much strength as her legs will allow.

HEATHER

Somebody! Anybody! Can you hear me?

Heather reaches the chapel. The door is locked.

HEATHER

Shit.

She bangs on the door desperately, huffing and sobbing. One minute might be too late.

HEATHER

Margot! Jamie Lee!

The Killer is about a dozen feet away, inching ever closer.

HEATHER

Oh, God!

She rattles the knob and tries to force the door open. It magically UNLOCKS. The door swings open...

INT. MCKENZIE CHAPEL - NIGHT [CONTINUOUS]

...with Heather holding on for dear life. Nobody unlocked the door, or at least nobody visible.

HEATHER

Jesus! Thank you, ghost.

Heather forces a laugh.

She tries to catch her breath. She turns around.

EXT. MCKENZIE CHAPEL - NIGHT [CONTINUOUS]

The Killer is now about six feet away.

INT. MCKENZIE CHAPEL - NIGHT [CONTINUOUS]

Heather, exhausted, walks up the

STAIRS

as quickly and carefully as she can. Her feet wobble. She holds on to the railing as she ascends. She turns back around to check up on the assailant.

FOYER

The Killer is now inside the building.

STAIRS

Heather silently prays.

Her voice breaks as she calls for help.

HEATHER

Adrienne! Margot!

The reaches the top and races into

MARGOT'S BEDROOM

Heather shakes her awake.

HEATHER

Margot! Margot!

She wakes up slowly. Her voice is groggy.

MARGOT
Heather? What the hell?

HEATHER
Margot, wake up! Someone's trying
to kill us.

MARGOT
(slurring)
The fuck are you talking about?

She lets out a long, loud yawn and stretches.

HEATHER
Downstairs. Hurry!

INT. MCKENZIE CHAPEL - CORRIDOR - NIGHT [CONTINUOUS]

Margot investigates, shrugs.

MARGOT
There's nobody there.

HEATHER
Are you blind?

Heather checks herself.

FOYER
Empty.

BACK TO SCENE

Heather's voice cracks.

HEATHER
He was.

MARGOT
Who? Russ?

Heather breaks down. Margot hugs her.

MARGOT
Oh, damn, I forgot.

Margot bustles into the bathroom and slams the door.

HEATHER
Margot!

MARGOT (O.S.)
I'll only be a minute!

HEATHER
Russ is--

BATHROOM

Margot hums a song, perhaps "Lotta Love" by Nicolette Larson. The room is quiet. You could hear a pin drop.

BACK TO SCENE

Heather rests her hand on the door.

HEATHER
Russ is dead!

She begins to sob anew. She inches toward the

STAIRS

The Killer is ascending them.

BACK TO SCENE

Heather trembles.

HEATHER
No. No!

She races toward the bathroom and bangs on the door.

HEATHER
Margot! He's here!

The Killer reaches the corridor and raises his knife.

BATHROOM

Margot FLUSHES the toilet.

BACK TO SCENE

The Killer slowly approaches Heather.

HEATHER
Margot!

BATHROOM

Heather BANGS on the door. Margot washes her hands and dries them off on a clean towel hanging up.

BACK TO SCENE

The Killer is mere feet away.

HEATHER

Margot, get your ass out he--

Margot opens the door, causing Heather to trip. Margot catches her fall.

MARGOT

Shit. Heather, are you okay?

Heather nods.

HEATHER

He's here!

MARGOT

Where?

Heather points to him.

HEATHER

He's right fucking--

He's not there.

HEATHER

Son of a bitch.

MARGOT

Wake me if anyone shows up or you hear anything.

Margot returns to her bedroom.

HEATHER

Margot! Russ is-- Shit.

Heather inches toward the bathroom.

INT. BATHROOM - NIGHT [CONTINUOUS]

Taking a deep breath and regaining her composure, Heather goes to the sink and splashes cold water onto her face.

HEATHER

Are you there, God? Odin? Zeus?
I've never been religious, but
please don't let me die tonight. I
beg of you.

She sobs.

HEATHER

If you can hear me, please.

The Killer sneaks up behind Heather from the shower, one
footstep at a time. Heather doesn't notice.

The Killer grabs Heather's head.

HEATHER

Oh, God!

He dunks her head into the toilet bowl.

She struggles.

He pulls her head out.

HEATHER

Margot!

He dunks it again.

Again.

Again.

HEATHER

Margot!

One last time. He slits her throat and leaves her for dead.

INT. MCKENZIE CHAPEL - MARGOT'S BEDROOM - NIGHT [CONTINUOUS]

Margot jolts awake. Her eyes and face can sense horror.

She gasps.

MARGOT

Heather!

The TOILET FLUSHES in the distance.

Margot sighs in relief.

MARGOT

She's fine, Margot. She's fine.

Second guessing herself, she inches out of bed and toward the door.

EXT. RESIDENTIAL NEIGHBORHOOD - NIGHT [CONTINUOUS]

Jones and Larville ask for directions. A MAN provides them.

LARVILLE

Excuse me, sir. Could you tell us how to get to Poe's Woods?

MAN

Sure. Just go North till you see the trees. Just follow the North Star. Polaris.

INT. MCKENZIE CHAPEL - CORRIDOR - NIGHT [CONTINUOUS]

Margot creeps down the hall toward the bathroom door, still closed. Margot waits a beat before knocking.

MARGOT

Heather, are you okay? ...Heather?
Heather?

Worry grows on her face.

MARGOT

(under her breath)
Oh, shit.

Margot covers her eyes with her arm.

MARGOT

I hope you're decent!

She opens the door to an empty bathroom, completely clean.

MARGOT

Heather?

Margot uncovers her eyes. She sighs in half-relief.

Jamie Lee wakes up and stands by her bedroom door.

JAMIE LEE

Margot, what's going on?

MARGOT

Check on Heather.

JAMIE LEE

Why? Is she okay?

MARGOT
Is she alive?

JAMIE LEE
What are you--

Jamie Lee paces toward her.

MARGOT
She woke me up earlier. She kept saying someone was trying to kill us.

JAMIE LEE
And you did nothing?

MARGOT
I was still tired. I couldn't think straight.

JAMIE LEE
Margot Jones, when your father hears about this--

Margot glares at her.

MARGOT
Stop treating me like a fucking child!

Her voice is thunderous. Jamie Lee is taken aback.

JAMIE LEE
If you want me to start treating you like an adult, stop talking like one and start acting like one.

Margot flips her off.

MARGOT
Let's assume Heather's alive. You go downstairs and call the police, while I check on her.

Jamie Lee hesitates.

MARGOT
Do as I say!

Jamie Lee runs.

Margot paces towards the fourth bedroom offered to Heather.

MARGOT
Heather?

While she's there, she checks up on Adrienne's bedroom. Adrienne is still sleeping peacefully.

Margot makes her way to the

FOURTH BEDROOM

Heather's not there.

MARGOT

Heather?

EXT. JONES'S CAR (DRIVING) - NIGHT

Larville resumes steering wheel duties.

JONES

I can't believe that son of a bitch lied to us!

LARVILLE

Someone doesn't want us in Poe's Woods.

JONES

Wedding's probably over anyway. Marion and her fancy-schmancy hippie groom.

LARVILLE

Some of my best friends were hippies. I didn't exactly jive with their lifestyle, but give a little heart, Ed.

JONES

I guess I just need therapy.

LARVILLE

I'm sure that guy had a perfectly good reason to keep us out of Poe.

JONES

What was his name again? Will? Wally?

LARVILLE

I think it was Walt.

JONES

If I ever go back to that car shop and he's still alive and working there, I'll--

LARVILLE
Man of the law.

INT. MCKENZIE CHAPEL - FOYER - NIGHT

Jamie Lee calls the police on a rotary phone.

The other line RINGS.

JAMIE LEE
Hello, Uncle Ed?

Again.

JAMIE LEE
Pick up, dammit.

Again.

The Killer emerges from the shadows and sneaks towards her.

The phone rings one last time.

JAMIE LEE
Shit!

Jamie Lee hangs up and dials 911.

JAMIE LEE
Please work.

The phone RINGS once.

A FEMALE DISPATCHER answers.

DISPATCHER (V.O.)
Nine-One-One. What is your
emergency?

Jamie Lee makes an audible sound just before The Killer cuts her off and strangles her with the phone cord.

Jamie Lee gasps and chokes for breath.

DISPATCHER (V.O.)
Hello?

JAMIE LEE
He--

DISPATCHER (V.O.)
He...?

JAMIE LEE

Kill!

DISPATCHER (V.O.)

Someone is trying to kill you.

JAMIE LEE

Hel--

Jamie Lee coughs and chokes.

DISPATCHER (V.O.)

Ma'am, can you speak?

JAMIE LEE

Poe! Chapel! Choke!

DISPATCHER (V.O.)

He's choking you? You said "Poe Chapel," correct? I'm notifying the police. They should arrive as soon as possible.

Jamie Lee struggles to break free. She waves her arms, and tries to kick and elbow her assailant.

The Killer persists. He BREATHES HEAVILY.

JAMIE LEE

(choked)

Margot!

DISPATCHER (V.O.)

Margot? Is that your name?

Jamie Lee falls to the floor.

DISPATCHER (V.O.)

Ma'am? Ma'am?

The Killer picks up the phone and breathes into it before hanging up.

STAIRS

Margot races down the stairs as carefully as she can...

BACK TO SCENE

...but Jamie Lee and Margot are already gone.

Once she notices, her voice wavers:

MARGOT

Oh, shit!

She races back upstairs.

EXT/INT. JONES'S CAR (DRIVING) - NIGHT [CONTINUOUS]

The Dispatcher's voice appears on the radio.

DISPATCHER (V.O.)

Attention all units: I just got a call from a girl at McKenzie Chapel at Poe's Woods. She said someone was trying to kill her. I couldn't quite understand her. But Sheriff Jones, Ed...

(voice breaking)

I believe she said her name was Margot. I'm so sorry.

Sheriff Jones, still angry, begins sobbing.

Larville offers a sympathetic hug, but Jones refuses.

JONES

No. No.

Jones picks up his CB, trying to compose himself. His voice is uneven.

JONES

How long ago?

DISPATCHER (V.O.)

Just a couple minutes ago. We might be too late, Ed.

JONES

I think Marion's home from the wedding. Could you give her a call and let her know?

INT. MCKENZIE CHAPEL - ADRIENNE'S BEDROOM - NIGHT

Margot shakes her awake violently.

MARGOT

Adrienne, wake up! Quick!

ADRIENNE

Huh? What? Margot?

MARGOT

Someone's trying to kill us. We need to get our asses out of here... alive!

ADRIENNE

Where is everyone?

Margot's face says it all. "I wish I knew. But we need to hurry."

MARGOT

We're gonna use a buddy system. If you die, I die. And I won't let anything happen to you.

The two embrace.

MARGOT

I love you, like a sister. I'll always be there for you.

ADRIENNE

I gotta pee real quick--

MARGOT

You can pee outside!

ADRIENNE

That serious, huh?

Margot nods.

MARGOT

Just do as I say.

EXT/INT. MARION'S CAR (DRIVING) - NIGHT

Marion drives her 1966 Pontiac GTO, in excellent condition. Crane rides shotgun.

Seated in the back are KEVIN and PATTON, both 17.

Falling snow can be seen from the rear window.

A PERIOD SOFT-ROCK/POP SONG plays on the RADIO, perhaps "Lotta Love" by Nicolette Larson.

MARION

So, Doctor... What's your sign?

CRANE

I don't believe in astrology. But if you must know, I'm a Libra.

MARION

Aquarius. Had my first kid when I was sixteen.

Marion kisses the tips of her index and middle fingers and points them to the sky. She nods.

CRANE

I'm sorry for your loss.

Crane notices the boys.

CRANE

Are they yours?

MARION

Heavens, no! Margot's riding with her uncle. These are his boys, Kevin and Patton. Boys, this is Doctor Crane.

The boys wave their hands.

MARION

They're tired. It's been a long day.

CRANE

I never did get your name.

MARION

Marion.

Crane chuckles briefly.

CRANE

Fitting name.

(beat)

Nice G-T-O.

MARION

Thanks. Always wanted a Mustang, though.

EXT. POE'S WOODS - MURDER TREE - NIGHT

The Killer finishes tying up -- could it be? IT'S JAMIE LEE, STILL ALIVE.

She's sobbing.

JAMIE LEE

Help! Somebody!

The Killer disappears into the shadows.

EXT/INT. MARION'S CAR (DRIVING) - NIGHT

Marion passes Russ's van.

MARION
(confused, yet flattered)
Thank you for coming to my wedding.

CRANE
(ominous)
I'm not here for the wedding...

Crane's eyes say it all: He knows danger lurks ahead.

PATTON
Hey, wasn't that Dad's van?

KEVIN
Looked like it.

Marion doesn't respond, just keeps driving. Eyes locked on the road.

THUD. Coming from the roof. FOUR FOOTSTEPS.

A hand SHATTERS the driver's side window. It's the Killer.

The Killer strangles Marion, who loses control of the vehicle -- swerving left and right. SCREECH. She struggles to break free.

Crane pulls out his gun and fires a WARNING SHOT. The Killer pulls his arm out of the car.

TUMBLING on the roof. The Killer moves to the other side.

Marion trembles. Crane remains guarded.

CRANE
Are you alright?

Marion nods.

CRANE
Hit the breaks.

MARION
Excuse--

CRANE
Just do--

The Killer SHATTERS the other window, grabbing Dr. Crane by the shirt. Crane tries to feign bravery, but he's visibly terrified by his patient.

Marion screams.

Crane shakily handles his gun and fires another SHOT, blowing The Killer off the vehicle and onto the road.

Marion finally hits the brakes. SCREECH!

MARION

Who the hell was that?

Crane catches his breath.

EXT. MCKENZIE CHAPEL - NIGHT (INTERCUT)

Bundled up in their winter coats, Margot and Adrienne step out with visible breath.

EXT. POE'S WOODS - MARION - NIGHT (INTERCUT)

The Killer attacks Marion, our would-be bride. She struggles to break free, and fights back -- punching and kicking.

Dr. Norman Crane FIRES A SHOT at The Killer. It hits his shoulder. He stops, turns around.

The Killer marches toward Crane.

Crane attempts to pull the trigger before--

The Killer confiscates the hand gun. The Killer stabs Crane in the stomach, gushing blood.

Then again in the back, shoulder and finally the heart.

Crane collapses, letting out one last breath.

The Killer returns to a whimpering Marion, already in the fetal position and sobbing.

MARION

No!

The Killer gains on her.

Closer.

Closer.

Closer still. The Killer raises his knife.

MARION
 (stammering)
 No. No. No!

Marion kicks him in the groin.

He drops the knife.

Marion grabs it and takes a few steps backwards.

MARION
 Stay right where you are.

JAMIE LEE (O.S.)
 Help! Anybody!

Her voice echoes.

MARION
 Jamie Lee?

She races toward the source of Jamie Lee's voice.

MARION
 (to the Killer)
 Stay right there!

She resumes running.

EXT. POE'S WOODS - PAY PHONE - NIGHT (INTERCUT)

The chapel is a distance away. The young women continue on their journey.

ADRIENNE
 I'm cold!

MARGOT
 Hang in there.

EXT. POE'S WOODS - MURDER TREE - NIGHT

Jamie Lee struggles to break free. She sobs.

JAMIE LEE
 Please!

Marion arrives.

JAMIE LEE
 Marion?

MARION

Jamie Lee? Oh my God, are you alright? Where's Margot?

JAMIE LEE

She's at the chapel. That much I know.

MARGOT (O.S.)

Not quite.

Margot and Adrienne arrive.

Marion darts toward the young women for a quick embrace. They all nod and sob.

Margot rushes toward Jamie Lee and tries to get her untied.

MARGOT

Jamie Lee? Holy shit, how are you alive?

JAMIE LEE

I don't know.

Marion and Adrienne help out.

MARION

Margot Flower Jones, that's the first time I've ever heard you curse.

Margot, with a guilty smile, lowers her head.

MARGOT

Sorry, Mom.

Marion smiles back.

MARION

I like it. It's pretty bitchin'.

MARGOT

Yeah, bitchin'.

They've gotten Jamie Lee free. She stretches her arms and legs, grunting.

MARGOT

Are you alright?

Jamie Lee nods.

ADRIENNE

Anyone care if I pee?

MARGOT

Go ahead.

JAMIE LEE

I'll teach you that trick I learned
in summer camp.

She and Adrienne walk toward another tree.

MARGOT

Where's everyone else?

MARION

I think we all got lost on our way
to the chapel. And Kevin and Patton
were with me-- Shit!

MARGOT

Where are they now?

MARION

I had to get away fast.

MARGOT

Did he get them?

MARION

Just me and another gentleman. What
about you guys?

Margot hesitates to answer.

MARGOT

I hope I'm wrong.

A bush rustles. From it EMERGE PATTON AND KEVIN. They appear
perfectly safe.

PATTON

Mom! Margot?

MARGOT

Patton? Kevin?

KEVIN

Who was that guy?

MARGOT

I think he killed Brad and Darcy.

Margot looks toward Russ's tree, now Jamie Lee's.

MARGOT

This is it, isn't it? This is The
Tree?

Jamie Lee and Adrienne return.

JAMIE LEE

That's The Murder Tree. It wasn't just Darcy. It was the McKenzies. And The Cochrans. And scores of others, according to legend.

MARGOT

The Murder Tree?

JAMIE LEE

Legend has it that not only is the McKenzie House slash Chapel cursed, but so is this specific tree. Someone didn't want people coming here. All part of the death curse. Legend says his name was Jack Snipes.

KEVIN

Why are all the killers named Jack?

PATTON

You don't seriously believe these ghost stories, do you?

Margot shrugs.

MARGOT

You know what they say...

ADRIENNE

What about the buddy system now?

MARGOT

No longer strictly enforced, so long as nobody wanders too far off.
(beat)
Forget the buddy system. Let's just kill this bastard.

Marion can't hide her smile.

MARION

I'm so proud of you, Margot.

Margot nods, with a hint of a smile.

MARGOT

Who saw him last and when?

JAMIE LEE

He was just here tying me up and just... vanished.

MARION

He was after us mere minutes before we found you.

MARGOT

That should be impossible. It took us about twenty minutes to get to the chapel.

PATTON

(mocking)

Maybe he's a ghost.

(laughing)

Boooo!

MARGOT

Fuck off, Patton.

That shut him up.

MARGOT

We all need to cooperate before he picks anyone else off.

MARION

Has anyone called the police?

JAMIE LEE

They should be here in no time.

MARGOT

Shit. If Dad sees or hears me like this, he'll kill me if Jack Snipes doesn't first. But you know what, I don't give a shit anymore. Let him ground me for life. After twelve fucking years, it's worth it.

MARION

If it comes to that, Margot, I'll deal with him. Wouldn't be the first time.

Margot nods.

MARION

I'll always have your back.

She and Margot exchange slight smiles.

EXT. POE'S WOODS - ENTRANCE - NIGHT [CONTINUOUS]

Six 1975 Dodge Monaco police cars pull up beside Russ's van.
SIRENS BLARE.

Out come a dozen OFFICERS ready to strike.

EXT. POE'S WOODS - MURDER TREE - NIGHT (INTERCUT)

Patton finds a tree.

PATTON

I gotta pee real quick.

ADRIENNE

Why is it so easy for guys? Just because they have a-- certain anatomy?

JAMIE LEE

I don't know how I'd get through life without summer camp.

KILLER'S P.O.V. - PATTON

The Killer watches from behind a bush.

The teenager does his business, whistling.

Patton pulls a leaf off the tree.

BACK TO SCENE

Just as Patton zips up, a SLASHING sound is heard. He jumps.

PATTON

What the--

The Killer stabs him in the groin. Patton cries out in intense pain.

The Killer forcefully pulls the knife out.

Patton collapses to the ground.

Marion looks on in horror.

MARION

Patton!

The Killer stabs him one last time, instead in the back.

The Killer disappears into the shadows.

EXT. POE'S WOODS - ENTRANCE - NIGHT (INTERCUT)

The police hear rustling in the trees.

They race towards the source.

EXT. POE'S WOODS - MURDER TREE - NIGHT (INTERCUT)

The police arrive at the scene of the crime.

They draw their guns.

OFFICER #1

Freeze!

The Killer grabs the nearest OFFICER (#2) and bashes their head into a tree, then slashes their throat and leaves them for dead. Officer #2's nametag reads Troughton.

The Killer moves on to another.

OFFICER #3

Drop your weapon.

The Killer takes three steps forward.

Officer #3 fires a WARNING SHOT.

The Killer takes two more steps forward, swinging his knife wildly. He disappears into the shadows.

The Killer reemerges, this time behind OFFICERS #4 and #5. Nametags T. BAKER and DAVISON, respectively.

Before either of them can turn around, The Killer stabs T. Baker in the stomach from behind...

...and slashes Davison in the neck and heart.

The Killer vanishes as quickly as he appeared.

He returns, this time behind OFFICERS #6, #7, and #8 (C. BAKER, MCCOY, and MCGANN). He hacks away at all three of them like he's assassinating Julius Caesar.

He moves on to OFFICERS #9, #10, and #11 (ECCLESTON, TENNANT, and SMITH). They, and Officers #1 and #3 (HARTNELL and PERTWEE), fire several rounds at him.

They barely phase him.

He quickly slashes Eccleston and Tennant.

The Killer strangles #11, Officer Smith, with barb wire for a long beat. The officer drops to the ground, dead.

As The Killer moves toward Hartnell and Troughton, the officers fire more rounds into him. It's like he's Superman.

Before either cop can say anything, The Killer bashes their heads together, drawing blood. He then stabs both of them in the jugular.

In the blink of an eye, The Killer has taken out eleven police officers. It's a bloodbath.

Everyone is horrified, especially Margot.

KEVIN

Holy shit!

MARGOT

"Holy shit" is right.

Only one cop remains, Pertwee.

The Killer is nowhere to be found.

PERTWEE

Is everyone alright?

Everyone's face seems to be telling him "Yes, but no."

Pertwee nods.

The Killer re-emerges from the shadows behind him.

Pertwee speaks into his radio, his hand trembling.

PERTWEE

This is Hudson Pertwee, Larimer
County Sheriff's Department. I'm
gonna need backu--

The Killer slits Pertwee's throat. He drops to the ground, coughing and sputtering.

PERTWEE

Officer down.

He dies.

The Killer stares down his remaining targets.

Marion remembers she still has one of his knives. Staring coldly, she points it at him.

MARION

Freeze.

MARGOT

Don't fucking move.

The Killer does as he's told.

MARGOT

Put your hands in the air and drop
the knife.

MARION

How many do you have?

He doesn't comply. He just stares at them.

MARION

Well, can't you answer me?

The Killer walks backwards, returning to the shadows.
Vanishing like a ghost.

Margot races toward him before it's too late.

MARION

Margot!

It is. Margot catches her breath.

MARGOT

What are we gonna do?

CUT TO BLACK

FADE IN:

LATER

Margot and the gang brainstorm a plan.

JAMIE LEE

Margot, you're the adult. You
should decide what we do next.

ADRIENNE

And you're not ruled by Uranus.
(beat)
I mean the planet.

Margot, despite her best efforts, cracks up. Everyone else
breaks into hysterical laughter.

Margot blows a raspberry.

She and everyone else laughs even harder.

Margot is almost out of breath from laughing so hard. She tries to compose herself.

MARGOT

Thank you, Adrienne. We all needed that fucking laugh!

ADRIENNE

Does Uranus even factor into Pisces?

MARION

Not really. She's ruled by Neptune. Venus is in exaltation, Pluto is in detriment, and Mercury is at fall.

KEVIN

Astrology's bullshit.

MARION

Whether you believe in it or not, it at least explains a few things. Such as why Uncle Ed and I didn't get along. It's because he's a Scorpio--

MARGOT

People! We can talk about astrology later when we don't have anuses to save.

Everyone shuts up.

MARGOT

Thank you. We're not doing a buddy system. We're just gonna keep our sides of the fort down while we track down this Jack Snipes. Mom, you guard Russ's van.

Marion nods.

MARGOT

Kevin, you stay here.

Kevin nods.

MARGOT

Jamie Lee, Adrienne... you and I are going back to the chapel. And
(MORE)

MARGOT (cont'd)
 Mom, if anyone arrives, if the
 police arrive again, if Bob
 arrives, just tell them everything.

Marion nods.

MARION
 I will.

INT. MCKENZIE CHAPEL - FOYER - NIGHT

Margot, Jamie Lee and Adrienne explore.

MARGOT
 I don't believe in much of
 anything: Religion, astrology,
 mythology, superstition, ghosts.
 But... Why here? Why now? Why this
 date?
 (beat)
 Why us?

ADRIENNE
 Fuck, I'm hungry.

MARGOT
 Fuck, me too.

ADRIENNE
 If he shows up before we find any
 food, I say we resort to
 cannibalism.

MARGOT
 I doubt the caterer ever arrived.

JAMIE LEE
 Could you two please just shut up
 about food? You're making me
 hungry!

ADRIENNE
 I can tell. Only time you're this
 cranky is when you're hungry or
 didn't sleep.

The two women argue over each other indistinctly, but Margot
 isn't having it.

MARGOT
 If this is a prelude, I kindly ask
 that you both leave!

That shuts them up.

Margot smiles.

MARGOT

The old girl scout comes through again.

EXT. POE'S WOODS - MURDER TREE - NIGHT (INTERCUT)

Kevin stands guard.

KEVIN

All this superstition over a fucking tree. Trees don't kill people.

He puts his back up against the tree.

KEVIN

Hey, look at me! A fucking tree is going to murder me! Thanks a lot, Jupiter!

Kevin imitates smoking a joint. He lays his head back against the tree as if lying in bed.

A KNIFE GOES STRAIGHT THROUGH HIS NECK, drawing blood. He gags and coughs. He spits up blood.

The Killer rotates the knife 360 degrees.

INT. MCKENZIE CHAPEL - FOYER - NIGHT (INTERCUT)

Margot get hit by a sixth sense. She jolts and horror appears on her face, eyes wide open.

MARGOT

Shit! Someone needs to check on Kevin. Now!

ADRIENNE

Why? What's going on?

EXT. POE'S WOODS - MURDER TREE - NIGHT (INTERCUT)

The knife remains. Kevin struggles to break free.

INT. MCKENZIE CHAPEL - FOYER - NIGHT (INTERCUT)

Margot rubs the back of her neck.

MARGOT
I just... feel something.

EXT. POE'S WOODS - MURDER TREE - NIGHT (INTERCUT)

The Killer removes the knife.

INT. MCKENZIE CHAPEL - FOYER - NIGHT (INTERCUT)

Jamie Lee throws one arm around violently.

JAMIE LEE
Why the hell did you leave him out
there by himself?

Margot does likewise.

MARGOT
I needed someone at the fucking
tree!

JAMIE LEE
Why? So you could use him as knife
bait?

SLAP!

MARGOT
Kiss my ass!

Margot shows Jamie Lee who's boss. That's going to leave a mark. Neither Jamie Lee nor Adrienne know how to react to the altercation or the profanity. Utter shock.

Margot gives the women a Kubrick stare.

MARGOT
I have done my damndest to find
this bastard and make sure we all
make it out alive.

Jamie Lee opens her mouth, but is afraid to speak.

MARGOT
Mom has a black belt. Jamie Lee,
I've lost you once. I can't lose
you again. And Adrienne...

Margot holds Adrienne's hand in a sisterly manner.

MARGOT
I am not letting you out of my
sight.

Adrienne nods.

EXT. POE'S WOODS - MURDER TREE - NIGHT (INTERCUT)

The Killer stabs Kevin with his knife, pinning him to the tree. The Killer tilts his head as if admiring his "art."

MARGOT (PRE-LAP)

Jack Snipes has been everywhere
once tonight...

INT. MCKENZIE CHAPEL - FOYER - NIGHT (INTERCUT)

Margot stares at Jamie Lee and Adrienne intently.

MARGOT

Let's just make sure Kevin is safe.

Everyone nods.

EXT. POE'S WOODS - MURDER TREE - NIGHT

MARGOT

I can't believe the last words I
said to Patton were "Fuck off."

ADRIENNE

Remember when Dick Wheelan's father
died? The last thing he ever said
to him was "I hate you."

JAMIE LEE

He never told me that.

MARGOT

It's not the language I regret.
It's that I didn't tell him "I love
you" or "I care about you." I never
got to say goodbye. And I'll live
with that regret for the rest of my
life.

Kevin is nowhere to be found.

MARGOT

Shit.

Margot, Jamie Lee and Adrienne search everywhere around the tree. Suddenly, KEVIN'S CORPSE DROPS, tried to a branch.

Everyone screams.

Margot notices Patton's corpse still lying on the floor as it has. She gets an idea. Her face lights up amid her tears.

A deceptive, sad smile forms on her face.

Margot takes a few steps towards Kevin and closes his eyes.

MARGOT
I love you, Kevin.

She likewise heads over to Patton and does the same.

MARGOT
(voice breaking)
Goodbye, Patton.

She sobs.

JUMP CUT TO:

LATER

Margot continues sobbing. The three women hug and console each other.

JAMIE LEE
Do you think we should tell your mom?

MARGOT
We can tell her later. Catching this guy is far more important right now.

EXT/INT. JONES'S CAR (DRIVING) - NIGHT

Larville keeps his eyes locked on the road.

Jones, still not recovered from earlier, pulls out a professional one-hour photo of himself, Marion, Darcy and MARGOT (4). All smiles.

The women wear tie-dye shirts and jeans, while Jones dresses conservatively in a suit.

JONES
I'm sorry, girls.

He sobs.

Larville pulls over to console him.

LARVILLE

It's okay.

JONES

Damn that son of a bitch. And damn his doctor.

LARVILLE

When was that photo taken?

JONES

June Twenty-Fifth, Nineteen-Sixty Seven.

Jones focuses on everyone's smiles in the photo.

Tears continue to roll down his face.

JONES

The Summer of Love.

LARVILLE

It's beautiful, Ed.

Jones nods.

JONES

Thanks, Fred.

JUMP CUT TO:

LATER

Jones takes a deep breath. He's already stopped crying.

JONES

I was never the perfect father. I'd never be Father of the Year. But... I did my damndest. I fed them, bathed them, changed them, read them fairy tales, helped them with their homework...

LARVILLE

That's really all you can do is your best.

EXT. POE'S WOODS - ENTRANCE - NIGHT

Marion practices her karate moves.

EXT. POE'S WOODS - MURDER TREE - NIGHT [CONTINUOUS]

Jamie Lee blows up at Margot.

JAMIE LEE

Your plan isn't working, Margot!
None of it's working!

MARGOT

Give me a fucking break.

JAMIE LEE

How many more bodies do you need
before you realize?

MARGOT

You think you can do better?
(mock laughing)
I'd like to see you try.

ADRIENNE

Jamie Lee, Margot, stop it!

Adrienne begins to weep. Margot goes to comfort her.

MARGOT

Look what you did, Jamie Lee. Happy
now?

Regret appears of Jamie Lee's face, but she tries to
suppress it.

MARGOT

All this talk about sisterly love
and that you'd never try to hurt
me? Bullshit. You have been nothing
but a conniving bitch!

Jamie Lee is taken aback.

MARGOT

This is what sisterly love looks
like.

Jamie Lee tries to think of what to say next.

JAMIE LEE

You know what, I don't need this. I
have given you a lot of leeway,
more than your dad ever would. You
should be thanking me. But your
plans are getting us killed.

MARGOT

I'm not the one with the knife.

JAMIE LEE
I'm out of here.

Jamie Lee storms off in the direction of the chapel.

MARGOT
Where are you going?

Jamie Lee flips her off.

Margot returns the sentiment.

MARGOT
Et tu, Brute?

JAMIE LEE
Sic semper tyrannis.

INT. MCKENZIE CHAPEL - FOYER - NIGHT

Jamie Lee walks and scoffs.

JAMIE LEE
Margot thinks I'm the bitch? She's
not even half the woman Darcy was.

KILLER'S P.O.V. - JAMIE LEE

The Killer sneaks up behind her, one FOOTSTEP at a time. He reveals that he's carrying a telephone cord and a knife.

BACK TO SCENE

Jamie Lee gets the feeling that something is behind her. Anger quickly turns to fear on her face. She gasps.

She turns around quickly, recognizes the mask.

She screams.

EXT. POE'S WOODS - MURDER TREE - NIGHT (INTERCUT)

Margot and Adrienne weep together, crouched on the ground. Margot suddenly gets up, sensing something.

MARGOT
I know she's still pissed at me,
but we need to check on her.

ADRIENNE
Shouldn't we check on your mom?

MARGOT

Mom's a black belt in karate. I know jujutsu. Jamie Lee has nothing.

ADRIENNE

She's not defenseless, Margot.

MARGOT

How much do you want to risk if you're wrong?

ADRIENNE

(defeated)

Fuck.

Adrienne picks herself up. She and Margot race to the chapel before it's too late.

INT. MCKENZIE CHAPEL - FOYER - NIGHT (INTERCUT)

The Killer strangles Jamie Lee with the telephone cord as before, but this time he really means it. Jamie Lee can barely breathe.

She mouths "Margot." Twice.

EXT. POE'S WOODS - BUSH - NIGHT (INTERCUT)

Margot and Adrienne sprint like they're running a marathon, almost as breathless as Jamie Lee.

INT. MCKENZIE CHAPEL - FOYER - NIGHT (INTERCUT)

Jamie Lee mouths "Margot" again.

She takes off one shoe and stabs The Killer with it repeatedly, to no avail.

She mouths, "Die." She begins to sob.

EXT. MCKENZIE CHAPEL - NIGHT (INTERCUT)

Margot and Adrienne finally arrive. The door is closed.

Margot and Adrienne catch their breaths.

Margot takes a few steps forward.

MARGOT

Jamie Lee?

The door swings open rapidly by itself.

Jamie Lee manages to choke out one word:

JAMIE LEE

Margot!

The Killer reinforces his stranglehold on her, then doubles down by stabbing her in the neck.

Jamie Lee closes her eyes and drops to the ground, dead.

Margot rushes to her side and The Killer disappears into the shadows. Margot sobs.

MARGOT

Come back, you son of a bitch!

Adrienne begins to weep as she steps forward.

INT. MCKENZIE CHAPEL - FOYER - NIGHT

Adrienne puts the phone back on the base. She kneels next to Margot to mourn Jamie Lee.

The two women sobbingly hug.

The song from Marion's car radio, "Lotta Love," plays.

MARGOT

This is what sisterly love looks like.

EXT. POE'S WOODS - ENTRANCE - NIGHT (INTERCUT)

Marion weeps and nods. She kisses her fingertips and points them at the sky.

INT. MCKENZIE CHAPEL - FOYER - NIGHT (INTERCUT)

Margot and Adrienne continue to mourn and sob.

EXT/INT. JONES'S CAR (DRIVING) - NIGHT [CONTINUOUS]

Larville keeps one hand on the steering wheel while he encourages Jones.

The song continues to play.

LARVILLE

Let it all out, Ed!

Jones eventually unleashes all of his repressed emotions. He sobs uncontrollably.

JONES
I'll kill him. I'll kill him.
Margot!

LARVILLE
We're almost there.

Still sobbing, Jones focus on 4-year-old Margot. He's still holding the photo from earlier.

JONES
Margot.

INT. MCKENZIE CHAPEL - FOYER - NIGHT [CONTINUOUS]

The song fades out just before the final verse.

Margot and Adrienne exchange nods as they explore the building in their pursuit of The Killer.

Jamie Lee's body is GONE.

Margot readies a jujutsu pose.

WEDDING ROOM

Dozens of empty folding chairs fill the space.

On display at the altar are the corpses of...

Russ, with barb wire marks on his neck...

Heather, face-down in a salad bowl...

AND JAMIE LEE, as if in the middle of a phone call.

Russ and Jamie Lee's eyes are wide open, horror frozen on their lifeless faces.

Margot gasps and screams.

ADRIENNE
Oh, God!

Margot breaks her jujustu pose.

Suddenly, The Killer appears behind them. He marches down the aisle as if he were the bride.

Margot tries to resume her fighting pose, but the damage is done. The Killer broke her.

The Killer continues down the aisle.

Margot and Adrienne exchange tense looks.

The Killer BREATHES HEAVILY. He marches at the pace of an organist playing a dirge.

Once on the altar, The Killer reveals that the girl in the salad bowl is indeed Heather.

MARGOT

Heather!

Margot sobs.

MARGOT

Fuck you!

Margot remembers something. She grabs the knife she took earlier and points it at The Killer.

MARGOT

You want another victim? Take me.

She marches down the aisle.

MARGOT

What are you afraid of?

Margot smiles smugly, still deathly afraid.

MARGOT

Are you afraid to die?

Adrienne can't look.

ADRIENNE

Margot, no!

The Killer just stands there, BREATHING HEAVILY.

Margot simultaneously swings the knife and delivers a karate kick... but The Killer swipes the knife and stabs Margot in the left shoulder.

Margot screams in pain.

The Killer grabs her ankle and tries to twist it. Margot manages to kick him in the stomach and break free.

As Margot starts to walk away, The Killer quickly follows and strangles her with his bare hands.

Margot coughs and chokes.

ADRIENNE

Margot!

Adrienne sprints to the altar to save her friend.

ADRIENNE

You son of a bitch!

The Killer slashes Adrienne's right cheek.

Adrienne STOMPS on his left foot, causing him to lose his grip on Margot.

ADRIENNE

Are you alright?

Margot, catching her breath, nods.

MARGOT

Let's get our asses out of here!

The girls do just that, running for their lives. The Killer quickly pursues them.

FOYER

Margot stops, notices the phone, and thinks.

ADRIENNE

What are you doing? Let's go!

Margot grabs the phone and inserts her finger into the dial.

ADRIENNE

Margot!

Adrienne motions toward The Killer, gaining up on them.

MARGOT

Shit!

She slams the phone and continues fleeing with Adrienne.

The women try to open the front door, but it won't budge.

The Killer begins to catch up.

MARGOT

Open, goddammit!

Out of options, Margot takes off her shoe and SMASHES the front window.

She slips her shoe back on hastily as she and Adrienne climb through the window.

EXT. MCKENZIE CHAPEL - NIGHT [CONTINUOUS]

Adrienne makes it out and catches up with Margot.

The front door opens slowly.

The women pick up the pace.

The door opens all the way to reveal The Killer.

Adrienne trips and falls to the ground.

Margot stops to check on her.

ADRIENNE

My ankle!

Adrienne winces in pain.

MARGOT

It's gonna be okay.

Margot looks back.

The Killer gains on them.

MARGOT

Just keep running.

ADRIENNE

But my--

MARGOT

Do as I say!

Adrienne follows Margot's lead as they sprint away.

The Killer doesn't miss a step.

The women pass the

BUSH

where The Killer spied on them earlier.

The women keep moving.

They reach the

PAY PHONE

Margot stops and notices it.

She turns around.

The Killer is now a bit behind.

Margot grabs the phone and dials 911 rapidly.

The other line RINGS ONCE.

MARGOT

Murder. Poe's Woods. McKenzie
Chapel. Step on it.

Margot slams the phone and resumes running, catching up with Adrienne a couple feet away.

MURDER TREE

Adrienne starts to slow down. She stops to catch her breath.

Margot, now ahead of her, turns around, still running.

MARGOT

Adrienne!

Adrienne sobs.

MARGOT

What the hell are you doing? Move!

ADRIENNE

My legs!

Adrienne collapses.

ADRIENNE

I can't.

The Killer is fast approaching.

Margot reluctantly stops running. She, too, needs to catch her breath.

MARGOT

I can carry you.

ADRIENNE

No, you're too tired.

MARGOT

I'll sleep when I'm dead. We don't
have fucking time.

The Killer arrives, creeping up behind Adrienne.

She tries her damndest to pick herself up. She runs with
wobbly legs as she tries to flee.

The Killer raises his knife.

Margot gives him a death stare.

MARGOT

Don't you dare.

The Killer stabs Adrienne in the shoulder, back and stomach.
She coughs and spits blood.

ADRIENNE

Margot.

Adrienne takes a couple steps forward.

The Killer takes several steps back.

Adrienne falls to her knees and into the fetal position.

Margot rushes to Adrienne's side as she takes her final
breaths. Adrienne coughs.

ADRIENNE

Margot!

MARGOT

Adrienne, I... love you.

Adrienne forces out a weak laugh.

ADRIENNE

I... love you... too.

Adrienne closes her eyes and dies. Margot sobs.

Only Margot remains.

MARGOT

Take me! Take me instead!

The Killer disappears into the shadows. Margot turns around,
but can't find him anywhere.

Suddenly, The Killer reemerges -- not from the shadows, but
from invisibility, unnatural, as if a ghost -- WITHIN MERE
INCHES behind Margot.

She turns around, gasps and goes into a jujutsu pose.

MARGOT

Oh, shit.

The Killer slashes Margot's neck. Margot winces.

MARGOT

You son of a bitch.

Only a minor injury. She'll live.

EXT. POE'S WOODS - ENTRANCE - NIGHT

Jones and Larville pull up, their SIRENS BLARING.

This startles Marion. She jumps.

Jones rushes out of the car, followed by Larville.

JONES

Marion?

MARION

Ed?

JONES

I didn't think you'd still be here.
I thought the wedding ended hours
ago.

MARION

Everyone got lost.

JONES

(hesitating)

Marion...

Jones put his hand over her shoulder and prepares to hug her in shared sympathy. Jones begins to weep.

Larville prepares to remove his hat in mourning.

JONES

(voice breaking)

I don't know how to tell you this,
but... Margot...

MARION

(smiling)

...is the most badass woman I have
ever had the honor of calling my
daughter.

Jones holds back the hug. He's totally taken aback.

JONES

Wait... "Is"? You mean...?

MARION

I don't understand.

JONES

Someone called Nine-One-One.

MARION

What's Nine-One-One?

JONES

It's this new emergency phone number. Or at least it's new to us. The county introduced it last month.

MARION

And you thought...?

JONES

The caller said her name was Margot. Dispatcher told me she died. About two hours ago.

MARION

Well, she was certainly alive an hour ago and handling things like a damn boss.

JONES

Margot? No. She's a pushover. I keep her on a tight leash. She's the closest I have to Darcy. I just don't want to lose her.

MARION

Well, she's certainly become a woman since her birthday.

Jones is speechless. He doesn't know what to say. He looks afraid to admit he's proud.

Marion hugs Jones. He finally drops the facade and smiles.

MARION

Now about keeping her on a tight leash...

Marion karate-kicks Jones in the chest.

LARVILLE
It's your funeral, Ed.

LATER

A yellow 1973 Oldsmobile Delta 88 approaches.

INT. BOB'S CAR (DRIVING) - NIGHT [CONTINUOUS]

BOB's eyes appear in the rearview mirror. He whistles "Here Comes the Bride."

A ROCK TUNE, perhaps "Psycho Killer" by The Talking Heads or "Moving in Stereo" by The Cars, plays on the radio.

EXT. POE'S WOODS - ENTRANCE - NIGHT [CONTINUOUS]

Bob's car arrives.

Marion recognizes it. Her face lights up, albeit awash with horror. She watches as somebody opens the driver's side door. It's her dashing groom, BOB, 48.

He notices the police cars.

Marion looks somewhat distraught.

BOB
Hey, honey! Marion? What's wrong?

Margot SCREAMS from a distance.

Marion and Bob race toward the sound.

EXT. POE'S WOODS - MURDER TREE - NIGHT [CONTINUOUS]

The Killer strangles Margot with one hand and grips a knife in the other. Margot gasps and cries out repeatedly.

Jones and Larville arrive, gripping their guns.

MARGOT
No! No!

JONES
Get away from my daughter!

Margot BITES The Killer's strangling hand.

MARGOT

Dammit, Dad! I'm not a child! And
I'm not Darcy!

JONES

Lang--

Jones pauses for a beat, realizes she's right. He nods.

He and Larville exchange glances and they lower their
weapons. They nod to Margot.

The Killer swings his knife around wildly, Margot just
inches away from bodily harm. He stabs her left shoulder,
drawing massive blood. Margot winces in pain.

MARGOT

Fuck!

Margot elbows The Killer in the chest and kicks him in the
groin. He collapses.

Margot unmaskes The Killer. Only the area around his eyes can
be seen.

Jones and Larville race toward the scene.

JONES

Are you alright?

Margot nods.

The Killer rises. He stabs Margot in the back. She yelps.

Jones freezes in shock.

JONES

It was you.

The Killer's eyes disappear into the silhouette as he puts
his mask back on. He raises his knife and prepares to strike
Margot yet again. Jones and Larville raise their guns.

MARGOT

No, Dad, let me.

JONES

Margot, you're too weak!

Margot punches The Killer in the face repeatedly.

MARGOT

I've got this!

JONES

I've lost one daughter, I'm not losing the other.

MARGOT

You've. Lost. Both.

Margot raises her fist for one last punch. Suddenly, she falls weak and collapses, rolling over onto the ground and leaving a trail of blood.

Jones rushes to her side.

Larville fires a WARNING SHOT.

Margot, still conscious, tries to get up. She now has a few scratches on her face, and a bloody nose.

MARGOT

Larville!

Larville nods, puts his gun away.

The Killer drops to the ground.

Jones reaches his hand out. Margot, still weak, grabs it and gets up, joining him.

Jones sobs.

JONES

Are you all right, Margot?

Margot sobs as well.

The Killer sneaks up from behind her and PLUNGES the knife into her stomach.

Margot coughs and sputters blood. She manages to pull the knife out. She BITES The Killer's hand and seizes the bloody weapon, pointing it at him.

MARGOT

Take it off.

The Killer hesitates.

MARGOT

Take off the mask, you fucker.

The Killer does as instructed. His face is fully visible -- Walt, the mechanic from "California Charlie's."

Larville joins Jones and Margot.

JONES

For twelve long years, I've wanted to look you straight in the face. That ugly mug of yours. And I wanted to tell you, you despicable piece of shit, what you took away from me. Who you took away from me. I rose to the ranks of Sheriff waiting, preparing for this night.

Jones laughs wildly and madly.

JONES

She had a name, Walt. Darcy Lawrence Jones. June Thirteenth, Nineteen Fifty. February Twenty-Ninth, Nineteen Sixty-Eight.

WALT

I remember her. That little slut.

Margot pokes Walt in the stomach with the knife.

MARGOT

That's my sister you're talking about!

WALT

I bet you're every bit the slut she was.

Margot flares up. Growing weaker due to blood loss, she swings the knife around violently.

MARGOT

Fuck you!

Margot stabs Walt repeatedly in various parts of his body: The shoulders, chest, stomach, legs, you name it.

MARGOT

Go to hell!

Walt returns the favor, forcing the knife into Margot's stomach anew.

Margot, wincing in pain, takes a minute to recover.

Margot finishes him off with a jujutsu move.

Walt and Margot both collapse onto the ground.

Jones grabs his walkie-talkie and speaks into it.

JONES

This is Jones. I'm at Poe's Woods
over by the McKenzies' Chapel. I'm
gonna need an ambulance.

Margot looks back to The Killer, still laying motionless.

Margot falls unconscious, closing her eyes, still breathing.

Marion and Bob finally arrive.

MARION

Margot!

Marion begins sobbing hysterically. Bob comforts her.

BOB

She'll live. She'll live.

Bob weeps.

Jones hugs Margot, sobbing. Larville joins in.

JONES

Hang in there.

Marion and Bob join them.

BOB

Ed, I'm so sorry.

Jones gives him a sympathetic hug.

JONES

Nah, Bob. She's your daughter now.
Treat her like the beautiful,
badass adult woman she is. Let her
be her own woman, her own person.

He and Bob exchange nods.

DISSOLVE TO:

EXT/INT. POE'S WOODS - AMBULANCE - NIGHT

Margot, awake, sits in the back of the vehicle,
simultaneously smiling and sobbing.

Jones and Larville continue to comfort her. Marion and Bob
join in.

Two PARAMEDICS -- One a Black female (40), the other a white
male (25) -- check her vitals.

MARGOT
(trying to make light)
I guess the wedding's cancelled?

Everyone laughs at the brief moment of levity.

JONES
Margot...?

Margot tenses up a bit.

MARGOT
Yes, Dad?

JONES
You are the most badass woman I
have ever had the honor of calling
my daughter.

Margot lights up.

JONES
And I'm sorry. For everything. I
can be a total asshole sometimes.

MARION
Totally.

JONES
When those paternal instincts kick
in...

MARGOT
...All hell breaks loose.

Jones nods.

JONES
Right.

Jones and Larville exchange knowing smirks.

MARGOT
We can talk more about this over
dinner.

FEMALE PARAMEDIC
Let the poor woman rest.

Jones smiles, nods.

MARGOT
I love you, Dad.

Margot lays her head on a nice, soft pillow at the head of the stretcher and closes her eyes.

"Lotta Love" PLAYS on the radio.

BOB
Groovy tune they're playing
tonight. Isn't this Neil Young?

EXT. POE'S WOODS - NIGHT

The Killer BREATHES HEAVILY behind his mask.

MONTAGE

The BREATHING continues into the following empty locations:

1. The entrance
2. The bush
3. The McKenzie Chapel
 - a) The exterior
 - b) The foyer
 - c) The bathroom
 - d) The bedrooms
 - e) The wedding room
4. The Murder Tree

The breathing STOPS abruptly.

END MONTAGE

FADE OUT.

THE END