

SINGLES CAMP

by

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FADE IN:

INT. FACTORY - DAY

AIR VALVES, CONVEYOR BELTS and PUSHER ARMS pound out an ear splitting symphony. Machines fill bottles of glue and send them down lines to be boxed.

INT. MIXING STATION - CONTINUOUS

ANNA LEE UTAH, 20s. A gentle soul. She would be beautiful if not for the dirty uniform, safety goggles and steel-toed boots. She sighs, wiping sweat from her forehead.

She strains to maneuver a dusty fifty-pound bag onto an automated hopper. Fumbles with a utility knife when the bag buckles, falls to the floor...

BAM! Powder bursts everywhere just as a supervisor arrives. Called WORM, he's a thin and mustached man whose face seems to have condescension built into it.

WORM

Good one, Utah. Do you have any idea how much a bag of that filler costs?

She frowns, timidly shrinking.

ANNA LEE

Sorry. How much?

He thinks a moment.

WORM

Well, I don't know. Probably in the hundreds.

Anna Lee picks up the split bag. Dust pours onto her boots.

WORM (CONT'D)

Is this what you called me up here for? To watch you make a mess?

ANNA LEE

I have to go to the bathroom.

Worm rolls his eyes like he just got asked for a kidney.

WORM

Jesus, Utah, you just got off lunch two hours ago.

ANNA LEE

I know but I really have to go.

WORM

Well, you'll have to clean up this mess first. So why don't you wait until your last break?

ANNA LEE

It can't wait.

WORM

And why not?

Anna Lee fidgets, embarrassed.

ANNA LEE

I can't say. It's personal.

WORM

Jesus, Utah, you act like this is the first time you ever took a dump.

ANNA LEE

It's not that. It's --

WORM

I understand. There are times when I've come back from lunch and picked something up... did something that tensed my stomach muscles... and it made me have a little spritz in my drawers.

ANNA LEE

No. It's... female problems.

Worm rolls his eyes again.

WORM

Oh my God! I'm so sick and tired of you women using that "female problems" excuse to get to go to the bathroom whenever you want.

(impersonates a woman)

I've got problems unique to my gender. I'm special. I need to go to the bathroom and take an extra break so I can feel like a princess.

Anna Lee scowls.

ANNA LEE
Are you going to let me go to the
bathroom or not?

WORM
Oh, I don't know. Let's see. Hmm.
How about... no.

ANNA LEE
How about I call Larry and explain
that my supervisor required me to
discuss my menstrual cycle before I
could use the restroom?

A pause.

WORM
Go to the bathroom.

ANNA LEE
Thank you.

Anna Lee walks away, down a set of steps to the ground level.

WORM
(mocking - to himself)
How 'bout I call Larry? Myeh myeh
myeh myeh.

INT. PRODUCTION FLOOR - MOMENTS LATER

Anna Lee quickly makes her way along. A FEMALE CO-WORKER
calls out to her just as she passes by.

CO-WORKER
Anna Lee!

Anna Lee tries to ignore her but the co-worker pursues.

CO-WORKER (CONT'D)
Anna Lee!

Anna Lee stops, closes her eyes with a sigh, as though
stopped at a road block by the Gestapo. The co-worker
catches up.

CO-WORKER (CONT'D)
Can you watch the floor for a few
minutes? I have to go to the
bathroom.

ANNA LEE
That's where I'm going.

The co-worker thinks a moment.

CO-WORKER
Let me go first.

ANNA LEE
What? No. No.

CO-WORKER
Please. I've got to go bad.
Please. I'll be quick. I swear.

ANNA LEE
I don't know. Worm is relieving
me. I'll send him down here when I
get back.

CO-WORKER
I'll never make it that long.

A sad face from the co-worker. Anna Lee relents.

INT. PRODUCTION FLOOR - LATER

Anna Lee pulls a box filled with glue bottles off the floor and loads it onto a roller system. The co-worker casually saunters back.

CO-WORKER
What happened?

ANNA LEE
The line backed up.

Anna Lee picks a baseball cap off a production desk.

ANNA LEE (CONT'D)
Someone hung their cap over the
electric eye.

The co-worker takes the cap.

CO-WORKER
I was wondering where that went.

ANNA LEE
Where have you been?

CO-WORKER
Oh, I stopped to talk to Julie for
a minute. She's dating Don from
Shipping now.

ANNA LEE

I'm in so much trouble now. I've been gone for a long time because of you.

The co-worker shrugs, unconcerned.

CO-WORKER

Go. I'm not holding you up.

INT. BATHROOM - DAY

Anna Lee rushes into the empty room. Hurries to the nearest stall. Hot and sweaty from working, she struggles to pull her pants down.

Toils with the seat cover dispenser. Finally manages to get a cover on the seat. Sits. Notices... there's no toilet paper. Sighs.

ANNA LEE

I'll be darned.

She peeks out of the stall. Checks both directions. All clear. She quickly waddles with her pants to her knees to the next stall. Checks for toilet paper. None.

She continues this routine to the last stall where she finally finds paper. Enters and closes the door. She reaches for the seat cover dispenser -- it's empty.

ANNA LEE (CONT'D)

Screw it!

She sits. Her eyes widen, first with surprise, then anger.

ANNA LEE (CONT'D)

Oh my God! How? How can women pee on the seat? Why didn't I hover?

At that moment, the FIRE ALARM goes off.

ANNA LEE (CONT'D)

I don't believe this!

A MALE VOICE comes over the intercom.

MALE VOICE (V.O.)

May I have your attention, please? This is not a drill. Please exit the building as quickly and as calmly as possible.

The door bursts open. FIVE MALE ERT (Emergency Response Team) MEMBERS, out of shape, dressed in ill-fitting fire fighter gear, barge in.

ERT MEMBER 1
This is the Emergency Response
Team! Is there anybody in here?

Anna Lee, shocked, calls out from her stall.

ANNA LEE
Yes!

ERT MEMBER 2
My God, there's someone in here!

He goes down the row of stalls, kicks each door open.

ANNA LEE
I said there's someone in here!

ERT MEMBER 1
Hold on, ma'am. We're coming.

ANNA LEE
I don't want you to come!

The ERT member kicks open Anna Lee's stall door.

ANNA LEE (CONT'D)
Get out of here!

They drag her out as she fights to pull up her pants.

ANNA LEE (CONT'D)
Let me go!

ERT MEMBER 2
Just stay calm, ma'am! We're
trained for this!

EXT. PARKING LOT - MOMENTS LATER

Anna Lee sits on a curb with her chin rested on her palm.
Hair a mess and covered with soot. Worn out and defeated.

SIRENS in the distance. CO-WORKERS wander around. One
SUPERVISOR approaches Anna Lee with a clipboard and a radio.

SUPERVISOR
Are you all right, Anna Lee?

She stares blankly ahead.

ANNA LEE
I almost died today... alone.

INT. CONFERENCE AREA - NEXT DAY

Anna Lee and co-workers sit in a spacious area of an office building, dressed in civilian attire. MANAGERS stand at the head of the room.

MANAGER
No one is allowed in the production area for at least three weeks for safety reasons.

There are some uneasy faces. Anxiety fills the air. One worker, FLOYD, raises his hand.

MANAGER (CONT'D)
Floyd?

FLOYD
Have they found out what caused the fire yet?

MANAGER
It was caused when a blown rupture disk blew chemicals on an electrical panel. It was an unforeseeable accident.

FLOYD
We've been complaining about that electrical panel being by that rupture disk for eight years.

ANOTHER EMPLOYEE
Yeah, and it's blocking the fire extinguisher.

The manager pauses nervously.

MANAGER
We're still investigating. It may be operator error.

He awkwardly scans the room, then continues.

MANAGER (CONT'D)
I don't want anyone to worry. They're not closing the plant.

INT. PLANT MANAGER'S OFFICE - LATER

LARRY
They're closing the plant.

Anna Lee sits across the desk from LARRY, the facility manager, a plump guy with a droopy face. She fidgets, unable to disguise her fear at the weight of the situation.

ANNA LEE
Are they going to rebuild?

Larry lowers his head in shame.

LARRY
They got a deal from the city for this place. It's too expensive to rebuild.

An awkward pause. The severity sinks in.

ANNA LEE
So what happens now?

LARRY
They're offering everyone a generous Severance Package. Three months with pay...

Anna Lee drifts off dazedly as he speaks. She looks like a kindergartner lost in a maze.

INT. ANNA LEE'S APARTMENT - LIVING ROOM - DAY

Anna Lee sits at her computer desk, a department store throw-together, and examines her financial situation.

The apartment is a small and simple place with a décor of bargain items, flea market trinkets and used furniture.

Roommate DELIA and her boyfriend THEO watch over her shoulder.

DELIA
You get three months off!

Anna Lee swivels around in her chair.

ANNA LEE
No. I've got three months to find another job.

DELIA
 You ought to go somewhere. Do something. Get a boyfriend so I can have some privacy.

Theo hugs Delia around the waist.

THEO
 You mean, so we can have some privacy.

DELIA
 Yeah, whatever.

ANNA LEE
 I don't want to waste it.

DELIA
 Come on, Anna Lee. You sweated away in that hole for nine years.

ANNA LEE
 Yeah, but that was the only major factory around here.

DELIA
 God, Anna Lee, what's your problem? Why are you in a hurry to get back to work in some dingy, stuffy, hot, concrete, loud, crappy, stinky --

Anna Lee frowns.

ANNA LEE
 I get it already.

DELIA
 Get away for a while. To somewhere like... Europe! You won't want to come back.

Anna Lee ponders the notion.

INT. DEPARTMENT STORE - GAME AISLE - DAY

Anna Lee, Delia and Theo browse. Theo notices a dart board.

THEO
 How about darts?

DELIA
 Drinking and darts don't mix.

ANNA LEE
I told you I don't want to
celebrate.

Theo picks up a pack of cards, pulls them out of the box.

THEO
We can play strip poker.

Delia playfully covers Anna Lee's ears.

DELIA
Anna Lee mustn't hear such things.

Anna Lee brushes Delia's hands away.

ANNA LEE
Very funny.

DELIA
Hey, what about a coastal trip?
You can go to beaches and stay at
romantic little bed and breakfast
places.

THEO
Who's she gonna stay with?

A nervous sadness comes over Anna Lee's face. Delia turns
admonishingly toward Theo. He's immediately regretful.

DELIA
Way to go, jerk.

THEO
I'm sorry, Anna Lee.

ANNA LEE
It's okay.

Theo nudges Delia.

THEO
She can take us.

DELIA
She doesn't want to take us,
doorknob. She needs a man.

THEO
Hey, if she moves out, then I can
move in.

DELIA
I don't think that would be such a
good idea.

THEO
Why not?

DELIA
We'll probably break up right after
you move in and that would be
nasty.

ANNA LEE
Would you stop? I'm not moving
out. I lost my job and you act
like I won the lottery.

DELIA
We're just trying to help you. It
would only be for a week or so.
Lighten up.

Delia grabs a Yahtzee game, flashes it to Theo.

DELIA (CONT'D)
Here. We're playing Yahtzee.

Theo hands Anna Lee the Two of Hearts card.

THEO
Here Anna Lee. You'll find
someone.

She takes the card. Lingers behind, staring at it as Delia
and Theo move on. She frowns.

ANNA LEE
It's just not in the cards.

She turns and throws it spinning like a ninja shuriken. Its
corner sticks dead center into the dart board. She walks on
like it's nothing.

INT. CHECKOUT LANE - MOMENTS LATER

They exit carrying a few small bags of items.

DELIA
I cannot believe you can't think of
a single place to go.

ANNA LEE

I want to go home so I can go to
the bathroom.

Delia gestures toward a hallway with the word "RESTROOMS"
clearly written in large letters overhead.

DELIA

There's a bathroom right there.

ANNA LEE

Uh, I don't think so. I have this
thing about public restrooms.

DELIA

Don't be silly. It's safe.
They've got butt guards.

ANNA LEE

I know. I just --

DELIA

Do you want me to hold your hand
and walk you to the bathroom?
Because I will.

Anna Lee smirks. Hands her bag to Delia.

INT. HALLWAY - DAY

Anna Lee walks along when her attention is caught by a flyer
on a bulletin board. She stops to examine it.

The flyer reads - "Love the outdoors but don't have anyone to
share it with? Go to SINGLES CAMP! Enjoy the serenity and
beauty of the Great Outdoors with other Singles from the
surrounding area. For more information, call the number
below."

There are tattered strips with phone numbers at the bottom.

Anna Lee moves on WITHOUT TAKING ONE OF THE NUMBERS.

INT. BATHROOM - MOMENTS LATER

All stalls are full except the handicapped one. No one else
waits so Anna Lee takes it.

In a choreographed fashion, the other women leave their
stalls, quickly wash their hands and exit the restroom.

A prune-faced chubby woman in a wheelchair, MADGE MCNAMARA, 40s, enters. She sees that every stall is empty except for the handicapped one and flies into a loud rant.

MADGE

It makes me so mad when some
"walker" comes into the bathroom
and takes the handicapped stall
when there's a whole damn row of
empty stalls!

Anna Lee glances around skittishly, not sure how to react.

MADGE (CONT'D)

Whoever's in there, you've got to
come out sometime! Nobody shits
forever! And when you do...

(glares diabolically)

I swear by the amulet of Isis, I'm
gonna punch you in the vagina.
Then when you're on the floor, I'm
gonna run over your fingers!

An awkward silence. Anna Lee wonders for a moment if Madge hasn't left. Then...

MADGE (CONT'D)

I can't wait 'til you get out. I
want to see what someone who would
unnecessarily use a handicapped
stall looks like.

A toilet flush. Madge intensely awaits. The stall door gently opens. Anna Lee steps out, mustering courage.

ANNA LEE

You know, everyone who's
handicapped isn't in a wheelchair.

She wheezes several times. Madge watches dumbfounded.

ANNA LEE (CONT'D)

I suffer from bronchial asthma. I
have a handicapped parking permit
and everything --

(holds up a finger)

Excuse me.

She turns away, pulling a pretend inhaler from her pocket. Pretends to give herself a dose of medication. Madge crosses her arms with a smirk.

MADGE

Let me see that inhaler.

Anna Lee turns back, quickly stuffing the "inhaler" into her pocket. Gives Madge an appalled look.

ANNA LEE

Absolutely not! That's personal. Asking an asthmatic to see her inhaler is like asking to see her underwear.

Anna Lee steps to the door. Madge rotates, following.

MADGE

Well, I don't believe a word of it.

ANNA LEE

Of course you don't. You're too busy riding around on your little electric go-kart thinking you're soooo much better than all the other handicapped people. Because you're a --
(wheezes a little more)
You're a bad person.

She turns and walks out, leaving Madge behind stunned.

INT. HALLWAY - MOMENTS LATER

Anna Lee walks, smiling slyly as she prems. She's impressed with her own cleverness.

She pauses at the bulletin board for a moment to reexamine the flyer. She reaches for one of the phone number strips and pauses, uncertain. Then...

MADGE (O.S.)

You're not handicapped!

Anna Lee jumps like a shivering kitten. Madge wheels down the hall. The faint HUMMING of the chair's motor as her scowling face draws nearer is like a semi truck.

MADGE (CONT'D)

I'm gonna tie you to the back of my chair and drag you across a pothole ridden back road, walker!

Anna Lee, panicked, quickly snatches a phone number strip and runs away.

INT. MAIN STORE AREA - CONTINUOUS

Anna Lee emerges from the hallway in a hurried flight, runs right past Delia and Theo.

DELIA
Where are you going?

ANNA LEE
I found a place I think I'd like to go but first I have to escape!

Delia pauses a moment, unimpressed.

DELIA
Oh. She has to escape.

Madge wheels out of the hallway after Anna Lee.

MADGE
You'll never get away, walker! You may be faster now but you'll tire before my batteries run down!

INT. ANNA LEE'S APARTMENT - DAY

Anna Lee is on the phone as Delia and Theo, with shopping bags, enter the apartment. The television runs quietly.

ANNA LEE
(phone)
I have the directions... I'll be there... I'm looking forward to meeting you, too... Okay... Bye.

Anna Lee hangs up. Turns to Delia, smiling broadly.

ANNA LEE (CONT'D)
I'm going.

DELIA
She's going!

She and Anna Lee sit giddy on the couch as Theo carries the bags to the kitchen.

DELIA (CONT'D)
Going where?

ANNA LEE
Singles Camp.

DELIA
Singles Camp?

Anna Lee beams like a kid on Christmas morning.

ANNA LEE
Yeah. It sounds really great.
It's by the lake. They've got
boats, nature trails --

DELIA
And men?

ANNA LEE
Yeah. It's just like Summer Camp
when we were kids. Only for
adults.

Delia cracks a wicked grin.

DELIA
And you don't get in trouble if you
get caught with a boy.

Theo pops into the room.

THEO
How do you want it?

DELIA
Honey, not in front of the baby.

Delia glances at Anna Lee, who smirks.

DELIA (CONT'D)
We made a couple of stops.

THEO
We've been drinking.

ANNA LEE
I can smell.

DELIA
(baby talk)
Anna Lee's telling me all about
Summer Camp.

ANNA LEE
Is it your sense of humor that men
love? Or that adorable drunken
stupor that says, "Do me unicorn
style... horny and magical"?

Theo sets a bottle of wine on the coffee table.

THEO
Ha. She got you.

He sits next to Delia. She dismisses him with a wave.

DELIA
I wish I could go.

THEO
It's for singles.

DELIA
I know.

THEO
You're not single.

DELIA
(offended)
Let me just tell you something,
mister. You are not single. And
don't you dare try to turn this
around on me.

THEO
Huh?

Everyone's attention is caught by the voice of a male
reporter, JOHN MATHEWS, coming from the television set.

JOHN MATHEWS (V.O.-O.S.)
Tonight at five!

Anna Lee, Delia and Theo stare at the screen.

TELEVISION - NEWS PROMO SEQUENCE

A local news station identification for "WPNS" is on screen.

JOHN MATHEWS (V.O.)
A special report from John Mathews!

Images of handicapped people going into a bathroom.

JOHN MATHEWS (V.O.) (CONT'D)
People who impersonate handicapped
people just to use their specially
modified bathroom facilities. One
victim speaks out!

Madge appears on screen in tears.

MADGE

She said I was a bad person.

More images of handicapped people.

JOHN MATHEWS (V.O.)

A shocking report you won't want to miss.

A DOCTOR appears, wearing glasses and a white lab coat, sitting at a desk, a bookshelf of medical books behind him.

JOHN MATHEWS (V.O.) (CONT'D)

We'll sit down for a special in-depth interview with Dr. Gregory Clasp, an expert in the field of handicapped impersonators.

DOCTOR

These people are extremely narcissistic.

More images of handicapped people.

JOHN MATHEWS (V.O.)

We'll take the fight to the streets to get your view on this growing epidemic.

A DRUNK MAN on the street appears, unkempt and dirty-haired.

DRUNK MAN

People who do that, man, they're the lowest... they're the lowest form of life on Earth. They're worse than cannibals.

The image switches back to the station identification.

JOHN MATHEWS (V.O.)

Tonight, during the five o' clock telecast.

BACK TO SCENE

Delia and Theo slowly turn their heads toward Anna Lee. She grins, embarrassed.

ANNA LEE

I was framed?

DELIA
 Don't worry, Bonnie. We won't tell anyone, not even Clyde, where you're hiding out.

THEO
 Yeah. We kinda don't want anyone to know we're your friends right now.

Delia gets up, grabs Theo's hand.

DELIA
 Come on, straggler. I need to talk to you privately.

They head toward Delia's bedroom.

ANNA LEE
 Oh please. Like I don't know what you're going to do. I'm not five. Sure I'm virginal. Chaste. And pure. But I'm not five.

Delia pops back into the living room.

DELIA
 I love it when you do the little virgin character.

ANNA LEE
 What am I supposed to do while you two are in there... doing that... you know?

Delia grins.

DELIA
 Unicorns and rainbows, baby.

ANNA LEE
 Oh, you make it sound so dirty.

DELIA
 Drink some wine, Mary Poppins. Or better yet, go out and get a boyfriend.

Delia starts to turn away, glances back. Anna Lee sits lonely on the couch. Delia frowns.

DELIA (CONT'D)
 There really is someone out there for you, kiddo.

Anna Lee looks up. Cracks an unconvinced smile.

ANNA LEE

I know.

Delia nods gently, then goes to her bedroom. Anna Lee idly holds up the wine bottle.

ANNA LEE (CONT'D)

You know, my ex-employer makes the adhesive that's used for these labels.

She looks up to find no one there to listen. Speaks quietly to herself.

ANNA LEE (CONT'D)

Okay, now you're just pathetic.

EXT. CAMPGROUND - DAY

The breathtaking expanse of Kentucky Lake shimmers sky blue. Striking forestland fills the area with stately glory.

Anna Lee's modest car passes a sign that reads - "Camp George Cleary." Another handmade sign reads - "Welcome Singles."

The car rolls smoothly across a short stretch of road toward a small parking lot.

EXT. PARKING LOT - MOMENTS LATER

Her car is parked NOWHERE NEAR THE HANDICAPPED SPACES and there's a GRASSY MEDIAN STRIP in front of it. Anna Lee wrestles clunky bags from the back seat. Pauses to look around. There are other cars but no other people.

EXT. MAIN CAMPGROUND - MOMENTS LATER

The buildings and bunking areas nestle a beautiful little verdant courtyard garnished by sidewalks. Anna Lee lugs the bags clumsily into the door of a small learning center.

INT. LEARNING CENTER - CONTINUOUS

It's a sort of mini museum with natural items of interest on display, leaves from local trees and native animals.

INT. ONE SECTION - DAY

FORTY MEN AND WOMEN already sit while a couple, TOM AND ALICE BLOOM, the camp guides, stand and explain various aspects of the week. The proceedings stop when Anna Lee enters dragging her bags behind her.

TOM
You must be Anna Lee?

She smiles, pleasantly surprised.

ANNA LEE
How did you know?

TOM
You're the only one missing.

Her smile fades.

ANNA LEE
I'm really sorry. The whole time zone thing. You're suddenly an hour ahead once you cross into the next zone.

Tom looks at her quizzically.

TOM
Aren't you from Western Kentucky?

ANNA LEE
Yes.

TOM
Then you shouldn't have crossed into the next time zone.

ANNA LEE
I know but I thought I would.

TOM
Then shouldn't you have been on time?

She pauses a moment, perplexed.

ANNA LEE
Oh yeah. Well, then I have no excuse.

Alice intervenes with a warm, accepting smile.

ALICE

It doesn't matter. You're here now. Come on in and have a seat.

Tom holds out a folder containing papers and brochures.

TOM

We were just going over the week's activities. Here's an itinerary. Just let us know if you have any questions.

ANNA LEE

Thank you.

She takes the folder, finds a seat. Alice continues.

ALICE

What I'd like to do now is go around the room and introduce ourselves. Tell us your name, your occupation, or whatever. Just a few words about yourself. How about you?

She arbitrarily selects a man, John Mathews, the newscaster from earlier. He's a preppy sort. Well groomed. Assertive.

JOHN MATHEWS

Well, my name is John Mathews. I'm a reporter with WPNS television in Paducah. That's with an "N," not --
(gets quieter)
An "M," as many assume.

An impressed woman, LIZ, excitedly interrupts.

LIZ

I knew I knew you from somewhere!

John smiles haughtily. DENNIS, a snooty male, joins in.

DENNIS

Yes, aren't you an anchor?

John shuffles a bit, slightly embarrassed.

JOHN MATHEWS

No, I'm... uh... a field reporter.

DENNIS

Is that just below an anchor?

JOHN MATHEWS

No... uh... we don't have ranks in Journalism.

Liz, unfazed, remains dreamy eyed and star struck.

LIZ

He's an investigative reporter.

JOHN MATHEWS

Yes, I am. As a matter of fact, I just did this story on people who --
(chokes up)
Impersonate handicapped people.

People shake their heads, disgusted. Anna Lee shrinks.

DENNIS

In order to take advantage of their spacious and luxurious facilities?

JOHN MATHEWS

(still a little choked up)
Yes. I'm sorry. It's all just so sickening.

LIZ

It sounds like your job is very dangerous.

JOHN MATHEWS

As a matter of fact, it can be quite risky. Sometimes we deal with some pretty rough characters, like motorcycle enthusiasts. Or carnies... uh, that's street lingo for carnival people.

LIZ

Wow. It sounds tough and gritty.

JOHN MATHEWS

I liken my line of work to that of an undercover police officer.

Alice smiles, tries to move the introductions along.

ALICE

I'm sorry, we don't want to take too much time. Let's just go around the room and give names and occupations.

She gestures to a woman, NANCY. Tough. Blunt.

NANCY
My name is Nancy Berg.

ALICE
And what do you do?

NANCY
I'm an undercover narcotics agent
with the DEA.

ALICE
My goodness. That's sounds
dangerous as well.

NANCY
Not really. My veritably unlimited
powers and resources granted by the
federal government allow me to
apprehend most criminals before
they've managed to commit a crime.

Alice nods with her mouth hung open.

SERIES OF SHOTS - SUPPORTING CHARACTERS

DENNIS
Dennis Tupples. I'm an attorney.

FAYE (FEMALE)
My name is Faye Gruner and I'm a
nuclear physicist.

PRESTON (MALE)
Preston Jarvis. Investment Banker.

LIZ
I'm Liz Conrad. I'm a Regional
Manager for a newspaper.

BACK TO SCENE

Anna Lee waits nervously for her turn. All the occupations sound so important. Alice turns attention to a handsome, rugged man, HEATH, who has been sitting quietly throughout the introductions.

ALICE
You've been quiet all morning. How
about you?

Anna Lee sees Heath. The attraction is instant.

HEATH
My name is Heath Barret. I'm a
building contractor.

DENNIS
I hate contractors. No offense.

HEATH
It's okay. I hate lawyers. No
offense.

Anna Lee bashfully registers.

ANNA LEE
I like the name Heath.

Heath looks at Anna Lee. Smiles sweetly.

HEATH
Thank you. It means wasteland.

Anna Lee is speechless and can only nod like an idiot. Alice
zeroes in on her.

ALICE
How about you, Anna Lee? We know
your name. Would you like to tell
us what you do?

Anna Lee fidgets.

ANNA LEE
I... uh... I'm an operator. I
mean... I was... before I lost my
job.

She pauses for a reaction.

LIZ
A phone operator?

ANNA LEE
No... um... a production operator.

ALICE
Did you make anything we would
know?

ANNA LEE
Glue.

DENNIS
What did you do there?

Anna Lee scans faces. She's got to lift the tension.

ANNA LEE
I worked in the stables.

Everyone stops, shocked.

ANNA LEE (CONT'D)
I was the mallet operator.

A stunned pause. Anna Lee grins.

ANNA LEE (CONT'D)
I'm just kidding. They don't make
glue from horses.

People laugh. The tension evaporates. Heath cracks a
gentle, approving smile. Dennis points at her playfully.

DENNIS
Ha! Good one. It's all plastics
now, right?
(off her nod)
I know because I sued a glue
company once. Somebody has to be
held accountable for the glue
sniffing epidemic.

HEATH
Maybe people should be held
accountable for their own actions.

DENNIS
Oh please. If people were held
accountable for their own actions,
contractors would go broke fixing
their mistakes all the time.

Dennis belts out a loud, obnoxious laugh.

HEATH
Yeah, but I can always make an
honest living.

Dennis smirks.

DENNIS
Practicing law is a lot harder than
hiring someone to hang sheetrock
wrong.

HEATH

Oh, I'm not saying that stuffing
your face into some corporate
executive's crotch isn't difficult.
I just think you're overpaid.

Dennis flashes a scathing look. Heath glares in return.
He's much tougher than Dennis but Dennis seems certain it's
the other way around.

Alice cracks an uneasy smile, breaks the silence.

ALICE

Well, okay then. If there are no
other questions, I'd like to thank
you all for coming and I hope you
all have a pleasant and memorable
experience.

Tom clears his throat, exchanges a nervous glance with Alice.

TOM

Yes, why don't we all take the next
couple of hours to go to our
bunkhouses and get settled, write
letters...

(under his breath)
Refrain from murder.

ALICE

We'll meet later in the courtyard.

INT. WOMEN'S BUNKHOUSE - DAY

It's basically a barracks style building, bare bones, little
or no décor, walls lined with bunk beds, sheets and blankets
folded atop. Small tables sit next to the bunks.

The women make their beds, check the place out and get to
know one another.

Anna Lee and Liz are bunk mates. Nancy and Faye bunk next to
them. Liz looks over pamphlets.

LIZ

I want a Horsemanship patch.

Nancy rolls her eyes.

NANCY

I can't believe they're giving us
patches like we're in grammar
school.

LIZ
I think it's neat. It'll be fun.

ANNA LEE
Patches?

LIZ
You missed that part. For each course you complete, you get an achievement patch.

FAYE
I'm with Nancy on this one. The whole patch thing is way too kiddy.

Anna Lee flips through her own material.

ANNA LEE
What all courses do they have?

LIZ
They've got Boating-Canoeing, Wildlife Identification, Outdoor Survival --

ANNA LEE
Survival?

Liz lights up.

LIZ
I know. Scary, isn't it?

NANCY
It's not going to be real survival. It's probably something like, "make sure you carry a knife and plenty of water with you when you go hiking."

ANNA LEE
I can't swim.

Liz puts a comforting hand on Anna Lee.

LIZ
That's why they have a course.

ANNA LEE
I know but I stink at it. That's another patch I won't get.

FAYE
 (sarcastic)
 Ooh, it's Red Cross approved.

LIZ
 What about Archery?

ANNA LEE
 I couldn't hit the ground.

LIZ
 No way am I going to get a patch in
 Firearm Safety.

NANCY
 I can't believe they even have such
 a thing for civilians.

FAYE
 It's just skeet shooting.

NANCY
 Still, guns should only be allowed
 to be used by trained professional
 government agents.

Liz looks up from her pamphlet.

LIZ
 How would citizens defend
 themselves if the government should
 become an oppressive, over-
 empowered dictatorship?

NANCY
 They don't. They submit to avoid
 annihilation.

Faye smiles as she shifts the conversation.

FAYE
 What about the men?

NANCY
 The pickings were slim.

LIZ
 I thought there were a few cute
 ones. John.

NANCY
 Oh God, could you be more obvious?

Liz glances around surprised.

LIZ
I wasn't that obvious, was I?

NANCY
Please. You looked like you tripped over the Holy Grail while picking up a million dollars.

FAYE
I saw pixies dancing around you.

Liz looks at Anna Lee for confirmation. Anna Lee cracks a sweet smile.

ANNA LEE
I saw unicorns and rainbows.

The ladies share a laugh together.

FAYE
What about you, Anna Lee? You looked a little smitten with Heath.

ANNA LEE
Oh my God. Heath is so good looking. He's so --

FAYE
Rugged?

NANCY
I think he's a Neanderthal. He's so unrefined.

LIZ
He's blue collar. I think it's sexy. Like a fireman or something.

NANCY
(to Liz)
Would you rather have Heath or John?

LIZ
Oh, John is just adorable.

FAYE
You just made Anna Lee happy.

Anna Lee smiles bashfully -- but doesn't deny it.

LIZ
You think the guys are talking about us right now?

NANCY
I'm sure they're discussing what
fine specimens of women we all are
at this very moment.

INT. MEN'S BUNKHOUSE - CONTINUOUS

Preston squeezes mock breasts on himself.

PRESTON
Did anyone notice Anna Lee's tits?

Preston and Dennis bunk together. Heath and John bunk next
to them.

DENNIS
I'd like to play God and move those
mountains.

Heath rolls his eyes, which Dennis sees.

DENNIS (CONT'D)
What? You don't want a piece?

HEATH
A piece?

DENNIS
Yeah. What part of piece don't you
get?

HEATH
The part where you get laid.

Dennis struts confidently to Heath with his bony chest
barreled out, as though that might intimidate anyone.

DENNIS
You need to quit crackin' the
yakkin' before you get a smackin'.

PRESTON
Yeah, he knows Monkey Karate.

DENNIS
Kung Fu.

PRESTON
And Kung Fu, too.

HEATH
Confucius say Tai Chi in park make
lawyer delusional.

DENNIS

I've trained in various systems with some of the most revered instructors in four countries.

HEATH

The closest thing to a fight you've ever been in was punching holes in reports.

John steps between them.

JOHN

Fellas, fellas. Let's not do this. It's our first day at Singles Camp. We should be talking about the ladies.

Dennis struts around like an alpha male.

DENNIS

I think maybe Heath is a little jealous. Maybe he's a little intimidated by our male aggression. Maybe he'd be more comfortable with the women.

A pause as the men ponder that last sentence.

PRESTON

Isn't that our goal?

JOHN

I wish I were more comfortable around women.

Dennis sighs.

DENNIS

No, you idiots! Not like that! Like in the old days when men were men and women were thoroughly subjugated. And the men would go off to war but the dandelions would stay behind and sew tent curtains.

HEATH

Listen Dennis. You just need to stop, untangle the tampon string from your pubic hair, and relax.

DENNIS

Ha, your jokes fall as flat as your stucco walls when the thumbtacks fall out.

HEATH

That's almost as flat as you're going to fall when I get tired of hearing the skull echoes bounce out your dick slot.

Heath and Dennis face off.

DENNIS

You might want to watch it there, woodchuck. I'll kick your ass, sue you, put you in jail, take your money -- and your girlfriend -- and then make you apologize.

HEATH

Start kicking, monkey boy.

Dennis assumes a ridiculous martial arts stance.

DENNIS

Okay. Throw a punch.

HEATH

(sarcastic)

Sure. Would you like me to do it at half speed and wait for you to respond?

John and Preston exchange glances.

JOHN

Nothing says male bonding like scathing put-downs and threats of bodily harm.

PRESTON

This is going to be the best week of my life.

EXT. WOMEN'S BUNKHOUSE - DAY

The women leave for the courtyard meeting. Anna Lee and Liz talk as they exit.

LIZ

This is so much fun.

Anna Lee hesitates, turns back toward the bunkhouse.

ANNA LEE

I really need to go to the bathroom before the meeting. I didn't see it in there.

LIZ

Oh, they're next door.

They separate from the others as they walk that direction.

LIZ (CONT'D)

That's something they went over in the orientation. The Women's Room is out of order.

Anna Lee's eyes widen when she sees the bathroom door. The Women's Room door has an "OUT OF ORDER" sign taped to it.

LIZ (CONT'D)

Someone's coming to repair it. For now, we have to use the Men's Room.

The Men's Room door has an "OPEN AND CLOSED" sign on it with a moveable slide cover which can be switched back and forth.

LIZ (CONT'D)

We have to put it on "Closed" when we're in there.

Anna Lee vacillates, distraught.

ANNA LEE

This can't be good.

LIZ

Why? It's okay. They have butt guards.

ANNA LEE

No. It's not that. I have bad luck with public restrooms.

LIZ

It'll be okay. I'll go with you.

Anna Lee puts her hands protectively on Liz's arms.

ANNA LEE

No! I don't want anything to happen to you when... it happens.

LIZ
When what happens?

ANNA LEE
It. Whatever it is. Whatever's
going to happen. It'll be
something. And it'll be bad.

Liz puts a comforting hand on Anna Lee's arm.

LIZ
It's okay, Anna Lee. Whatever has
happened to you in the past, it's
okay. You don't have to go through
it alone. You have friends.

Anna Lee is only slightly comforted. She looks more as
though she's about to enter a haunted house than a bathroom.
Liz leads her like a therapist.

LIZ (CONT'D)
I'm with you, Anna Lee. No one's
going to hurt you.

INT. BATHROOM - MOMENTS LATER

Liz enters and pauses, watches the door. Anna Lee slowly
peeks into the room like a meager kitty.

LIZ
See? It's okay. There's nothing
to be scared of.

Anna Lee inches into the room, still keeping the door open
for a quick getaway.

LIZ (CONT'D)
See? It's just a Men's Room.

ANNA LEE
And they have butt guards?

LIZ
Yes they do. Come on in.

Anna Lee moves forward enough for the door to close.

EXT. BATHROOM - CONTINUOUS

The sign reads - "CLOSED." When the door closes, it falls
off. Lands in the "OPEN" position.

INT. BATHROOM - CONTINUOUS

Anna Lee scans, notices the urinals. Steps by them.

ANNA LEE
They pee in these things, you know?

LIZ
Yes I know.

Anna Lee imitates a man unzipping his pants.

ANNA LEE
(imitating a man)
Let me whip this big thing out
'cause I'm a man and I got a wienie
so I can pee standing up. I'm
tough.

Liz giggles. Steps to the urinal next to Anna Lee.

LIZ
(imitating a man)
Yeah, not like those sissy
squatters.

They giggle together. Heath and John enter without Liz or Anna Lee knowing it.

ANNA LEE
(imitating a man)
Yeah and when I get done draining
my python, I'm gonna go get me a
woman and get me some.

Heath and John snicker quietly. The women keep playing.

LIZ
(imitating a man)
Yeah. That's what I'm gonna do,
too, 'cause all the chicks want me.
I know 'cause... look at me.

ANNA LEE
Yeah, and if any a-hole gets in my
way I'm gonna jump bad all over
that punk.

LIZ
Yeah, I'll reach in and pull out
his spleen. And wrap it around his
neck. And choke him with it.

ANNA LEE
 I'm so bad, I'll take King Kong's
 banana away and slap him. This is
 my banana now, Magilla!

Liz and Anna Lee are belly laughing by this point.

HEATH (O.S.)
 Excuse me.

The women whip around, freeze wide-eyed.

HEATH (CONT'D)
 I'm sorry but the sign fell off.

LIZ
 Oh, I'm sorry. We were just --

She looks dazedly at Anna Lee.

LIZ (CONT'D)
 What were we doing?

Anna Lee stares slack-jawed, like she's thawing out from frozen hibernation. Heath and John are amused by it.

ANNA LEE
 Oh, we were...
 (relents)
 Acting like a couple of morons.

Heath smiles.

HEATH
 I'll tell you what. We'll just
 step out and wait for you ladies to
 finish... whatever it is you're
 doing.

JOHN
 Yeah, take your time.

They exit. An awkward pause.

LIZ
 Wow. You really do have bad luck
 with bathrooms.

EXT. BATHROOM - MOMENTS LATER

Liz and Anna Lee exit, embarrassed. Heath and John lean against the wall with self-satisfied looks.

HEATH
I wonder if they have any bananas
in the cafeteria.

JOHN
In case there are any gorillas in
the woods?

Anna Lee pauses. Turns to Heath.

ANNA LEE
I don't suppose you suffer from
short term memory loss?

HEATH
Nope.

ANNA LEE
I don't suppose no one ever listens
to you.

HEATH
Oh, I'm like Mark Twain. Great
American storyteller.

Anna Lee hangs her head and walks on.

INT. CAMPGROUND OFFICE - DAY

Alice works at her desk when the PHONE RINGS. She answers.

ALICE
Camp George Cleary Singles Week.
This is Alice. May I help you?
(listens a moment)
Yes, the program is one week.
Guests will be leaving on Sunday
morning next week.

INT. MADGE'S HOUSE - CONTINUOUS

The flyer from the grocery store bulletin board is in Madge's hand. She hangs up the phone, looks at the flyer. An evil grimace stretches across her face.

MADGE
You think you're so smart, don't
you, walker? But you're not
smarter than Madge McNamara.
(toward the next room)
Neville!

A skinny, hyperactive teenager, NEVILLE, bounds into the room. A polar opposite of Madge, he's unceasingly mobile. He falls down the stairs, pops back up. Leaps over a couch.

He wears a T-shirt that reads - "Zeus is on the Loose." On it is a picture of an ominous looking Zeus with a lightning bolt in his hand.

NEVILLE

What is it, mom?

MADGE

Have you been smoking dope again?

NEVILLE

No, mom.

MADGE

You mean a bumbling idiot is your natural state?

NEVILLE

Okay, I've been smoking dope. But it's to help me relax.

MADGE

Well, it's not working, jellyfish! You're built like a whip!

NEVILLE

It's not 'cause I don't eat.

MADGE

How is it that a snack glutton can be so skinny? Are you on crack?

He flexes. He has muscles like a coat hanger.

NEVILLE

No, mom. I'm eating all I can 'cause I'm trying to pump up.

MADGE

I need you to run to the home and garden store. I found the impersonator.

NEVILLE

Ah, mom, what's the big deal? I use handicapped stalls all the time. They're big and tempting.

MADGE

They're for handicapped people, pug-nose! If we allow that, the next thing you know, people will play with their own poop!

NEVILLE

But there's a four-to-one ratio of handicapped stalls to non-handicapped and that's nowhere near the ratio of people.

MADGE

So what do you suggest, droopy-eyes? One-eighth stalls for the handicapped? Get the hell out of here!

He storms off.

NEVILLE

Venomous, mom. Venomous.

INT. RESOURCE CENTER - MUSEUM - DAY

Anna Lee looks at items when Heath slips up behind her.

HEATH

Where's your buddy?

She turns around, pleasantly surprised.

ANNA LEE

She ran off with your buddy.

Heath glances around. There's no one else in the room.

HEATH

Looks like Environmental ID isn't the most popular class.

ANNA LEE

Well, I think it's fascinating. I'm learning a lot.

HEATH

Like what?

ANNA LEE

Like... uh...

She notices a display for poisonous plants.

ANNA LEE (CONT'D)
Like what plants are poisonous.

HEATH
That's good to know in case we take
a walk later.

Heath gazes into her eyes, attracted to her. She returns the gaze a moment, then shyly breaks it. Moves along.

ANNA LEE
And did you know it's illegal to
hunt on the campground? Especially
deer since they're not in season?

HEATH
Actually, I did know that. But I'm
not hunting deer.

They arrive at a display case. Anna Lee bumps it, nervously looking back and forth at Heath. Tom pops up behind them.

TOM
Careful there, Anna Lee.

The display is a LARGE PYTHON.

TOM (CONT'D)
Don't knock over this display.
This is Cleopatra. She's beautiful
but deadly.

HEATH
This is not a native animal.

TOM
Oh no. This is our pet.

ANNA LEE
Is she poisonous?

TOM
No, but she'll give you a good
squeeze.

HEATH
(to Tom)
May I speak with you a moment?

TOM
Sure. Would you excuse us, Anna
Lee?

Anna Lee nods. The men step aside.

INT. ANOTHER ROOM - CONTINUOUS

Heath and Tom talk quietly.

HEATH

If Anna Lee and I take the
Horsemanship class, would it be
possible for us to take a little
time to explore? Just the two of
us?

TOM

Are you an experienced horseman?

HEATH

Yes. And I'm good with tracking.
Terrain markers. Directions.

TOM

I don't see why not. I've got a
map in the office here. I'll show
you where you can and can't go.

HEATH

Great.

They head for a nearby office.

INT. MUSEUM - CONTINUOUS

Anna Lee studies the snake.

ANNA LEE

Wow, you're a big girl, aren't you?

She notices a rod with hooks on the end propped up in the
corner. Picks it up.

ANNA LEE (CONT'D)

Oh look. It's one of those snake
handler things.

She taps the glass with it.

ANNA LEE (CONT'D)

Mess with me and I'll whack you
with it.

She barely taps the glass but it CRACKS. Her eyes widen.
She rubs her fingertips over the crack.

ANNA LEE (CONT'D)

It's not too bad.

Suddenly the glass BREAKS. Large chunks drop onto the floor and SMASH into thousands of pieces. The snake slithers out.

Panicked, Anna Lee dances around like she's on fire. Jumps onto a table. The legs buckle and it falls flatly to the floor with her on top.

The python curls around Anna Lee's leg as it progresses toward her face. She looks over and sees... a phone that had been on the table, now on the floor within reaching distance.

INT. OFFICE - MOMENTS LATER

Alice works at her desk when the PHONE RINGS. She looks at the caller ID.

ALICE
 Hmm. It's from inside the camp.
 (answers)
 Operator.

It's Anna Lee, trying to yell for help, unable to articulate.

ANNA LEE (V.O)
 Heh -- (gasp) -- heh -- (gasp) --
 heh -- (gasp)

Alice looks at the phone puzzled.

ALICE
 Hello?

INT. MUSEUM - CONTINUOUS

Anna Lee lies on the tabletop, the python wrapped around her waist. Every time she tries to yell for help, the snake squeezes and makes her eyes bulge. Heath and Tom arrive.

TOM
 Oh my God!

HEATH
 Anna Lee!

They release her from the snake's death grip. Tom contains the python in another display while Heath helps her up.

HEATH (CONT'D)
 Anne Lee! Are you all right?

ANNA LEE

I'm a little lightheaded from all the burst blood vessels... but my figure is better than ever.

TOM

My God, you're lucky to be alive!

ANNA LEE

My jelly-like innards have finally worked to my advantage. I knew all those years of inactivity would pay off.

TOM

My God, Anna Lee. I'm so sorry. Nothing like this has ever happened before.

ANNA LEE

It's okay. You can't expect every experience with nature to be beautiful. There's a dark side like... tornadoes... monsoons... unprovoked animal attacks.

Heath and Tom ponder a moment.

HEATH

Live feedings.

TOM

Chewing cud and other regurgitations.

ANNA LEE

Fur licking.

HEATH

Birds shitting on your head.

TOM

Then there's the conventional butt sniffing and fart smelling.

A pause.

ANNA LEE

Nature's disgusting.

Heath and Tom nod.

INT. WOMEN'S BUNKHOUSE - NEXT MORNING

Anna Lee, groggy, wakes up in her lower bunk. Liz hangs over the side of the top bunk.

LIZ
You're awake.

ANNA LEE
How was your evening with John?

LIZ
Awesome! How was yours with Heath?

ANNA LEE
I almost died.

LIZ
He is cute. What activities are you doing today?

ANNA LEE
Archery this morning and horseback riding with Heath later.

LIZ
Sounds good. Let's do something, the four of us.

ANNA LEE
I always welcome an audience to witness the insane things that happen to me.

LIZ
Good. It's a date! Isn't this fun?

Nancy and Faye stir in the next row over.

NANCY
How could anyone sleep with all that racket last night?

FAYE
What was that? A really bad choir?

NANCY
I heard it was environmental hippies chanting.

LIZ

John said there's a camp nearby where a group of mythology enthusiasts are playing games. Sort of like Dungeons and Dragons or something.

NANCY

Great. We're next door to a flaky cult.

LIZ

They're called mythies.

NANCY

Wait a minute. John?

Liz grins excitedly.

LIZ

He's a fascinating man. We're going horseback riding later today with Anna Lee and Heath.

Nancy and Faye flash tell-tale looks at Anna Lee.

ANNA LEE

He asked me.

FAYE

And you didn't see any reason not to.

Anna Lee smiles broadly.

NANCY

Dennis hates him. He says Heath is a rip-off artist.

LIZ

And we all know what shining examples of morality lawyers are.

ANNA LEE

(to Nancy)

Wait a minute. How do you know what Dennis said about Heath?

Nancy reluctantly grins.

LIZ

You were with Dennis last night, weren't you?

NANCY

Only because I was with Faye when she was with Preston and Preston was with Dennis. It was strictly circumstantial.

Everyone looks at Faye.

FAYE

He's cute. He's an investment banker. I may have an investment opportunity for him.

NANCY

Only if he wants to invest in a spending spree.

LIZ

Hey. I have an idea. Let's go shopping at that little store and get some Native American stuff before we go to Archery.

Nancy shakes her head, nods toward Faye.

NANCY

Can't. We went to Archery yesterday.

FAYE

We sucked. Everybody sucked.

NANCY

We'll meet you for some horseback riding later, though.

Liz beams enthusiastically.

LIZ

Great. It's a date! Anna Lee and I are going shopping.

EXT. ARCHERY RANGE - DAY

An instructional area with wooden bleachers and charts. Down-range are targets. Up-range, bows and arrows are stored.

A Native American instructor, JIM EAGLE-BEAK, wearing a flat-brimmed hat with a band bearing Native American designs, speaks with some guests prior to class.

Liz and Anna Lee arrive wearing Native American style imitation buckskin dresses with fringes, moccasins (Liz), suede boots (Anna Lee), and headbands with feathers.

Everyone looks at them, surprised. Eagle-Beak notices, steps toward them. Smiles.

EAGLE-BEAK

Welcome, ladies. I see you dressed for the occasion.

Liz and Anna Lee exchange embarrassed glances.

LIZ

We may have gotten a little carried away with the shopping.

ANNA LEE

They said they were authentic replicas.

EAGLE-BEAK

That's the stuff we sell to white people.

(laments)

All the beads we made by hand are nowadays made in Japan.

Heath steps forward.

HEATH

Hey, isn't that from the song Indian Reservation by the Raiders?

EAGLE-BEAK

They stole it.

HEATH

But it came out in the seventies.

EAGLE-BEAK

That's what the white man said when he rewrote history. Class is about to begin.

He smiles and walks off. John steps in front of Liz.

JOHN

I think it's sexy. Hang onto it in case we work out.

They snicker playfully as they walk off. Heath and Anna Lee are left alone.

HEATH
I think you look great.

ANNA LEE
Thanks.
(re: Eagle-Beak)
I hope I didn't offend him.

Heath shrugs it off.

HEATH
He's all right. He wears a Billy
Jack hat.

ANNA LEE
Doesn't Billy Jack wear a Native
American hat?

Heath stares at her, completely serious.

HEATH
No. Native Americans wear Billy
Jack hats.

Anna Lee submissively shrugs.

ANNA LEE
Okay.

EXT. ARCHERY RANGE - MOMENTS LATER

The class sits in the bleachers. Eagle-Beak paces in front.

EAGLE-BEAK
Welcome. My name is Jim Eagle-
Beak. I'm a full blooded Tsalagi.
That's Cherokee for Cherokee. My
family has lived in go-na-da-gi-ga-
ha-i, or Kentucky, since before the
white man came... and took our
land.

He drifts into a trance.

EAGLE-BEAK (CONT'D)
And murdered our ancestors... and
destroyed our culture... and took
away our native tongue... and
taught their English to our young.

Everyone stares skittishly. Heath glances around quietly.

HEATH
I'm sure that's that Indian
Reservation song.

EXT. RANGE - LATER

Students stand as Eagle-Beak walks around the various
different bows.

EAGLE-BEAK
I'm going to instruct you in ga-li-
tsa-di-a-le. That was the Cherokee
word for bow and arrow before the
white man came.

He holds up a beautiful state-of-the-art compound bow.

EAGLE-BEAK (CONT'D)
Modern bows like this practically
shoot themselves. The word shoot,
by the way, predates the gun. It's
derived for the sound the arrow
makes when it's sprung from the
bow.

JOHN
Isn't shoot an Old English word?

EAGLE-BEAK
They stole it.

Eagle-Beak holds up a pathetic looking, simplistic bow that
looks like a warped twig with a string attached to both ends.

EAGLE-BEAK (CONT'D)
This is an old fashioned hand
crafted bow I made myself. It's
made from solid oak and hardened
with tree sap I rubbed on with a
frog's face.

Eagle-Beak holds up the bow triumphantly. The pathetic thing
whips back and forth in his hand.

EAGLE-BEAK (CONT'D)
Only the most skilled bowman can
hit a target with this bow. I call
it a-tsi-la-di-ye-ga, which means
Fire Carrier.

HEATH
You shoot flaming arrows with it?

EAGLE-BEAK

Not this one yet. It's replacing
the last one that burned up.

MONTAGE - CHARACTERS SHOOTING AT THE ARCHERY RANGE

MUSIC PLAYS OVER. Think something like (what else?) "INDIAN
RESERVATION" by Paul Revere and the Raiders.

Various characters -- except Anna Lee -- shoot at average
skill levels or below. No one is remarkable.

Anna Lee takes up a bow. She's nervous and meek about it.
She shoots. Bull's-eye. Everyone takes notice.

Eagle-Beak watches her. She shoots several shots, perfectly
hitting the target every time. Others stop to watch.

Anna Lee is having the time of her life. She smiles
confidently with every shot.

She shoots a bull's-eye with the target behind her.

Another bull's-eye while bent over backward.

A shot between her legs.

She back-flips, shoots in midair. Bull's-eye.

She rolls on the ground, whips an arrow from her quiver.
Draws. Releases. Bull's-eye.

She stops, noticing... her astounded audience.

BACK TO SCENE

People congratulate Anna Lee. Eagle-Beak arrives with the
Fire Carrier. All fall silent with reverence. Eagle-Beak
holds the bow out like a sacred object.

EAGLE-BEAK

Anna Lee, you are what we call u-wo-
hi-la-tli-ti-gv. Fighting Eagle.
Do me the honor of shooting the
Fire Carrier.

Anna Lee's face lights up. She speaks sage-like.

ANNA LEE

It is me who would be honored.

She points the Fire Carrier down range. We cut back and
forth between an intensely focused Anna Lee and the target.

SHWOOP.

The arrow flies straight down range. Hits dead center. Classmates applaud, jumping up and down.

EAGLE-BEAK

You are truly a Fighting Eagle.
From now on, I will call you a-ga-
yv.

Anna Lee holds her chin up with honor.

ANNA LEE

What does it mean?

EAGLE-BEAK

Oh, it just means woman.
(cracks a smile)
You're all right... for a white.

Anna Lee smiles. She starts to hand the bow back when...

VOICES (O.S.)

Help!

From over the edge of a rocky hill.

HEATH

Who could that be? That's outside
camp.

JOHN

It's the mythies!

Class members run to the edge of the hill.

Below -- within raised-voice distance -- are FOUR MYTHIES, stoner-types who wear ill-fitting, homemade outfits inspired by mythological characters.

A vicious BEAR GROWLS, threatening to shred them. Eagle-Beak turns to Anna Lee.

EAGLE-BEAK

Anna Lee. You can shoot the bear
from here.

She frowns skeptically.

ANNA LEE

I don't think I can shoot an
animal.

JOHN

My God, woman! They may be mythies
but they're human beings!

HEATH

Shoot him in the rear. It'll just
scare him.

LIZ

You can do it, Anna Lee.

Anna Lee bucks up. The mythies are terrified. One tries to
no avail to wave the bear off with a toga sash. They look
up, stunned by what they see...

Anna Lee, in a buckskin mini-dress, with the Fire Carrier in
one hand and an arrow in the other, stands like a statuesque
goddess with the sun beaming down from above.

She whips the arrow into place. Draws and releases with
expert skill.

The arrow strikes the bear in the rear end. The bear YELPS
and runs away. The mythies gaze in awe.

MYTHIE 1

It's Artemis.

The others nod.

MYTHIE 2

(raised voice)

Oh savior, please tell us your
name!

ANNA LEE

(raised voice)

I'm Anna!

The mythies collectively gasp.

MYTHIE 1

She said Diana. It is the
Huntress. She has shown us favor.

MYTHIE 2

We must tell Willard -- I mean --
Achilles.

MYTHIE 1

(raised voice)

Oh Diana incarnate, please impart to us some of your wisdom that we might go and tell the others what the Great Huntress has done and said!

Anna Lee puts the bow over her shoulder. Ponders a moment. Holds her hands out in a philosophical manner.

ANNA LEE

To the one foot... a sock. To the other foot... the other sock. For only when each foot has received a sock... are the feet... truly... socked.

The mythies exchange glances, nodding in amazement.

EXT. HORSE RIDING AREA - AFTERNOON

Heath, Anna Lee, John and Liz are at the stables along with other campers. Anna Lee no longer wears the suede outfit, but more ordinary outdoor wear.

There are several horses, different colors and breeds. Campers have all chosen a horse except Anna Lee.

A trainer, COWBOY JEB, a tall dusty man wearing a cowboy hat, tries to help.

COWBOY JEB

You can have any one you want. They're all as gentle as can be.

Anna Lee looks around indecisively. Her attention is caught by... a large black horse off to the side by himself. BUCK. He has a patch over his left eye.

ANNA LEE

What about that one?

COWBOY JEB

Oh, that's Buck.

ANNA LEE

Because he bucks people?

COWBOY JEB

No, he's named after Buck Rogers. You don't want to ride him. He's only got one eye.

Anna Lee makes her way along the fence to the horse.

COWBOY JEB (CONT'D)
He was given to us. The owner
didn't want him anymore.

ANNA LEE
Oh, that's so sad. I love him. I
want to ride him.

COWBOY JEB
I don't know. He's completely
blind on one side and he veers to
the right.

ANNA LEE
That's the one.

COWBOY JEB
You sure?

It's too late. She's smitten.

ANNA LEE
I'm certain.

COWBOY JEB
Okay.

Jeb saddles Buck while Anna Lee watches.

ANNA LEE
He's just like me. He's all alone
and nobody wants him. We're
kindred spirits.

Buck moves affectionately toward Anna Lee. She welcomes him
with open arms. Just as she hugs him... Buck's hoof digs
into her foot, squashing it into the ground. Her eyes widen.

She makes a high pitched shrill, clinging to the giant
horse's neck, holding on for dear life as the hulking animal
blindly pushes forward.

COWBOY JEB
Yeah, he steps on people's feet.
He can't see when to stop.

ANNA LEE
(grunting)
He's going to run me over!

COWBOY JEB

Nah. He can't push you any further forward because he's on your foot.

ANNA LEE

He's crushing my foot!

COWBOY JEB

Nah. The ground's soft enough right here that it'll just bury you. Come on Buck.

Jeb finally pulls Buck back. Anna Lee sighs, relieved.

ANNA LEE

It's like a giant fingernail digging into my foot.

COWBOY JEB

Yeah, Buck's an affectionate one.

Jeb releases Buck, who immediately moves toward Anna Lee and steps on her foot again. She squeals.

EXT. TRAIL - AFTERNOON

Anna Lee rides Buck. He half circles right off the trail and into the woods, dragging her through prickly tree branches.

COWBOY JEB

Are you two all right back there, Anna Lee?

Anna Lee grunts and groans as branches smack her.

ANNA LEE

Yes... we're fine... beautiful country.

The others gain ground ahead of them. Anna Lee tries to stop Buck, to no avail.

Heath returns for her. Maneuvers his horse parallel to Buck. Grabs Buck's reigns to halt him.

HEATH

Would you like to trade horses?

Anna Lee frowns.

ANNA LEE

I thought I was doing a good thing.

HEATH
I know. That's the kind of person
you are. Come on.

Heath dismounts, stands between the horses.

HEATH (CONT'D)
This is Mariah...

Anna Lee slides off. Heath grabs her around her waist.
Helps her step from one stirrup to the other.

HEATH (CONT'D)
And Mariah knows the trail very
well. She can walk it by herself.
All you have to do is ride and
enjoy.

ANNA LEE
Thank you. Are you going to be all
right with Buck?

Heath mounts Buck.

HEATH
Oh yeah. Buck just needs a little
sight adjustment.

ANNA LEE
He's not worthless, is he?

Heath smiles, touched by the depth of her concern.

HEATH
Absolutely not. He's got a lot of
good years in him.

They ride off to catch up with the others. Heath makes some
minor adjustments to his reigning technique, soon smooths out
and rides Buck fluently.

EXT. HILL - DUSK

Heath and Anna Lee have separated from the others. They
dismount. Look out over the picturesque countryside.

HEATH
Some call Kentucky the Great
Meadow. Others call it the dark
and bloody ground. Tonight... it's
the Great Meadow.

ANNA LEE
It's beautiful.

Heath turns his attention to Anna Lee.

HEATH
So your last name is Utah? Is your family originally from Utah?

ANNA LEE
Yes. My great, great grandfather moved the family east during the Gold Rush.

Heath ponders that a moment, perplexed.

HEATH
Why?

ANNA LEE
He thought gold was just a fad. He wanted to make his fortune as a carriage merchant.

HEATH
Wouldn't trains have put him out of business?

ANNA LEE
He didn't think trains were going to last. Then he killed himself.

HEATH
Because he lost all his money?

ANNA LEE
No. He was trying to show people how worthless gold was by chewing a nugget and he choked on it.

HEATH
I'm sorry.

ANNA LEE
It's okay. I've got a newspaper clipping from the time that tells how people celebrated. It said he did a good thing. Something called "thinning the herd."
(shrugs)
It's the only evidence I have of him ever working as a rancher.

Heath smiles playfully.

HEATH

Miss Anna Lee, would you be
offended if I was to ask you for a
kiss?

Anna Lee smiles.

ANNA LEE

Why, Mister Barret, a proper lady
never takes the offensive with a
man.

The mood turns romantic. As dusk sets in, it's as though the
lights were dimmed. Heath leans in closer.

HEATH

May I kiss you?

Anna Lee gazes dizzily into his eyes. Softly whispers...

ANNA LEE

Yes you may.

They kiss just as the moon and stars show themselves in the
subdued dusk light. Gently part. Heath looks up at the sky.

HEATH

I see stars.

ANNA LEE

I see unicorns and rainbows.

EXT. CAMP PARKING LOT - NIGHT

A van moves slowly. Stops by Anna Lee's car.

INT. VAN - CONTINUOUS

Neville drives while Madge sits in the passenger seat. She
points at Anna Lee's license plate. It reads - "ANNA LEE."

MADGE

There! That's got to be her car.

NEVILLE

How can you tell?

MADGE

It's the only one with a McCracken
County plate, jelly-lobes!
(re: the license plate)
Anna Lee, huh?

NEVILLE

Why are you so mean to me? I'm always so nice to you and you're so mean to me.

MADGE

You deserve worse!

NEVILLE

What would you do if I quit taking it? If I just tell you no more?

MADGE

For one, you'd have to get out and wouldn't be able to afford dope.

NEVILLE

Hey, you know, before the Marijuana Act of nineteen thirty-seven, cannabis was more widely used than any fossil fuel. It served more than a thousand useful purposes.

(like a politician)

If cannabis were re-legalized, it could single-handedly destroy our dependence on foreign oil, save our forests, save the farming industry, and enable poor people to effectively compete against powerful, monopolizing conglomerates run by arrogant, soulless bastards.

Madge is unimpressed.

MADGE

Well... you're still an idiot. Now, get busy! You have to get this done before someone sees us.

EXT. CAMP PARKING LOT - MOMENTS LATER

Neville pulls a handicapped parking sign out of the back of the van. Then a post-hole digger. Clumsily takes them to a grassy spot in front of Anna Lee's car.

INT. VAN - MOMENTS LATER

Neville climbs back in.

NEVILLE

I don't feel good about this.

Madge looks out the window.

MADGE

Shut up, loose-lobes. It's the most beautiful thing I've ever seen your underachieving self do.

INSERT - THE HANDICAPPED SIGN, in front of Anna Lee's car.

NEVILLE

I still don't see why you're doing this.

MADGE

Listen. There're only two things in this world that are worth a damn! Jelly... and revenge!

INT. MEN'S BUNKHOUSE - NIGHT

Heath, like a lovesick puppy, talks to John while Dennis and Preston listen.

HEATH

Ever since I saw her shoot a bow and arrow, I can't get her out of my head. She's amazing. What if she doesn't like me?

JOHN

I'm sure she does.

HEATH

What if she thinks I smell like my sweaty uncle Schubert?

JOHN

I don't think so. From what Liz has told me --

Heath desperately grabs John by the lapels.

HEATH

What did she say? Tell me every word!

JOHN

Get hold of yourself, man!

Heath tries to compose himself.

HEATH

I'm sorry. I can't help it. I'll do anything. I'll move. I'll work as a construction worker.

Dennis, who has been rolling his eyes the whole time, can't keep his mouth shut any longer.

DENNIS

Hey, lug-nut. Why don't you pull your skirt up, prance into the kitchen, and rustle yourself up some manhood?

HEATH

I don't care what you say, Dennis. An empty shell like you could never understand.

DENNIS

What? I got Nancy, miss undercover narc, acting all giddy like a docile, compliant schoolgirl.

HEATH

Nancy will shove an anchor in your ass and drop you down a well.

DENNIS

No, I told her. When you're not out stinging heads of drug cartels, I want you at home.

JOHN

Are you two that serious?

PRESTON

They've been together every day this week.

DENNIS

I think there may be something there. As long as she's willing to abide by my rules.

Heath rolls his eyes.

HEATH

All I care about is Anna Lee. She's the most wonderful, beautiful, incredible, funny, amazing woman I've ever met. What if she doesn't feel the same?

INT. WOMEN'S BUNKHOUSE - CONTINUOUS

ANNA LEE

I love him! I'll do anything for him. I'll cook his dinner. I'll have his baby. I'll never badmouth Billy Jack.

Liz, Nancy and Faye surround her.

NANCY

Would you darn his socks?

She glances around, shrugs, stunned by her own words.

NANCY (CONT'D)

I don't even know what that means.

EXT. CAMPGROUNDS - CONTINUOUS

Neville sneaks toward the women's bunkhouse, alone in the dark. Edges to the window outside.

INT. WOMEN'S BUNKHOUSE - CONTINUOUS

Liz tries to comfort Anna Lee.

LIZ

I'm sure he feels the same way. He's been spending an awful lot of time with you.

ANNA LEE

I know but I keep doing and saying stupid things.

LIZ

You're just nervous, Anna Lee.

ANNA LEE

I don't think so. I said and did stupid things before we met.

Neville's face slowly creeps up outside the window screen.

EXT. WOMEN'S BUNKHOUSE - CONTINUOUS

He holds onto the sill. His feet dangle off the ground.

INT. WOMEN'S BUNKHOUSE - CONTINUOUS

Faye snaps her fingers.

FAYE
I'll tell you how you can tell.
Look in her diary.

Everyone looks to a bedside table, where Anna Lee's diary sits. Liz looks to Anna Lee for permission. She reluctantly nods. Liz picks up the book. Pauses, looking hesitantly at the others, then opens it.

LIZ
Mrs. Heath Barret.

Inside the diary is Anna Lee's name written over and over in various ways with Barret in place of her last name -- Anna Lee Barret, Mrs. Barret, Mrs. Anna Lee Barret, Mr. and Mrs. Heath Barret, The Barret Residence. They fill the page.

Liz quietly mouths what she reads. Looks up in shock. Anna Lee grins, embarrassed.

ANNA LEE
Turn the page.

Liz does so with trepidation.

LIZ
What are these other names?

ANNA LEE
Our hypothetical children.

Liz slaps the book closed.

LIZ
(out-of-character)
Damn girl. Bitch done come off the
chain.

EXT. WOMEN'S BUNKHOUSE - CONTINUOUS

Neville slips and falls. Noisily hits the ground.

INT. WOMEN'S BUNKHOUSE - CONTINUOUS

The ladies turn and look.

LIZ
What was that?

They ease toward the window.

EXT. WOMEN'S BUNKHOUSE - CONTINUOUS

Neville, on the ground panicked, makes a cat noise.

NEVILLE

Meow.

It's pathetic.

INT. WOMEN'S BUNKHOUSE - CONTINUOUS

The ladies exchange confused glances.

NEVILLE (O.S.)

Meow.

It wafts through the screen as they scan the darkness.

NANCY

Is that supposed to be a cat?

FAYE

He sounds injured.

LIZ

He sounds like he may have rabies.

ANNA LEE

He sounds half human.

The ladies flash Anna Lee a look. Nancy motions them away from the window. In a huddle, she whispers.

NANCY

It's the men. They're trying to get a peepshow.

LIZ

Those dirty dogs.

NANCY

Try and open the window quietly.

Nancy sneaks to the wall. Stealthily grabs a broom while the others discretely raise the window screen.

EXT. WOMEN'S BUNKHOUSE - CONTINUOUS

Nancy leans the broom out the window. Neville, certain he's fooled them, starts to meow again when he's cut short by the broom slapping him across the face.

NEVILLE
MeeOww! Shit!

Nancy beats Neville while he scrambles to his feet.

NANCY
Go get him, girls!

Neville scampers away. Liz, Faye and Anna Lee hurry outside.

NANCY (CONT'D)
Did you see who it was?

LIZ
No. He got away.

INT. VAN - NIGHT

Neville climbs in.

MADGE
Well? What'd you find out?

NEVILLE
I do a terrible cat impersonation.

MADGE
I meant information that, unlike you, is useful!

NEVILLE
She's in love with some guy named Heath Barret.

An evil smirk stretches across Madge's face.

MADGE
Int'resting.

NEVILLE
I don't like this. Anna Lee seems nice.

This infuriates Madge.

MADGE

Listen, purse strap! Anna Lee is the most vile, detestable creature on two legs!

NEVILLE

I thought I was the most vile, detestable creature on two legs.

MADGE

Well, now you're not first in anything!

MONTAGE - HEATH AND ANNA LEE DO VARIOUS OUTDOOR ACTIVITIES

FUN MUSIC PLAYS OVER. Think something in the style of "SUGAR, SUGAR" by the Archies.

EXT. SHOOTING RANGE - DAY

Heath helps Anna Lee steady and aim a shotgun. A skeet is shot into the air from a machine. Anna Lee fires. The recoil throws her back, into Heath's arms. The skeet explodes. Heath and Anna Lee hug.

INT. WOMEN'S BUNKHOUSE - LATER

Anna Lee's achievement patch collection. There are already patches for Wildlife Identification, Archery and Horsemanship. A Firearm Safety patch drops on top.

EXT. LAKE - DAY

Heath and Anna Lee row a canoe on Kentucky Lake, laughing and having fun.

INT. WOMEN'S BUNKHOUSE - LATER

A Canoeing/Boating patch drops into the collection.

EXT. WOODS - DAY

Anna Lee holds a stick in some kindling while Heath vigorously rubs another stick across it. Hot pieces of wood drop into crumpled dried leaves. The kindling suddenly smolders and bursts into small flames.

INT. WOMEN'S BUNKHOUSE - LATER

An Outdoor Survival patch drops into the collection.

EXT. DOCK - CONTINUOUS

Heath and Anna Lee fish off a dock, poles rested with their lines cast. One line is tugged. No sooner does one get a bite than the other's line is tugged. They smile back and forth as they reel in their catches.

INT. WOMEN'S BUNKHOUSE - LATER

A Fishing and Casting patch drops into the collection.

END MONTAGE

EXT. SWIMMING AREA - DAY

Guests play and have fun in the lake. Not Anna Lee. She's terrified. Heath helps her into the water.

HEATH

You can do it, Anna Lee. You've got every patch except for swimming.

ANNA LEE

That's way more than I expected. I'm okay with not getting one.

HEATH

I'm here with you. I won't let you drown... on purpose.

Anna Lee puts a hand haltingly on his shoulder.

HEATH (CONT'D)

I'm kidding. It's okay. Let's start with the back float.

She leans back into his arms.

HEATH (CONT'D)

I've got you.

She relaxes. Floats peacefully with his hands underwater beneath her.

ANNA LEE
This feels good but as soon as you
move your hands, I'll sink.

Heath grins.

HEATH
I've already moved them.

Anna Lee bolts upright, panicked, splashes a few times before
Heath grabs her.

ANNA LEE
You said you wouldn't let me sink!

HEATH
You were floating, Anna Lee!

She pauses, realizing.

ANNA LEE
Hey, I was, wasn't I?

HEATH
Yes!

He laughs. Anna Lee excitedly hugs him.

INT. WOMEN'S BUNKHOUSE - LATER

A Swimming patch falls on top of Anna Lee's collection. Anna
Lee gazes at them sentimentally. Heath rubs her shoulders.

HEATH
Come on. I'll take you to dinner.
I know this really great cafeteria
within walking distance.

ANNA LEE
How about a picnic?

HEATH
A picnic?

Anna Lee smiles.

ANNA LEE
It's all planned. Liz is in the
cafeteria working on it right now.

INT. OFFICE - DAY

Alice sits at her desk when the door opens. Madge wheels in, followed by Neville. Alice smiles cordially.

ALICE
Hi. I'm Alice. May I help you?

Madge tries to talk with a sexy voice.

MADGE
Yes, I'm Mrs. Heath Barret and I'd like to report a fraud.

Alice's jaw drops.

ALICE
Mrs. Heath Barret?

MADGE
That's right. We've been married for two years.

ALICE
Heath is married?

MADGE
We've got seven children together.

Alice's eyes widen.

ALICE
You've been married for two years and you have seven children?

Madge stutters for a moment.

MADGE
We had triplets the first time and quintuplets the second time.

ALICE
That's eight.

MADGE
Oh yeah... uh...

She notices Neville, gestures toward him.

MADGE (CONT'D)
I forgot about Neville. We adopted him from a family of hippies.

She hangs her head in sorrow.

MADGE (CONT'D)
 He's the black sheep of the family.
 Deservedly. He's been a sore
 disappointment.

Alice stares, still confused.

ALICE
 But Neville would make nine. If he
 was adopted, then you're still
 missing one.

MADGE
 Ah hell, I get 'em all mixed up.

She pulls out a handkerchief and cries.

MADGE (CONT'D)
 You try keeping up with nine
 children when you're wheelchair
 bound.

ALICE
 I'm very sorry to hear all this,
 Mrs. Barret.

MADGE
 It's a tragedy. And to have a
 Filipino husband on top of it.

ALICE
 You mean philandering?

MADGE
 Oh yes, he's blowing our whole life
 savings on that filth.

Alice pauses, looks up stunned at Neville. He shrugs.

ALICE
 Well, if Mr. Barret is married,
 he'll have to leave the program.

MADGE
 And you tell that Anna Lee to stay
 away from my husband.

Alice's mouth hangs open at hearing Anna Lee's name.

MADGE (CONT'D)
 You tell her my Heath sometimes
 flings with floozies but he always
 comes back to his wife. Because he
 likes my hourglass figure.

She rubs her hands all over her chubby rolls.

MADGE (CONT'D)
 And my sweet tush. And my sexy
 legs and pretty face. Oh, he'll be
 back to get this dish.

Alice looks appalled and violated. Recovers. Stands.

ALICE
 If you can wait here, Mrs. Barret,
 I can assure you I will address
 this matter immediately.

MADGE
 Oh please do. Address this matter
 right away.

Alice marches dutifully out the door. As she leaves, Madge
 blubbers some more.

MADGE (CONT'D)
 Why does he do this to me? To our
 family? I served that man dinner
 every day for two years.

As soon as Alice is gone, Madge smiles with an evil grimace.

MADGE (CONT'D)
 And for dessert... vengeance!

NEVILLE
 You never made me dinner.

MADGE
 I'll make you dinner when you make
 something of yourself, bug eyes!

EXT. CAFETERIA - DAY

Heath and Anna Lee arrive as Dennis and Nancy do. Heath and
 Dennis reach for the door at the same time.

DENNIS
 We were here first, termite.

HEATH
 Oh, don't even think about trying
 to use me to impress your
 girlfriend.

DENNIS
The mere sight of you allows me to
impress my girlfriend.

HEATH
I'm going to make an impression on
your skull if you don't let go of
my door.

DENNIS
Your door! Did someone hire you to
shoddily build it?

INT. CAFETERIA - CONTINUOUS

Liz, John and others prepare for the picnic when their
attention is caught by the raised voices outside.

LIZ
What's going on?

EXT. CAFETERIA - CONTINUOUS

Others arrive to see what's happening.

HEATH
Okay, that's it. I've had it.
Let's go around back and settle
this once and for all.

DENNIS
Oh, I've wanted a piece of you
since day one.

Liz turns to John, panicked.

LIZ
Do something, John.

JOHN
Actually, I'd kind of like to see
this.

Liz rolls her eyes. Nancy steps between them.

NANCY
I'm not going to watch you two
scrap like a couple of Cro-Magnon
boar hunters.

LIZ
Yeah, if you go fight, we're going
to have a ladies picnic.

The men walk off.

DENNIS
Everyone except Heath will be
joining you soon.

Anna Lee stops Heath.

ANNA LEE
You're not really going to go fight
like you're meeting after school,
are you?

Heath thinks a moment.

HEATH
It is kind of like school, isn't
it? Don't worry. I've learned a
lot of great moves since then.

Heath turn away... meets a somber Tom and Alice.

ALICE
Heath. I'm very disappointed in
you.

Heath stares a moment, busted.

HEATH
Look, Alice, about Dennis and I --

ALICE
Heath, we ask only two things of
our guests when they sign up for
the program. That they are at
least eighteen years of age. And
that they are single.

HEATH
Huh?

TOM
I'm afraid we're going to have to
ask you to leave.

Others gather around. Everyone is completely stunned.

HEATH
But I am single. I swear.

He looks at Anna Lee, who's shocked and heartbroken.

ANNA LEE

You lied?

ALICE

Mr. Barret's wife is in my office at this very moment. And she's very upset.

Anna Lee steps back, tears welling in her eyes.

HEATH

Anna Lee. I swear I don't know what's going on. You've got to believe me.

(off her silence)

Anna Lee? Please believe me.

ALICE

I think you should go now, Mr. Barret.

Heath glances back and forth between them all.

HEATH

I don't know what's going on but I'm going to find out. Let's just go see this supposed wife of mine.

He walks off. Nancy leans in to Alice.

NANCY

What does she look like?

Alice just flashes a humorless glance and turns away. Tom follows her as they head to the office.

Liz tries to comfort Anna Lee. She looks like an avalanche just caved in on her.

LIZ

Are you all right, Anna Lee?

ANNA LEE

He's married.

LIZ

Come on, Anna Lee. We're not going to let them ruin our picnic.

ANNA LEE

I think I'm going to take a walk
out by Robinson Ridge. I'd like to
be alone for a while.

LIZ

I don't think you should be alone
right now, Anna Lee.

ANNA LEE

I'll be all right.

She says that with tears in her eyes. Sadly saunters off.
Liz watches helplessly.

LIZ

What if you have to use the
restroom?

ANNA LEE

I'll go in the woods.

LIZ

(to herself)
That can't be good.

EXT. CANTEEN - REAR - MOMENTS LATER

Heath crosses the area just behind the kitchen. There's a
paved section outside the back door and a dumpster nearby.
Just past that is a grassy section with a thick tree.

DENNIS (O.S.)

Running away?

Heath turns to see Dennis.

HEATH

Not now.

DENNIS

I always knew you were a coward.

Heath thinks a moment.

HEATH

Did you -- you didn't have anything
to do with this wife business, did
you?

Dennis smirks.

DENNIS

Hey, you made your own bed. Now you're going to have to go home to your little wifey in stitches and lie in it.

Heath and Dennis square off. Dennis takes a ludicrous martial arts posture.

DENNIS (CONT'D)

I have to give you fair warning. I hold a green sash in the ancient Chinese martial art of Monkey Kung Fu.

He circles around Heath while making silly martial movements.

DENNIS (CONT'D)

The very same art practiced by one Mister David Lee Roth, who used his superior acrobatic abilities to dazzle audiences as front man for the legendary band Van Halen.

Heath crescent kicks Dennis in the jaw with a lightning fast, surgical strike.

Dennis is knocked completely around and slams face first into the tree. He paws at the bark as he slides down.

HEATH

I'm a fourth degree black belt in Hapkido, the art used by Tom Laughlin to kick the crap out of everybody in Billy Jack.

Dennis struggles to regain his wits, climbs to his feet.

DENNIS

All right, all right. Your long range striking skills are impressive.

Dennis assumes another fighting stance.

DENNIS (CONT'D)

Let's see how you do when I close the gap with some Jeet Kune Do, founded by one legendary Mister Bruce Lee. I believe you may have heard of him.

Dennis makes a slight move, only to be immediately immobilized by Heath's punch, planted firmly in his nose.

Dennis' face contorts in agony. He falls backward with his body frozen stiff and upright all the way.

HEATH

That's a basic straight punch my dad taught me when I was a kid.

Dennis lies flat on the ground. He slowly rouses. Climbs to his feet.

DENNIS

Okay, okay. You've got the whole striking, thrusting thing down. But what will you do when I disable your arsenal with the close quarter grappling techniques of Aikido?

He assumes another preposterous stance, this time wobbly.

DENNIS (CONT'D)

The very same art practiced and pioneered by one Mister Steven Seagal.

Dennis raises his arms as if to wrestle. Heath immediately places one arm into a vicious arm lock, leaving Dennis bent over backward and off balance.

Heath spins Dennis around and hammers his crown into the rusty metal side of the dumpster.

BAM! Dennis falls to the pavement, feet in the air.

HEATH

I decided to go back to the Billy Jack stuff on that one.

Dennis props himself up, eyes watery, speech slurred.

DENNIS

All right. Okay. I can see that you are an experienced fighter.

He slowly manages himself to his feet, in obvious pain.

DENNIS (CONT'D)

But nothing in your repertoire can prepare you for the pressure point secrets I learned in Japan while studying the mystic art of Tenchijin Ninjutsu.

Dennis makes several unintelligible, mysterious movements.

DENNIS (CONT'D)

Now you will meet your doom at the hands of a skilled Ninja master, using the technique of Dim Mak... the Death Touch.

Heath immediately grabs Dennis by the throat. Dennis grabs his wrist, gasping for air.

HEATH

This is called choking. It's a simple concept. You cut off your opponent's air and he chokes. It's very similar to Dim Mak in that the assailant is both touched and ultimately killed.

Dennis struggles to speak with a silly high pitched voice.

DENNIS

I can't breath!

HEATH

Oh goody. It's working.

DENNIS

I give up!

HEATH

That's very nice of you, Dennis, not to prolong my agony any further. I'm going to throw you in the dumpster now, okay?

DENNIS

Do you have to?

HEATH

Yes, Dennis, I'm afraid I do.

Dennis relaxes slightly. Shrugs.

DENNIS

Okay.

Heath picks him up like a wrestler, raising his feet over his head, and body slams him into the dumpster. Leans over the edge, looking down.

HEATH

Thanks for the Kung Fu lesson, Dennis.

A squeaky voice echoes from the dumpster.

DENNIS (O.S.)

Anytime.

EXT. WOODS - DAY

Anna Lee walks alone. Pauses, looking around confused and lost. Then she hears something. Obscured voices.

EXT. CLEARING - MOMENTS LATER

Two good ole boys, ZEKE and PARNELL, sit on tree stumps, wearing caps and hunting gear.

Rifles are propped against the stumps and a couple of dead deer lie on the ground nearby.

Parnell cleans a rifle silencer, which has been removed.

PARNELL

This thing's filthy.

ZEKE

That's why you clean it, dangle-dick.

Anna Lee walks right into the middle of the clearing.

Zeke and Parnell cautiously pause. They look around to see if there are others.

Anna Lee beams a big friendly smile.

ANNA LEE

Hi! I'm from the Singles Camp. I took a walk but I think I got lost.

(notices the deer)

Hey, you can't hunt deer this time of year.

Zeke and Parnell exchange glances.

PARNELL

What we gonna do, Zeke?

ZEKE

Well, now you went and told her my name, nut wrinkle! How would you like it if I told her your name was Albert?

Parnell pauses, confused.

PARNELL
My name ain't Albert.

ZEKE
No, but how would you feel if I
told her it was?

PARNELL
Well, I wouldn't like it, 'cause my
name's Parnell.

ZEKE
Well, now you went and told her
your name too, crank shaft!

PARNELL
What we gonna do, Zeke?

Zeke hops off the stump. Grabs his rifle, points at Anna
Lee. Parnell does the same.

ZEKE
Well, I guess we gonna have to do
one of them there what you call a
kidnappin' to the ole gal.

PARNELL
A kidnappin'! All right! She's
pretty.

Anna Lee gulps nervously.

ANNA LEE
Kidnap?

ZEKE
Fire a warning shot to let her know
we're serious.

Parnell fires into the air. BANG! Zeke jumps as a
thunderous, echoing blast fills the woods.

ZEKE (CONT'D)
What the hell did you do that for!

PARNELL
You told me too.

ZEKE
Not without the silencer, butt-
plug!

Anna Lee seizes the opportunity, escapes into the woods.

ZEKE (CONT'D)

Well, now you've gone and let her
get away, dick-flap!

EXT. PICNIC AREA - CONTINUOUS

Liz and Nancy edge cautiously toward the wood-line with the
rest of the concerned women in the background.

NANCY

That was a gunshot.

LIZ

That's over by Robinson Ridge.
That's where Anna Lee went.

NANCY

I'll get my service pistol.

LIZ

I think we should go get the guys.

NANCY

Good thinking. They can be backup.

EXT. WOODS - CONTINUOUS

Anna Lee runs through the woods in a desperate rush to get
away. Zeke and Parnell pursue with rifles.

ZEKE

You'll never get away, runner!

EXT. CLEARING - MOMENTS LATER

Anna Lee arrives at a clearing where she runs into a couple
of LOG WORKERS.

The area is filled with logging equipment and some downed
trees. Zeke and Parnell arrive.

LOGGER 1

What's going on here?

Anna Lee fights to catch her breath.

ANNA LEE

They... tried... to...

The loggers look at Zeke and Parnell. They can't speak from
breathing so heavily.

ANNA LEE (CONT'D)
They tried to kidnap me!

Logger 1 flashes an angry glare at Zeke and Parnell.

LOGGER 1
Didn't your daddy teach you not to
pick on women?

LOGGER 2
We ought to run these two through
the chipper.

Zeke and Parnell quiver with fear. Then Zeke glances around.

ZEKE
Hey, wait a minute. It's illegal
to log here.

The loggers exchange worried glances.

LOGGER 2
Let's kill them.

PARNELL
Oh my God, Zeke! They're gonna
kill us! I'm still a virgin!

ZEKE
Wait a minute! We're after her
because she caught us poaching. We
can't tell on you because we'll
have to tell on ourselves.

LOGGER 1
Well, then the only one who can
tell on either of us is...

Everyone looks at Anna Lee. She nervously backs away.

ANNA LEE
Hey, I hate those hippie liberals
who always babble about the trees.
I mean, we've got a right to be
here too, right? If they had their
way, we'd all be living on the
moon.

The men surround Anna Lee.

ANNA LEE (CONT'D)
And animal rights, what is that?
We need homes, too. Who gave birds
Imminent Domain?

EXT. CLEARING - MOMENTS LATER

Anna Lee is tied to a tree. The poachers and loggers stand around her.

ZEKE

I think we should gag her.

LOGGER 1

With what?

LOGGER 2

How about my sock?

Anna Lee's eyes widen with horror.

ANNA LEE

God no! There's nothing worse than a lumberjack sock!

PARNELL

She might be right about that. Lumberjacks sweat all day.

ZEKE

They get woodchips, bugs, dirt, all in their boots.

LOGGER 2

And they was stinky before I put them on.

LOGGER 1

I say we kill her.

ZEKE

I say we leave her for the critters to pick at.

LOGGER 1

I say we kill her now and be done with it.

ZEKE

I say we let her die slowly with a lumberjack sock in her mouth.

From the hill above...

HEATH (O.S.)

I say we let her go.

They pause a moment, pondering it.

ZEKE

Nah, we can't do that.

They jump startled when they realize someone else is there. Turn and look up.

Heath stands on the hill with a camp shotgun aimed at them. Buck is saddled up behind him.

ANNA LEE

Heath!

HEATH

(to Zeke and Parnell)

Slowly put down the rifles, fellas.

ZEKE

And if we don't?

HEATH

First, I'll shoot you. Then I'll take pictures of you in suggestive positions and post them on the internet.

PARNELL

Ha, we got you on that one. We've already done that.

ZEKE

I don't think he's got the guts to pull the trigger.

Zeke's eyes bulge as a GUNSHOT BLAST rips his cap off his head, leaving a smoldering bald streak.

ZEKE (CONT'D)

Shit square turds! He shot the hell out of me!

Zeke quickly drops his rifle. Parnell follows suit.

LOGGER 1

He can't shoot all of us if we rush him.

HEATH

Actually, it'd be easy. It'll take you at least forty seconds to climb this hill. That's plenty of time to shoot four men.

LOGGER 1

Damn. He's right, boys. It's a good thing the logging company has some good lawyers.

ZEKE

Yeah, and my daddy will get me out of this or my name ain't Zeke Rockefeller.

LOGGER 1

You're a Rockefeller?

ZEKE

Yeah, so? I come from a long line of Rockefellers.

LOGGER 1

The Standard Oil Rockefellers?

ZEKE

No, ball-sack, the Opossum Trot Rockefellers.

Heath hikes down the hill.

HEATH

Are you all right, Anna Lee?

ANNA LEE

I have to go to the bathroom.

Heath smiles. Then his expression turns serious.

HEATH

I'm not married, Anna Lee. You gotta believe me. I would never hurt you that way.

Anna Lee smiles.

ANNA LEE

I believe you.

Heath starts to untie her. A pistol barrel sticks into the side of his head. REVEAL a heavy man wearing a fedora, the lumber company BOSS.

BOSS

Just hold it right there.

LOGGER 1

Way to go, Boss.

BOSS
 Shut up. I'll deal with you later.
 First, we've got to clean up this
 mess.

EXT. WOODS - CONTINUOUS

The four mythies from earlier spy from across the clearing.

MYTHIE 1
 They've got Diana.

MYTHIE 2
 We must get Willard -- I mean --
 Achilles.

EXT. CLEARING - CONTINUOUS

Nancy leaps out from behind a piece of machinery, aiming a
 pistol at the boss.

NANCY
 Freeze!

Dennis jumps out, staying behind her.

DENNIS
 My God, you're sexy.

Zeke grabs his rifle, aims at Nancy.

ZEKE
 You freeze!

Heath turns his shotgun on Zeke.

HEATH
 No, you freeze!

Zeke pauses a moment. Flashes Parnell a look.

PARNELL
 Huh? Oh --

He grabs his rifle, aims at Heath.

PARNELL (CONT'D)
 No, you freeze!

ZEKE

All right. By my figurin', we got three and you got two. That puts us ahead.

Heath thinks quickly. Decides to pull a fast one.

HEATH

No, we go by bullet count.

Zeke thinks, counts to himself on his fingers. Gives up.

ZEKE

That's too much math. Gun count.

NANCY

I'm pretty sure bullet count is the proper procedure.

BOSS

I vote gun count.

ZEKE

Gosh darn it! Parnell, say gun count.

DENNIS

You can't influence a voter. That's illegal!

The boss shakes his head, frustrated.

BOSS

Gall darn it! It don't matter. We've got you all outnumbered anyway.

He whistles. LOGGERS come out of the woodwork like a street gang. Out from behind equipment or trees. They're a rough looking bunch.

Anna Lee and the gang look around. The situation seems hopeless. Then...

A HORN BLOWS. Like an ancient battle trumpet.

Mythies pop up all around, dressed in poorly fitting mock primitive battle gear. Atop a bulldozer rises...

ACHILLES. He's a thin kid with long blonde hair. A bit disheveled but kind of cute and strangely noble.

ACHILLES

Release the Huntress or unleash the
fury of Achilles and the armies of
Greece.

The boss -- and everyone else -- stares at them stunned.

BOSS

Listen, you kids. You better get
on out of here before you end up
getting hurt.

Achilles puts a hand on the handle of his sword.

ACHILLES

It's war then.

He pulls the sword from his scabbard. Holds it high in the
air. It's only plastic.

ACHILLES (CONT'D)

Back to the glory of Troy!

The mythies release a loud BATTLE CRY. Achilles lowers his
sword. Logger 1 is struck in the forehead with an arrow that
has a small suction cup at the tip.

LOGGER 1

Armed nerds!

MONTAGE - THE BATTLE

What follows is a set piece that takes place at various spots
all over the "battlefield." MUSIC PLAYS. Think something
like "THE GREEKS DON'T WANT NO FREAKS" by the Eagles.

-- Mythies drop onto a logger, burying him in a pile.

-- Heath and Zeke still argue over their weapons.

ZEKE

Gun count.

HEATH

Bullet count.

-- Liz and John arrive near Anna Lee. Untie her.

LIZ

Are you okay, Anna Lee?

ANNA LEE

Yes. I've used this time for reflection --

JOHN

I have an idea. Let's reflect somewhere else.

They tug her away.

-- Mythies cast a net over some loggers. Rappel from a piece of machinery.

-- A mythie ARCHER approaches Anna Lee. Kneels before her as a SECOND ARCHER presents her with a bow.

ARCHER 1

Our archers are at your service, milady.

Anna Lee confidently takes the bow.

ANNA LEE

To the high ground. We've got to take out their armament.

Liz jumps up and down, giddy with excitement.

LIZ

What do we do, Anna Lee?

Anna Lee notices another area where...

-- Some loggers run away when a rope is stretched in front of them, tripping them. Mythies descend upon them.

-- Anna Lee turns toward Liz.

ANNA LEE

Get some rope. John, get Buck. I have an idea.

-- A mythie tosses bolas at a fleeing logger's feet. They wrap around his ankles and trip him.

-- Anna Lee and the two archers stand atop a crane. They simultaneously aim their bows. There's a rope attached to each arrow.

ANNA LEE (CONT'D)

Steady. Draw. Release!

SHWOOP! Three arrows fly.

-- Heath and Zeke still debate.

ZEKE
Gun count.

HEATH
Bullet count.

Three arrows suction onto the boss's pistol and Zeke and Parnell's rifles. The three men cock their heads, puzzled.

-- Anna Lee calls down behind the crane.

ANNA LEE
Now!

-- The three ropes are tied to the horn of Buck's saddle. John gives Buck a gentle smack on the rear.

LIZ
Okay, Buck.

Buck neighs and takes off.

-- The weapons are suddenly pulled from the men's hands, throwing them to the ground.

-- The boss climbs to his feet just in time to see... Heath, who smiles and punches him. BAM! Knocks him out.

-- Dennis rushes Parnell...

DENNIS
Hieeeeeyah!

Karate kicks him in the face. SMACK! Surprises himself when Parnell go down unconscious.

DENNIS (CONT'D)
It worked. It worked!

-- Zeke squares off with Nancy. The two original loggers are with him.

ZEKE
Well, it looks like we got us a
little girly girl.

Nancy literally Karate beats the living shit out of Zeke and the loggers. It's one CRACK after another. She's like a female Steven Seagal. When she's done, all three are down.

-- Dennis leans over to Heath, who watches, mouth hung open.

DENNIS
Can you do that?

HEATH
I'm not even sure what I saw.

Dennis crosses his arms like it's no big thing.

DENNIS
We're learning that in class next week.

-- A logger climbs out of a pile of mythies.

LOGGER 3
There's too many of them! Run!

-- Loggers flee, chased by mythies.

END MONTAGE

INT. RESOURCE CENTER - DAY

Alice and Tom speak with Heath.

TOM
She said she was going to the police. She seemed kind of... off a little. So we're going to take your word for it until we find out more.

HEATH
Thank you. I just don't understand who would do such a thing.
(looks around)
Where's Anna Lee?

ALICE
She's in my office. She couldn't wait to tell her mother about what happened.

INT. ALICE'S OFFICE - CONTINUOUS

Anna Lee talks on the phone excitedly.

ANNA LEE
I thought I was going to die, mom! And then I got rescued by a cute guy! Oh my God, he's just like Batman!

MOM (V.O.)
I like the Lone Ranger.

Anna Lee turns whiny.

ANNA LEE
No, Batman.

MOM (V.O.)
I like the Lone Ranger.

ANNA LEE
Okay, how about Zorro?

MOM (V.O.)
I like the odd ones. How about the
Green Lantern?

ANNA LEE
What? The Green Lantern? What is
that? What does he do?

MOM (V.O.)
He's got a power ring.

ANNA LEE
A power ring? Can't I just have
Batman? Just once?

MOM (V.O.)
Batman's dark and grim. That boy
you're seeing, he's not dark and
grim, is he?

Anna Lee pouts, rolling her eyes.

ANNA LEE
I tried to compromise with Zorro.

A pause.

MOM (V.O.)
How about Superman? Superman's
nice. He'd take good care of you.

Anna Lee stomps like a little girl throwing a fit.

ANNA LEE
Superman doesn't even have a mask!

MOM (V.O.)
That's why the Lone Ranger is
perfect for you.

EXT. CAMP COURTYARD - DAY

Guests have their bags packed and prepare to leave. The atmosphere is very sentimental.

ALICE

Tom and I want to thank all of you for coming and we hope you made some good memories.

All across the area, various characters smile and reflect.

TOM

Alice and I met at summer camp when we were just kids. We palled around. Then, as fate would have it, we met again on a camping trip.

They smile tenderly at each other. Hold hands.

TOM (CONT'D)

That's when we got the idea for this camp. And here we've been doing this ever since. We just hope we can help someone else experience the same love we've found.

Everyone listens, touched.

EXT. CAMP COURTYARD - MOMENTS LATER

Guests leave. Heath and Anna Lee walk together. Tom approaches.

TOM

Heath?

HEATH

Yes.

TOM

I'll see you Wednesday?

HEATH

I'll be here at nine.

Tom smiles and turns away.

ANNA LEE

What was that all about?

HEATH
They're giving me Buck.

ANNA LEE
Are you serious?

HEATH
He said people can't ride him unless they're experienced and most people who come here aren't. So I said I'd take him.

ANNA LEE
That's great. I love Buck.

HEATH
Yeah, he's pretty special. You know how to pick 'em, Anna Lee.

She smiles. Dennis and Nancy approach. Dennis extends a hand to Heath.

DENNIS
I just wanted to say I'm sorry for being such a jerk. I guess, in a way, I sort of asked for it. You're not a bad guy.

Heath nods, shakes hands.

HEATH
I'm sorry too.

DENNIS
Maybe sometime we can get together and work on some martial arts moves.

HEATH
Sounds good.

DENNIS
Hey, and don't worry, I'm not going to sue you or anything.
(gestures toward Nancy)
The little woman has mellowed me out.

NANCY
We're going to date outside of here.

ANNA LEE
That's great.

DENNIS

Who knows? We may even get serious if Nancy thinks she can make the adjustment.

NANCY

I'm not quitting my job.

DENNIS

Okay, but when you're not out busting crack dealers, I expect you to be home with the kids.

Nancy rolls her eyes as she and Dennis walk away.

NANCY

We'll see you.

Liz and John approach, Liz with her arms out for Anna Lee.

LIZ

Oh, Anna Lee. I'm going to miss you most of all.

They hug. Heath and John shake hands.

HEATH

I'll see you, John.

JOHN

Keep in touch.

Liz and Anna Lee smile as they break apart.

LIZ

Yes. You have my number?

ANNA LEE

It's in my diary.

EXT. PARKING LOT - MOMENTS LATER

Heath walks Anna Lee to her car. She stops, fidgeting.

ANNA LEE

So, am I ever going to see you again? I mean, I understand if you don't want to. I wasn't trying to be pushy or anything.

HEATH

Anna Lee, it would break my heart if you wouldn't see me again.

He smiles, puts his hands on her arms.

HEATH (CONT'D)
I'll come down from Louisville every chance I get. Who knows, I may even move closer to you.

ANNA LEE
I couldn't let you leave your business, especially when I don't even have a job.
(smiles)
It would make more sense for me to move to Louisville.

Heath smiles. They hug and kiss.

EXT. PARKING LOT - MOMENTS LATER

Anna Lee arrives at her car. Pulls out her keys.

MADGE (O.S.)
There she is, officers!

Anna Lee jumps, startled. TWO POLICE OFFICERS wait, their patrol car in the background. Madge, Neville behind her, points at Anna Lee.

MADGE (CONT'D)
That's her! That's the handicapped impersonator! Look, she's in a handicapped parking space right now!

Anna Lee is stunned to notice the sign, leaning sideways.

A small crowd of people arrive to see what's going on. Even mythies pop up in the group.

ANNA LEE
I don't remember that being here.

MADGE
Why should you care if the sign is there? If you get caught, you'll just pretend to be handicapped, won't you?

The officers shake their heads in disgust.

OFFICER 1

(to Anna Lee)

Ma'am, I'm going to have to ask you to come with us. Do you have any idea what they do to handicapped impersonators in prison?

OFFICER 2

I say we tase her and say we thought she had a weapon.

OFFICER 1

I say we club her and say she resisted arrest.

OFFICER 2

We can say she tried to bite us.

OFFICER 1

Yeah, then we can gag her.

ANNA LEE

Let me guess. With a sock?

The officers exchange excited glances.

OFFICER 2

Hey, that's a new one.

Anna Lee steps to the sign, confused.

ANNA LEE

I just don't get it.

She puts her hand on the post and the sign falls over, with her following it straight down.

Heath lifts her off the ground.

HEATH

Are you all right?

ANNA LEE

Oh yeah. This kind of thing happens to me all the time.

Heath examines the hole.

HEATH

This sign was just buried here recently. And not by the state.

ALICE

Wait a minute. There was never a sign there. The handicapped parking is over there, closer to the main entrance.

JOHN

(to Madge)

Hey, I know you. I interviewed you for the handicapped impersonator story.

She points at Anna Lee.

MADGE

Yes, because she's a handicapped impersonator!

ALICE

But that's Heath's wife.

Anna Lee's eyes widen. She looks at Heath, points at Madge.

ANNA LEE

That's your wife?

Dennis nudges Heath.

DENNIS

Damn, boy, no wonder you went gaga over Anna Lee.

HEATH

I've never seen this blob of shit in my life!

Madge scowls at Heath.

MADGE

Listen, gristle cheeks, I don't love you either!

DENNIS

Hey, I recognize you now. Didn't I represent you in a work injury suit?

MADGE

Uh... I don't remember.

DENNIS

Yeah, I remember your kid. He's so skinny, he could trip and slide under a door.

NEVILLE
That's ruthless, man.

MADGE
He's so skinny, he has to drink
with a bendy straw so he doesn't
fall in!

Neville frowns, getting upset.

NEVILLE
If you don't quit being so mean to
me, I'm going to tell everybody
what you did.

MADGE
Shut up, thimble head! I knew
you'd ruin it. You're worthless!

Two mythies step near Neville.

MYTHIE 1
Hey, aren't you a mythie?

Neville flexes his "muscles."

NEVILLE
Zeus is on the loose, man!

MYTHIE 1
I'm Perseus. This is Galak, king
of the minotaur.

GALAK
I can't believe a mythie is
involved in evil doing.

Neville hangs his head in shame.

NEVILLE
Ah, man, I've never felt such peer
pressure.

MADGE
(to mythies)
You want him? You can have him!
Don't try to use him for a rope,
though. He's too weak!

ANNA LEE
You know, that's really mean. How
would you like it if someone said a
fat joke about you?

Madge glares at Anna Lee.

MADGE

Like what?

ANNA LEE

Like... you're so fat, every time you do the back float, pirates land on you and bury treasure.

MADGE

Yeah, well, you're so ugly, when you were born the doctor just kept slapping you!

ANNA LEE

Yeah, well, the police had to call off a search for some missing hikers who got lost in your flab because it was too much area to cover.

MADGE

Yeah, and if your boobs sagged anymore, they'd have footprints underneath them.

ANNA LEE

Yeah, well, I refuse to talk to you anymore until you take that burlap sack off your face.

Neville presses his temples from a migraine.

NEVILLE

Stop it! Just stop it! Stop this... insidiousness!

MADGE

Nobody told you to speak, flossy! Haven't you said enough?

ANNA LEE

You really are just a mean old lady who can't stand for anyone else to be happy, aren't you?

Madge fumes a moment, then snaps.

MADGE

I'm gonna get you!

Her electric wheelchair bolts forward to run over Anna Lee.

Anna Lee leaps onto her lap. They slap and tug at each other as they spin around in circles.

Dennis leans toward Heath.

DENNIS
What style of slap boxing is that?

HEATH
I don't know but it's kind of sexy.

Dennis shrugs, agreeing, leans toward Nancy.

DENNIS
Why don't you take on the winner.

NANCY
Screw yourself purple.

Dennis ponders that, thinking it may not sound so bad.

Anna Lee and Madge spin around faster and faster, slapping and pulling until... the wheelchair tips over and both are thrown to the ground.

Anna Lee springs up, horrified. Helps Madge to her feet.

ANNA LEE
Oh my God! I'm so sorry. I feel terrible.

MADGE
Get off me!

Madge -- now standing up -- pushes Anna Lee aside.

Everything stops. Everyone stares with mouths hung open at Madge, who now stands perfectly well on her own two feet.

A pause. Anna Lee points at Madge.

ANNA LEE
She's a handicapped impersonator!

MADGE
No I'm not! Uh...

Her eyes dart around, thinking quickly. She pulls a handkerchief from her pocket.

MADGE (CONT'D)
Oh Lord, my Benny Hinn handkerchief done healed me!

Preston points at her.

PRESTON

Now I remember where I've seen you before. You're Madge McNamara, the con artist.

OFFICER 1

Ms. McNamara, we're going to have to ask you to come downtown until we can get this mess sorted out.

Madge glances around, then bolts. Her chubby body jiggles as she runs as fast as she can -- which is relatively slow.

OFFICER 1 (CONT'D)

We got a runner!

OFFICER 2

I've got the pepper spray!

The police officers take off after Madge. Everyone watches their direction.

ANNA LEE

How do you like that? She was faking the whole time.

HEATH

There's nothing worse than a handicapped impersonator.

DENNIS

It's their luxurious bathroom stalls. That's what does it.

JOHN

Yeah, but there's no excuse for people impersonating the handicapped.

Next to John stands the drunk man from the earlier news promo scene. He shakes his head with disgust.

DRUNK MAN

They're worse than cannibals.

A reprise of the achievement patch montage SONG PLAYS as...

FADE OUT

CREDITS ROLL.

END