

FIRST DRAFT

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BRIGHTKILL

Screenplay By

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FADE IN:

EXT. BLUE HAVEN CAMP - LAKE SHORE - NIGHT (1980s)

Rain spits across a dark, endless lake. SHIMMERING AND RIPPLING VIBRANTLY with life. LIGHTNING FLASHES.

TWO TEENS, LILA (16, Blonde, nerdy pure-one in a classic slasher film) is running alongside WILLIAM SOMER (17 blonde, "The Nice guy") They're both dirty, bloody, tired. They've been through hell tonight. William is carrying a sharp-ended metal pole that has blood on it.

LILA

Come on, come on!

LIGHTNING FLASHES and Lila urges William to hurry up.

INT. CABIN - NIGHT

We see the LIGHTNING FLASH through the windows of the cabin and the door BURSTS OPEN. William and Lila RUSH INSIDE, and William doesn't hesitate PULLING A BUNK BED towards the front door.

Lila comes over and helps, but stops. She makes A NOISE and William, alarmed, turns and looks at Lila.

WILLIAM

What?

William braces himself with the pole like he's about to start fighting again, and a moment later he lowers it, he looks a bit defeated.

There's a dead body lying on the floor. The young woman is about their age. Lila is clearly upset about this and wipes her eyes.

WILLIAM

I know, I'm sorry...

Lila nods and her lips pout for a moment and she comes over to the bunk and helps PUSH IT. The door is braced and they run away.

William is frantic, he's looking around for somewhere to hide and he kneels down, sets the pole down to his side and desperately his fingers pry at the floorboards.

Lila rushes over and she helps him. They pry one out, then they struggle a bit and get the second one off.

There's a VIOLENT KNOCK AT THE DOOR. Whoever is on the other side is pissed, and they start BANGING ON THE DOOR, and SLAMMING INTO IT.

THE DOOR BREAKS AWAY!!!

A MASSIVE FIGURE is in the doorway. LIGHTNING FLASHES. They're wielding a bloodied SICKLE. They step into the cabin. Their boots THUNK with each footfall. This guy is a fucking tank.

They stop. This is BRIGHTKILL. He's the antagonist of this horror film that we're at the end of. He has some damage on his arms and legs. His mask is bloody and dirty.

UNDER THE FLORBOARDS

Lila and William are slowly crawling away like prey in their burrow. We hear the FOOTSTEPS of Brightkill, and we see dust spill and sprinkle down.

As Lila scuttles by, her wrists land into blood. She stops and checks to see what it is (she doesn't know it's blood until she turns her wrists up) Lila MAKES A NOISE OF DISGUST. William FLINCHES.

INT. CABIN - CONTINUOUS

Brightkill STOPS WALKING. He turns his head slowly... Shit.

UNDER THE FLOORBOARDS

Lila and William are quick to keep crawling, they don't want to stay in the same place, and they aren't making noise, really, but William's pole HITS A SUPPORT BEAM WITH A SMART KNACK!! William stops.

BOOM!!! A MASSIVE FIST SLAMS THROUGH THE FLOORBOARDS. LILA AND WILLIAM SCREAM and keep crawling away, Brightkill pulls his arm out of the floor.

BOOM!!! ANOTHER CRASH, BUT THIS IS A FOOT OF BRIGHTKILL'S with his massive boot crashing through. Brightkill pulls his leg out and we hear FOOTSTEPS and then it stops.

Lila and William stop. They're out of breath and cold from the rain and they try to listen to any noises that Brightkill could be making, but they don't hear anything.

CRASH!!!!!!! Another hand from Brightkill has broken through, this time the SICKLE is with him and the blade CUTS WILLIAM ON THE LEG. WILLIAM SCREAMS. The sickle comes back up and--

The floorboards are being PRIED AWAY IN A FERVOR! William and Lila crawl away, but William's ankle is SNATCHED BY BRIGHTKILL.

WILLIAM

AH, SHIT!

Lila turns to look.

WILLIAM (CONT'D)

GO! GO! GO!

Lila keeps crawling and William rolls over onto his back, and we see a bit of Brightkill from the missing floorboard, and William brings the metal pole back.

Brightkill steps over the gap and RAISES THE SICKLE.

WILLIAM SPEARS BRIGHTKILL IN THE CROTCH. Brightkill REACTS and DROPS THE SICKLE! William SCREAMS AS HE SENDS THE POLE FURTHER INTO BRIGHTKILL, and Brightkill takes a step back, hunched over.

William climbs out of the floorboards and grabs the sickle. Brightkill is trying to get the pole out of his crotch, and William approaches Brightkill.

WILLIAM

Light's out, Bright-eyes.

WILLIAM BRINGS THE SICKLE'S BLADE INTO BRIGHTKILL'S HEAD. Instantly, the behemoth COLLAPSES, and William stands there defiantly. Lila comes out of the floorboards sheepishly.

EXT. CAMP BLUE HAVEN - NIGHT

Police lights strobe weakly through the trees. An ambulance idles nearby. We see the rain caught in the FLASHING LIGHTS.

William sits on the back of an ambulance, wrapped in a blanket. Blood on his hands that isn't his.

Nearby, Lila is being checked by PARAMEDICS. She keeps looking back toward the lake.

LILA

William... it's over, right?

William doesn't answer at first. He stares at the lake. The ripples. The darkness.

WILLIAM

(Lying, but needing to)

Yeah. It's over.

CLOSE ON - WILLIAM

Older. Tired. Haunted.

WILLIAM (V.O.)

It wasn't. They called him Brightkill.  
Don't ask me why. Some local story that  
got away from itself.

MONTAGE:

SUMMER, LATE 80s. Counselors are partying around a fire. One man clumsily walks away from the fire to go take a leak.

We follow the young man as he stumbles through the woods, far enough for his shy bladder not to be a problem. As he's peeing THE CAMERA SLOWLY MOVES TOWARDS HIM. The young man notices it.

A PAIR OF MASSIVE HANDS GRABS HIS UPPER AND LOWER JAW AND RIP HIS HEAD IN HALF!

SMASH CUT: A SICKLE SWINGS DOWN inside a cabin- BLOOD SPLATTERS THE WALL.

A girl runs through a hallway- WHOOP! She's YANKED BACKWARD into darkness.

POLICE PHOTOS: bodies, trees with blood, trees with chains and hooks on them. The lake.

WILLIAM (V.O.)

First time... they said it was just a man.

EARLY 90s A group of college kids filming on a camcorder. Blair Witch Project-style. Dated but relevant.

CAMCORDER POV We see the bonfire once again and we hear LAUGHING.

Brightkill appears behind one of the young men. We hear the camera operator SCREAM. The camera drops. We see it's landed at an odd angle.

YOUNG MAN (O.S)  
Wh-hey! No!

WILLIAM (V.O.)  
Second time, they said copycat.

QUICK SHOTS OF KILLS:

Arrow through a cabin wall

A sickle SWINGS INTO THE BACK OF SOMEONE'S HEAD, THE BLADE COMES OUT OF THEIR MOUTH!

A silhouette is behind two young men sitting at the dock of the lake.

WILLIAM (V.O.)  
Third time... they stopped saying anything.

SHOTGUN BLAST AT CLOSE RANGE. BRIGHTKILL DROPS.

BURNING CABIN COLLAPSES ON HIM!

CHAINED AND DROWNED; BRIGHTKILL'S BODY SINKS DOWN INTO THE LAKE.

AXE TO THE SKULL! HE FALLS, motionless.

HARD CUT TO:

A FINGER TWITCH.

A MASK TURNING.

AN EYE OPENING

A hand rising from water.

WILLIAM (V.O.)  
We buried him. Burned him. Sank him.  
(beat)  
He kept coming back.

EXT. DOCK - CAMP BLUE HAVEN - NIGHT (1990'S)

We see a young black woman (MARION SHEPARD, 20'S) She's glaring at Brightkill as he STOMPS TOWARDS HER.

We hear an ODD HUMMING as Marion's lips quiver like she's doing something mentally. She is.

A CHAIN, covered in muck, rusted and jagged COMES OUT OF THE WATER ON ITS OWN and WRAPS AROUND BRIGHTKILL'S NECK and it LURCHES, SENDING BRIGHTKILL INTO THE AIR.

The chain FLAILS BRIGHTKILL AROUND LIKE A RAGDOLL, and we hear a sickening CRACK!!!! Brightkill goes limp.

Like a snake enveloping its meal, the chains cover Brightkill and bring him into the water.

EXT. CAMP BLUE HAVEN - LAKE - NIGHT(S)

A younger William, shaking, watching the lake. In a Saving Private Ryan age-progression we see William in his early 20s, dragging CHAINS.

William, 30's is RUNNING THROUGH THE WOODS. We see men and women in dirty raggedy clothing CHASING AFTER HIM!

WILLIAM (V.O.)  
He even got a following of his own.  
Bright-Heads, as they called themselves.  
They helped him once or twice.

William is SHOOTING A GUN at one of these cult members/Bright-Heads.

William is tied to a tree and has a KNIFE AT HIS THROAT and is in shock as Brightkill LUMBERS TOWARDS HIM.

William, older, methodical now. Prepared. William stands alone.

WILLIAM (V.O.)  
So I got tired of it all.

Gear laid out with precision: Chains, locks, hooks, guns, explosives.

The lake is still. Too still. He grabs the chain. Wraps it around his forearm like a ritual.

WILLIAM (V.O.)

Every year. Same night. Before anyone else can wander in. Before the stories add a new chapter.

He looks out at the water. A flicker of fear still lives there, but it's buried under routine.

WILLIAM (V.O.) (CONT'D)

I don't kill him. I just make sure he stays where he belongs.

UNDERWATER - NIGHT

A massive shape. BRIGHTKILL- sunken, chained, motionless. Eyes closed. Dead. A beat. BRIGHTKILL OPENS HIS EYES, BUBBLES RISE.

SMASH CUT TO BLACK

TITLE: BRIGHTKILL

EXT. WOODS - DAY - FOUND FOOTAGE (HANDHELD)

The frame jitters. Heavy breathing. PLASTIC CLICKING.

A YOUNG MAN RUNS THROUGH THE TREES, flashlight bouncing wildly. The camera struggles to keep focus.

YOUNG MAN

(Whispering, panicked)

Okay-okay. He's out here. I swear to God, I heard something-

A SNAP behind him.

He whips around. Nothing. Silence...

He turns back, moving faster now. The woods feel tighter. Quieter, like everything is closing in on him.

The camera dips down. There's Something on the ground. He stops.

YOUNG MAN  
What the fuck?

He crouches and he turns the camera around.

We see dead body, twisted unnaturally. Covered in blood. The camera lingers too long on this.

YOUNG MAN  
(Voice shaking)  
Oh my God... oh my God...

He looks up.

Something feels off now. Unease creeping in. A faint SHUFFLE behind him. He slowly turns-

A FIGURE stands between the trees. Tall. Standing still. This is BRIGHTKILL. The camera zooms slightly-too fast, clumsy.

YOUNG MAN  
Oh shit!

The figure takes one step forward-

FEMALE VOICE (O.S)  
CUT!

"Brightkill" stops moving. The camera moves a bit.

YOUNG MAN  
Liv, no- we're fine.

FEMALE VOICE/TRIXIE (O.S)  
You were screaming and pleading too early.

YOUNG MAN  
It's a dude int he woods with a fucking mask, what do you want me to do?

TRIXIE (O.S)  
Wait until he's close enough.

MALE VOICE (O.S)  
Or just run and hide, then have him get you.

The camera suddenly JERKS sideways. We just see leaves and hear them HISS AND CRUNCH as Brightkill comes up to the figure.

CUT TO: TRADITIONAL FORMAT

EXT. WOODS - DAY

Now we see them clearly: just kids. JACK (blonde, athletic and good-looking aged 20) has a GoPro waist-mount around him. It looks a little silly now. "Brightkill" comes up to Jack.

"BRIGHTKILL"/BOOKER  
Heeeeeeeere's Bri-kill!

Booker (Black, 20's) takes off the now cheap-looking hockey mask, and we see he's a sweet kid about Jack's age. He has Down syndrome and smiles as he holds the mask and watches Jack and Trixie.

TRIXIE (19, mixed girl with black-and-red-dyed hair, suburban goth aesthetic) is holding a script in her hands.

JACK  
I think it was fine.

LIV  
That might be what you think of as fine, but how many horror films have you seen where they plead too much before the killer takes them out of their misery?

Jack thinks about this for a minute, she has a point.

NOAH comes up. (19, black with dyed blonde tips. He is Booker's brother and Trixie's boyfriend). He's covered in fake blood. (He's the dead body that was discovered in the video.)

NOAH  
Making it feel more believable will get more views.  
(Turns to look at Booker)  
Our Brightkill was so scary.

Booker laughs and raises the mask up. He shakes it.

BOOKER  
BRI-KILL!!!!

TRIXIE AND NOAH  
BRIGHTKILL!!!!

Jack waits for them to finish their little "celebration".

JACK  
We'll try one more time, and I guess  
I'll just have him be closer as my cue?

Trixie nods.

BOOKER  
Did I do good?

TRIXIE  
You were a scary Brightkill. Yes. Very  
good job.  
(She gives Booker a thumb's up  
he smiles.)  
So we'll have you be Brightkill one more  
time, okay?

Booker nods. He puts the mask back on and GROWLS.

BOOKER  
BRI-KILL!!!!!!

JACK  
He doesn't talk.

BOOKER  
I talk...

Noah and Trixie try to hide a laugh.

TRIXIE  
Alright, let's go one more time. Back  
to you running and finding the body is  
fine, everything else was good.

JACK  
Of course it was. It's all good before  
Booger here got in the video.

Booker lifts his mask. He scowls at Jack.

BOOKER

Booker. Not Booger!

NOAH

Alright, bud. Come on, come on. You gotta be Brightkill now, don't worry about him.

Noah gives Jack a glance. "Don't push me, asshole". And Booker slides his mask back down.

BOOKER

Bri-kill...

NOAH

That's right, Brightkill. Go back to the tree. Come on.

Noah leads Booker through the woods to his hiding spot. Trixie and Jack look at each other.

JACK

What?

TRIXIE

Why do you tease him like that?

JACK

Why does he always bring him? Noah's better for the Brightkill part anyway. He gets it. Booker...

Trixie tilts her head. "Booker what?"

Jack stops himself. He's already got a foot in his mouth. He looks down and sighs.

TRIXIE

This makes him happy, he likes it, and he loves Noah. Plus I smile more when Booker's around.

JACK

Well, when you've got content to make, And there's distractions it doesn't make me smile.

TRIXIE  
You fucked up the shot. Not him.

JACK  
Whatever,

Jack walks away.

TRIXIE  
Asshole,

Noah comes back and has a smile on his face.

NOAH  
Take two.

Trixie pushes a smile onto her face and they walk back to their hiding spots for the recording of the video. Noah turns to speak.

NOAH  
Alright, Booker, stay there, okay?

BOOKER  
(In a growling voice)  
Not Booker. I'm Bri-kill!

NOAH  
Okay, well Brightkill?

BOOKER  
... Yes?

NOAH  
Stay there until Jack finds me okay?

BOOKER  
Okay.

Noah leads Booker behind a tree.

MONTAGE:

We have a compilation of the videos the kids make. Most of them are reaction videos to gory scenes in horror films.

We see in a split-screen, the footage of the kids REACTING and on the other half is something retro with an exaggerated scene of gore.

The kids are recording footage at a horror convention. Selfies amidst the crowd, we see elaborate and charming amateur cosplay, pictures with actors, effects artists and filmmakers.

The footage then cuts to the kids all sitting together and talking about films.

KYLE

But the last film- they almost established that he comes back because of rituals, and a cult. It- I don't know. I liked the first film's lore because he was someone clearly disturbed, and when he attacked- it was random. It wasn't this... sibling bullshit.

LIV

And yet you like the fact the half-brother is the copycat at the college?

KYLE

It's it a nice follow up.

The kids laugh.

FADE TO BLACK

OVER BLACK

We hear the faint sound of WATER LAPPING. Frogs and toads CROAKING. CRICKETS CHIRPING.

UNDERWATER - NIGHT

Darkness. Moonlight pierces through the murky water thick with silt. Shapes slowly emerge as our eyes adjust. We see Chains. Rusted. Heavy. And then, slowly we see a motionless hulking body lying on the lakebed. Half of the head is buried in the muck. We see the one eye socket clouded with decay.

We focus on this water-logged body for a long beat. Then-

A FINGER TWITCHES.

Tiny at first. Almost imperceptible. ANOTHER TWITCH.

One of the fingers, as it twitches, hits something that disturbs the dirt that has covered it in a thick layer. The dirt/silt blooms and we see a worn, dirty, cracked and broken MASK.

The chain TIGHTENS with a dull CLINK. The hand of Brightkill slowly curls into a fist. A deep, unnatural RUMBLE builds beneath the water, Brightkill's chest EXPANDS. His eye SNAPS OPEN.

The chain GROANS as tension pulls against it.

A thick metal anchor spike, rusted and imposing is driven into the lakebed, we can see a fairly thick layer of mud resting on it.

It SHIFTS. Mud loosens in a gritty blooming cloud around the anchor. The chain STRAINS more.

Brightkill JERKS upward. The chain PULLS against the anchorspike, we see how much strength Brightkill has as the anchor moves and falls into the lake bed. Almost free.

Brightkill's arms reach upward toward the surface.

The chain SNAPS TAUT. Brightkill is YANKED downward, but he FIGHTS IT as he's now alive. Violent. Unstoppable. Brightkill keeps clawing forward. Determined, desperate.

We see the chain link closest to the anchor RIPS LOOSE. It's coming free. Brightkill surges upward.

EXT. CAMP BLUE HAVEN - NIGHT

Brightkill slowly walks out of the water. The chain looped around his neck.

As he lumbers to the shore, Brightkill brings both hands up to the "necklace" and as he PULLS AWAY, the chain SNAPS and Brightkill keeps the chain in his right hand for a new weapon.

Once Brightkill is out of the water and coming towards the trees, he stops. He looks around. Silence.

We're now out in the trees, just a bit away from the shore. We see a LARGE CALIBER BARREL. We go down the barrel to the stock and trigger and see a pair of hands holding it.

The machine is a fabricated CHAIN-LAUNCHER. It looks like a .50 caliber Browning, and at the helm, looking at a fabricated reticle, is WILLIAM SONER (50's, blonde, worn-out and haggard.)

William lines up the sight. We see several barrels attached to this contraption with chains in it.

WILLIAM  
Happy anniversary, sweetheart.

Brightkill looks up. He tilts his head.

William pulls the trigger.

WHOOM! We see the chain HURL THROUGH THE AIR TOWARDS BRIGHTKILL. The chain SLAMS INTO BRIGHTKILL'S RIGHT LEG. The momentum and weight send him down. Brightkill is on one knee and we see the chain has weights at the end of them that swing around and become tangled.

William YANKS A LEVER. The barrel of this chain-launcher ROTATES and a rod SHIFTS A CHAIN INTO THE BARREL. It's reloaded and ready to go. William looks down the iron reticle again.

We see Brightkill struggle to get up for a second, but as he's gotten up just enough-

WHOOM! ANOTHER CHAIN PROPELS TOWARDS BRIGHTKILL. His left wrist is SNATCHED BY THE CHAIN. Brightkill is off-balance but keeps trying to trudge towards William.

William reloads the chain-launcher, but IT JAMS!

WILLIAM  
Fuckfuckfuck!

CLICK! CLICK! CLICK!

The lever STOPS at a certain angle. William looks up. Brightkill is slowly walking towards him.

William puts both hands on the lever and STRAINS as he LEANS BACK, wincing, and finally he realizes it's not working.

Quick-thinking, William digs his hand into the chamber, frequently glancing at Brightkill, who's getting closer.

Brightkill still has the broken chain in his hand and as he gets close enough, he starts SWINGING HIS ARM like the chain is a lasso. WHOO-WHOO-WHOO...

William PULLS THE LEVER and now it CRANKS, CLICKS and William rotates it back to aim at Brightkill's direction.

Without missing a beat, BRIGHTKILL HURLS THE CHAIN. WILLIAM FIRES THE CHAIN-LAUNCHER.

WHOOM! Brightkill's chain and William's chain SLAM INTO EACH OTHER and TANGLE. It SPINS between them and lands. William PULLS THE LEVER again. One last shot...

Lining up the chain-launcher again, William is keeping the barrel aimed at Brightkill, who is lumbering towards the tangled chains.

Brightkill snatches the chains (weighted chains included) and he THROWS IT- GRUNTING (a rare, nigh-impossible feat for the brute) and the chains, tangled with weights, SAIL TOWARDS WILLIAM.

The chains HIT THE CHAIN-LAUNCHER AND WRAP AROUND THE DEVICE AND WILLIAM'S RIGHT-LEG. William is now off-balance.

WILLIAM

Oh, shit-

William FALLS OVER THE SIDE and is SNAGGED BY HIS HIP AND LEG.

WILLIAM

AH!!

He bends his leg and FALLS ONTO HIS BACK. We see he reaches for something- - a duffle bag. The strap is pretty close to his hand and as he stretches we see-

Brightkill, walking, drags the chains with him and in the background we see William SCRAMBLING.

As Brightkill comes up to William, William has successfully grabbed what he was desperately trying to go for in the duffle bag, and William whips out a SHOTGUN.

BOOM!!!

BRIGHTKILL'S RIGHT KNEE EXPLODES. Blood and fabric BURST.  
Brightkill goes down. He's on his hands and knees.

He looks up at William, who doesn't hesitate FIRING ANOTHER  
SHOT.

BRIGHTKILL'S MASK SPLINTERS, BRIGHTKILL'S FACE BURSTS WITH BLOOD  
and Brightkill goes limp.

Silence returns.

William struggles with the chains and eventually frees himself.  
His leg is in pain, but he's relieved. He's alive. Struggling,  
breathing hard, William stands up. Limping a bit.

William doesn't celebrate.

In a JUMP-CUT, Brightkill is bound around in chains and there is  
a line of the chain going into the lake.

On a boat, William, tired and beleaguered, hits the accelerator  
and the boat goes out into the lake.

Eventually when the chain has been stretched to its limit it  
DRAGS BRIGHTKILL INTO THE WATER.

We see Brightkill submerge. William stops the boat at the center  
of the lake.

UNDERWATER - NIGHT

Brightkill slowly sails through water, and we see him go down to  
the bottom.

EXT. CAMP BLUE HAVEN - NIGHT

William is facing away from us for a moment and we see a portion  
of the boat come down like a lock-in-panel.

William gets down on his knees and PUSHES AN ANCHOR OFF THE BOAT  
PLOP! WATER SPLASHES.

UNDERWATER - NIGHT

Brightkill's body is sinking down the dark murky depths (again).

EXT. DOCK - CAMP BLUE HAVEN - NIGHT

William is getting out of the boat and we're in a P.O.V. shot as someone is hiding behind the wall of a building on the docks watching William. It's ominous...

Taking up his duffle bag and glancing around, the P.O.V. slinks away and slowly comes back to the edge of the wall as William comes back into view and is walking from the water towards the land.

P.O.V. shifts and walks around the building. We HEAR FOOTSTEPS.

Now we're coming around to the other side of the building, William is coming towards us.

Now we're behind William in a "normal shot" and we have the dread of someone out in front of William hiding, and lo-and-behold-

SHERIFF SWIFT (gruff 60+ year-old male) has stepped out from the end of the building, and William FLINCHES.

WILLIAM

Jesus!

SHERIFF SWIFT

Not quite.

WILLIAM

The hell are you doing?

SHERIFF SWIFT

My job.

(Chuckles)

Little bold of you to ask that, Bill.

WILLIAM

(Rolls his eyes)

William,

SHERIFF SWIFT

Yuh-huh, you're trespassing, Mr. Soner.

WILLIAM

It's abandoned, don't think it really matters, right?

SHERIFF SWIFT

Well, that's backwards-thinking, William. It should matter because it's abandoned and I get paid to make sure it don't get fucked around by you or anyone else. Camp's tied up in litigation. Wrongful deaths, missing persons, you name it.

WILLIAM

So it just sits? Why are you giving me shit about it? Why not burn the place.

SHERIFF SWIFT

I don't think you heard the word trespassing. But yes- Until someone is brave, or stupid enough, to take up the liability- signs their name on it and do some insane pay-outs, it would be a financial savior for this town. But, here it lies, and here I am. Look- it's always once a year with you, I don't question it. I don't get you pent up in a holding cell overnight- there ain't busted windows or graffiti, is there, William?

WILLIAM

No, sir. Just- boat-usage, and heading back now. Everything's pretty.. mellow.

Sheriff Swift studies William for a moment.

SHERIFF SWIFT

Heard some racket a while ago. Was that mellow?

WILLIAM

(A beat)

Yes, sir.

Sheriff Swift holds a stare with William for a few heartbeats.

SHERIFF SWIFT

Alright, well, you gotta get on, William.

WILLIAM

Yes, sir.

William starts walking past the sheriff and he follows.

EXT. ROAD - WOODS - NIGHT

William is in his truck and the window is down. Sheriff Swift is standing beside the truck.

SHERIFF SWIFT

Happy Friday, William.

WILLIAM

Happy thirteenth, sheriff.

William turns on the truck engine and drives off. Sheriff Swift watches him drive off.

INT. BEDROOM - NOAH'S HOUSE - NIGHT

Trixie is at a desk in her bedroom CLICKING AWAY at her laptop. A video starts to play.

TITLE: 362 DAYS LATER

The 2 flips down like an old clock to 363 DAYS LATER

We see the video that Trixie's watching from the monitor. There's a title under the video that says in bold white words: THE CURSE OF CAMP BLOOD - HORRORTALKSHOP #PODSANDVIDS.

INT. LIVING ROOM - DAY - DOCUMENTARY FOOTAGE

A camera has been set up in a nice-looking home. CHRIS COREY (60's, brunette) is staring into the camera.

TITLE: CHRIS COREY - SURVIVOR OF 1982 CAMP BLUE HAVEN ATTACKS

CHRIS

People think it's that night you're messed up. It's after.

INTERVIEWER (O.S)

After?

CHRIS

(Nods)

When nothing's chasing you anymore, but  
your body and mind don't know that, so  
you flinch at everything...

The documentary footage CUTS TO ANOTHER INTERVIEWEE. ANTHONY WINTER (50's black male) Anthony is in a quaint setting, bookcases are behind him.

TITLE: ANTHONY WINTER - SURVIVOR OF 1985 CAMP BLUE HAVEN ATTACKS

ANTHONY

I don't sleep in silence because that's  
what it sounded like when everyone was  
gone, when it was all said and done. I  
sleep to the TV, music- anything but  
nothing, you know?

The documentary footage CUTS AGAIN, and we have an outdoor setting. A back porch now. PATRICIA EGEN (60's, blonde) She's sitting on a patio chair.

TITLE: PATRICIA EGEN - SURVIVOR OF 1985 CAMP BLUE HAVEN ATTACKS

PATRICIA

I stopped trusting quiet places.

INTERVIEWER (O.S)

Like forests, camps?

PATRICIA

(Shakes her head)

Everywhere. Parking garages, empty  
streets, my own house sometimes.

The documentary footage cuts. We're in a--

INT. DINING ROOM - HOUSE - DAY - DOCUMENTARY FOOTAGE

An older blonde woman, CLAIRE GAINES (60's) is holding a coffee mug and has a look like she's plucked a thought out of the fog of her memories.

TITLE: CLAIRE GAINES, SURVIVOR OF 1986 CAMP BLUE HAVEN ATTACKS

CLAIRE

You know what I remembered?

INTERVIEWER (O.S)

What?

CLAIRE

Not the first person he killed, but the second.

(Beat)

Because that's when it hit me it wasn't random.

THE MUSIC IN THE DOCUMENTARY BUILDS UP in a dramatic fashion, and the video ends.

INT. BEDROOM - NIGHT

In the laptop's screen, we see the reflection of Trixie as she is still staring at the monitor. On a dark portion we see behind her- Brightkill.

We're behind her and can see the reflection of the screen. She's still focused as she scrolls down the rabbit hole of other videos she could watch and Brightkill's mask moves in.

Trixie's eyes flick to see the mask. She GASPS--

Trixie turns around and Brightkill is RIGHT BEHIND HER.

BOOKER

Heeeeeeere's Bri-kill!

TRIXIE

Jesus, Booker.

Booker takes off his mask and he scowls at Trixie.

BOOKER

(Chuckles)

Sorry.

TRIXIE

You're fine. You know Brightkill doesn't talk, right?

BOOKER  
But I talk...

Trixie closes her eyes, she has a little smile on her face.

TRIXIE  
Yes you do,

BOOKER  
Are we gonna make a new video?

TRIXIE  
MmmmI don't know. Talk to Noah he-

BOOKER  
(Interrupting, turns away from  
Trixie)  
NOAH!

TRIXIE  
Booker,

BOOKER  
NOAH!!!!

Noah comes into the bedroom. He looks confused.

NOAH  
Why are you yelling?

BOOKER  
Sorry- when are we gonna make a new  
video?

Booker shakes the mask in his hand. Noah makes a noise like he's  
defeated and unsure.

NOAH  
I don't know, buddy.  
(Gestures at Trixie)  
Did they post that documentary?  
(Trixie nods)  
Jeez...

TRIXIE  
If it helps, they didn't go to the camp.

Something about this sparks a ray of hope in Noah.

NOAH

No?

Trixie shakes her head. Booker sees her doing that and he shakes his head as well.

NOAH (CONT'D)

That... Oh, man... Did you text the group chat?

TRIXIE

Do you need me to?

NOAH

(Big butter-them-up grin)  
Please?

Trixie smiles and takes up her cellphone from off the desk.

In a fancy floating-text-attached-to-the-phone effect, we see Trixie texting the REDRUM AND COKE groupchat.

TRIXIE TEXT BUBBLE: New Blue Haven Doc dropped. Watch it and text us back!

JACK TEXT BUBBLE: Runtime?

KYLE TEXT BUBBLE: If it was 15 seconds, you'd complain. Noah and Trixie see Kyle's text on their phones and make eye contact and chuckle.

MIA TEXT BUBBLE: LOOKING IT UP NOW!!!! 100 100 100

Trixie and Noah look at each other again.

NOAH

Is there a reason she's texting the group?

TRIXIE

There's a new one without her, but Kyle's worried she'll find out about it and take it personally.

NOAH

She should. She's not on the team. She's supporting us, and shares all our stuff, which I'm fine with, but doesn't do much else in terms of the production-side.

TRIXIE

Yet.

NOAH

Don't say "Yet". That implies she'll get on there and start messing it all up.

TRIXIE

I'm telling you, she'll be the Yoko of this group, Kyle needs to talk to her about boundaries. If she wants to formally be on the team, fine, but she can't just wedge herself in like she has.

NOAH

That's true. It'd be worse than Yoko.

Trixie laughs.

TRIXIE

Back to the topic at hand... I'm pretty sure by tonight they'll all watch it for the podcast. What're you thinking though? You had a look on your face.

NOAH

Well, if you said this video- they didn't go to the camp.

TRIXIE

Yeah...

NOAH (CONT'D)

I think we should go to the camp.

TRIXIE

Hmm. I... I don't hate it. No one else goes there, they just discuss what's happened and talk to the survivors or locals. You think they don't do it for legal reasons?

NOAH

Plenty of people explore abandoned places all over the world, what difference would this camp be? We go at night- quick little video. Nothing crazy, and we post that on a 13th, and it's like an anniversary post.

Trixie studies Noah. He shrugs.

NOAH

It's not rocket science, it's content.

BOOKER

Am I gonna be Brightkill again?

NOAH

You'll be Brightkill again.

Booker smiles and puts the mask back on.

NOAH

Heeeeeeeere's Bri-kill!

Trixie and Noah chuckle.

C/U COMPUTER SCREEN

We see four Zoom-like windows on the screen. Trixie and Noah share one window. We see Jack in another one. LIV (19, Goth makeup, purple hair) in the third window and KYLE (Blonde, 19.) his girlfriend MIA (chubby, green hair, 20's) is sitting beside him. She's got a big fake smile on her face.

NOAH

Okay, we've all seen the video, right?

KYLE, LIV, MIA,

Yeah,

Jack hasn't said anything yet, and it doesn't go unnoticed.

LIV

Jack-

JACK

What?

LIV

You didn't watch it, did you?

JACK

Do I have to?

NOAH

It helps with what I'm going to say.

JACK

Well, if you say it, then I won't need to watch the video.

NOAH

(Sighs)

Okay. So I have a proposal for a special we can film and get out.

We see some people in their little Zoom-windows nod in agreement.

KYLE

What would we film?

NOAH

Camp Blue Haven.

The group is quiet for a beat. Some of them are excited. Some of them seem mortified. Jack is indifferent.

JACK

You got a gun for crackheads squatting in the cabins?

This gets a laugh from some of them.

MIA

Oh my god, we're going to the most cursed camp.

KYLE

There is no "most cursed camp." It's abandoned property with a branding problem.

LIV  
Committing crimes might be a branding  
problem for us.

This gets laughs.

KYLE  
I'm typing up a mock-title right now.

LIV  
That's evidence before the fact.

JACK  
This might be what puts us on the map!

KYLE  
Or police bulletins.

LIV  
Missing persons fliers...

JACK  
Okay, okay. If we don't die. We-

MIA  
Blow up?

Jack nods.

KYLE  
How do we prove it's real?

They're quiet for a beat. Good question.

JACK  
That's what we'll worry about after we  
post it.

KYLE  
If we survive.

INT. NOAH'S BEDROOM - NIGHT

Noah's lying in bed, Trixie beside him. He is scrolling through  
his phone. She's watching him.

On the phone we'll see ancillary horror-adjacent media, youtubers and podcasters speaking into cameras or into microphone setups.

PODCASTER

Yeah, but no. Like- he was in Texas,  
(Laughs)  
THE MOST NORMAL PLACE TO BE CUTTING  
PEOPLE UP, RIGHT?

2ND PODCASTER

Cutting people up. IN Texas? No, he'd  
be shooting them all to pieces. That  
makes more sense. This guy and his  
family- they're inconsistent.  
Cannibalism or not.

Noah scrolls to a cosplayer in a garage. They have on coveralls and a pale mask. SHRILL PIANO NOTES TINKLE through the phone's speaker.

TRIXIE

Are you worried at all?

NOAH

'Bout what?

TRIXIE

Going to the camp?

NOAH

Might be too tired once we get there,  
It's going to take all day to drive,  
and gas stations seem sparse. Kyle's  
sending details into the group chat.

(Beat)

Your sister messaged me on Instagram,  
wants to know how you're doing.

Trixie is quiet for a moment. We see her eyes shift.

TRIXIE

Doing better here than if I was over  
there.

Noah puts his phone to the side and rubs Trixie's shoulder.

TRIXIE  
I need to create a monument for you mom.

NOAH  
(Laughs)  
Why?

TRIXIE  
Not a lot of mothers would do this.

NOAH  
It's not a big deal.

TRIXIE  
For me it is, for me it's a home.  
Not a lot of mothers would let the girl  
their son's dating move in with them.

NOAH  
Well, mom's- different. But in a good  
way. She went through a lot too.

Trixie nods solemnly.

TRIXIE  
And that's why I appreciate her, and you  
and Booker, and this place. I've been  
through shit, but I have a safe place  
with people I love and trust.

Noah leans in closer.

NOAH  
I'm glad you feel that way.

They kiss.

INT. VISITOR CENTER - MENTAL HEALTH FACILITY - DAY

We're in a large room with bare painted-cynderblock walls and  
tables with chairs formed with the base. Families are visiting  
patients and we see William is sitting in front of a woman a  
little younger than him.

This is MARION SHEPARD (40's black) she's being monitored by  
several staff members as she and William speak.

MARION

I'm surprised you're not in here,

WILLIAM

Won't be much longer after this round.

MARION

(Glances at the staff before she speaks.)

I broke his neck with a chain. I don't get how you have to keep going back there and doing it over and over.

William shakes his head and gestures with his hands. "I don't know either,".

WILLIAM

My best guess is that he's... not a living thing anymore. Something happened in between when he was gone and came back. He got caught somewhere and is... a servant, or a Golem of some kind.

Marion nods considering this.

MARION

So, you're just going to keep doing this every year?

WILLIAM

(Shakes his head)

I think there's something else going on that can stop it for good. That's what I'd have to figure out.

MARION

You think it's a spell?

WILLIAM

(Feeling hasseled)

It could be anything at this point, there's- you can move shit with your mind.

MARION

Not like I used to.

They're both quiet for a beat.

WILLIAM  
But you could still do it?

MARION  
(Shrugs)  
I'd like to think I could. My dreams  
say otherwise.

William gives Marion a confused look.

INT. MARION'S ROOM - MENTAL HEALTH FACILITY - NIGHT (FLASHBACK)

The sparsely furnished sleeping quarters of Marion's room are moving in the dark. We see the end table WOBBLE AND RISE. BLANKETS FLUTTER, WE HEAR THE ODD HUMMING AGAIN.

INT. VISITOR CENTER - MENTAL HEALTH FACILITY - DAY

William looks at Marion with a look of incredulity.

MARION  
I think when I'm awake the pills work,  
something when I'm unconscious- the  
subconscious breaks through it. I just  
to try and tap into it while I'm awake.  
(Gestures at staff with her head.)  
Might get my ass out of here.

WILLIAM  
You should try tapping into it with  
those peepers open. Come throw a car at  
Brightkill for me.

Marion scoffs.

MARION  
You're stupid, you know that?

WILLIAM  
I think it'd work.

They share a laugh, Marion shakes her head and while they have this moment of brevity, the heaviness of the topic creeps back in.

MARION

Do everything you can, think of every possibility, and just- unleash hell on him.

WILLIAM

I was thinking he does that to us.

MARION

(Agrees though she doesn't want to)  
Mmm.

A BELL CHIMES. Staff members come up to tables. William glances at them.

WILLIAM

Try to bust out of here,

Marion smiles and they say their goodbyes. As a staff member approaches her table, William and Marion stand up.

EXT. DRIVEWAY - NOAH'S HOUSE - MORNING

There's a van parked curbside. The backdoor on the driver's side is open and we see the Redrum and Coke crew loading up.

TITLE: 363 DAYS LATER

The 3 flips down like an old clock to 364 DAYS LATER

As it looks like they're getting to the end of it, Jack sees Booker getting into the van Jack leans in. Noah is coming up to the van

JACK

Hey, hey. Booger, you're not coming. Get on out, bud.

BOOKER

Booker.

JACK

Whatever, get out!

(Jack sees Noah. Turns)  
Can you tell him he can't come with us.

NOAH

He is coming with us.

JACK

N- wh- Why?

NOAH

If we went to Blue Haven without him he'd throw a fit, and tell my mom. I'm over 18, but I still live with them and work at a pet shop, dude. I have to respect their rules, and if I want to continue living here- Booker comes along for the ride.

Jack is quiet. He holds a look with Noah. Checkmate, this time.

INT. BAR - DAY

It's not a particularly clean-looking bar. But it's not grungy. They seem to be doing the best they can and there aren't many people inside but we focus on a table where William Soner is sitting with a woman across from him.

The woman is SUSAN WICKHAM (Brunette, curly hair, she's in her 50's)

WILLIAM

Years ago, I was an angry young man. But I was doing okay, you know that, we kept in touch for a bit-

SUSAN

What's this all about?

WILLIAM

I need help.

SUSAN

We all did, and most of us got it, William. You... you were doing well for a while.

WILLIAM

Not that kind of help,  
(Beat. Whispers.)  
It's about Brightkill. He's coming back.

Susan's face drops.

SUSAN

The fuck are you talking about? He's done, he's gone. You- me- we got rid of him. Yeah, it took a few tries for you, but we got him.

WILLIAM

What about Marion Shepard?

SUSAN

She- she's in a hospital. She told people she could move things with her mind. How would that work, let alone even be a possibility for him to deal with. She's toss him around like baseball and he'd be done.

WILLIAM

(Beat)

I need your help.

SUSAN

Definitely some help, but not mine. I'm sorry, William. I... I don't know what I'd do.

William takes in a breath. Goddammit...

WILLIAM

Alright- sorry for bothering you.

SUSAN

It wasn't a bother, just- I can't relapse into this like you.

William looks down. Ouch.

SUSAN (CONT'D)

You and Claire still together?

WILLIAM

(Scoffs)

No, relapsed. So-

Susan gives William a pitiful look.

SUSAN

I'm sorry. I- this isn't what I expected to talk about.

WILLIAM

It's not like we have that much in Common. It's trauma-bonding. It's all the rage.

They're both quiet. He's right. They're part of an elite group.

EXT. HIGHWAY - DAY

A drone shot glides over a winding forest road. We see the van going down the road, the drone follows.

Upbeat, overproduced VLOG MUSIC BLARES.

ON SCREEN GRAPHICS: "SUBSCRIBE" "NEW SERIES" "SLEEPAWAY CAMP???"

A van barrels down the road. Drone comes to the roof, there's a metallic square that the drone lands on (magnets hold it down).

INT. VAN - DAY (MOVING)

Cameras everywhere inside the van. Dash cam. Handheld. Mounted GoPro. This is content. Kyle (in the way-back row) is operating the drone.

Jack is driving and talks to a mounted camera, he'll glance at it as he speaks and drives.

Liv is in the passenger seat. Noah, Trixie and Booker are in the backseats, Booker is playing a handheld game, Noah is reading a book, Trixie is on her phone.

Kyle and Mia are in the WAY-BACK seats. Mia is eagerly looking over Kyle's shoulder to see the drone footage. When Jack speaks, some of the kids look at him, surprised at the sound.

JACK

(To the camera)

What's up, guys, Jack Hunter here, and today... we are heading to a nice little getaway.

(MORE)

JACK (CONT'D)  
(He grins. Eyebrows raise each syllable)  
Camp. Blue. Haven.

LIV  
You're really leaning into it, huh?

JACK  
It's called branding, Liv.

KYLE (O.S.)  
It's called clickbait. "Ten cursed locations you should never visit."  
We've hit two already.

MIA  
Three if you count your ex's apartment.

Jack leans closer to the lens.

JACK  
People think the story of-  
(He lowers his voice)  
Brightkill... is just a campfire story.

Liv rolls her eyes.

JACK (CONT'D)  
It's real. And we're on our way to visit  
an old friend.

Booker leans into the frame with Brightkill's mask on. Everyone laughs.

EXT. GAS STATION - DAY

The van turns into a gas station, it comes to a slow crawl as it pulls in and stops at the gas pump. The gas station and store are small. The feeling is quiet edge-of-nowhere vibes.

NOAH (V.O)  
Hoo-hooooo... Lovely.

JACK (V.O)  
Relax. Just in and out. No recording.  
Don't need them thinking anything.

INT. GAS STATION - DAY

Jack walks in. A BELL CHIMES. Trixie and Kyle come in behind him.

Behind the counter: an OLD CLERK watches them enter. He clocks them immediately. They're definitely not locals.

Trixie passes by the counter and has a nervous smile.

CLERK  
Where you headed?

Stammering, Trixie tries to give the man an answer.

JACK  
Laurel Township.

The clerk doesn't react right away. Then-

CLERK  
Camp's closed.

Jack feigns confusion. He looks from the clerk to Kyle, then back to the clerk.

JACK  
Wh-...?

CLERK  
Closed means people don't go out there  
Anymore. Been enough problems...

Silence. Trixie studies him.

TRIXIE  
Why?

The clerk looks at her. Really looks.

CLERK  
Things out there... don't stay buried.

A beat. Jack LOVES this. He's digging through his pocket for his phone.

JACK

That's great. Can you say that again,  
but like, slower?

The clerk shakes his head. BELL RINGS.

INT. VAN - DAY (PARKED)

Kyle and Trixie pile back into the van with snacks and drinks. Jack is pumping gas and speaking through the open back door of the van to the group.

KYLE

Bet he rehearses that in the mirror.

TRIXIE

No, that was authentic creepy.

JACK

That was gold. This episode's gonna pop.  
Write a note in your phone so we can  
have a recap dialogue when we get back  
for the video.

Trixie looks back toward the store. She ruminates on what the clerk said. It bothers her, and the van doors close.

A moment later the ENGINE COMES ON and the van DRIVES AWAY.

EXT. DIRT ROAD - EVENING

We see a nice vista of a great big field beside a road. The van is coming down the road and it veers a bit as it turns off the main road.

Dust blooms at the back of the van. Branches scrape the sides.

INT. VAN - SAME TIME (MOVING)

We see Kyle is checking his phone. Signal bars DROP.

KYLE

Annnnd no service. Classic... This is  
going so well, guys... I mean- just  
perfect.

FADE TO:

EXT. CAMP BLUE HAVEN - ENTRANCE - NIGHT

A rusted sign: "CAMP BLUE HAVEN" Half-fallen. Weather-beaten. Beside it is a chain-link gate. Padlocked.

BOOKER (O.S)  
Heeeeeeeeere's Bri-kill!

TRIXIE (O.S)  
Oh, that's inviting.

DASHCAM FOOTAGE: We see the headlights emphasize the gate and the sign. There's something imposing and iconic about this that is daunting.

JACK (O.S)  
Alright, guys, this is it! We're here at our lovely weekend getaway!

TRIXIE (O.S)  
TGIF, horror edition.

JACK (O.S)  
Alright, let's cut cameras 'til we get inside.

MIA (O.S)  
How are we going to get in?

JACK (O.S)  
Kyle.

INT. VAN - NIGHT (PARKED)

Kyle from the way-back row is holding a note as he's futzing with his laptop.

KYLE  
Iiiiiiiiiiiii think we're just going to have to manually turn them off and then turn them back on.

JACK  
Christ, how many cameras do we have for this set up?

NOAH  
Only four.

JACK  
Alright, that's not so bad.

EXT. CAMP BLUE HAVEN - GROUNDS - NIGHT

We're on the other side of the gate and the van's engine GROWLS as the vehicle comes forward and is getting up to the gate at a steady pace.

CLINK! The gate's lock is pushed to the breaking point and the gate FLIES OPEN. The van keeps going. The gates swing back to the van, and we hear it HIT THE VAN and there's a BIT OF A SQUEAK.

NOAH (O.S)  
Guess we can afford a new paint job.

JACK (O.S)  
I can.

This doesn't get any laughs. The van comes to a stop.

JACK (O.S) (CONT'D)  
Alright, Kyle. Cameras up before we see It.

KYLE (O.S)  
Gotcha,

TRIXIE (O.S)  
Christ, this is creepy.

BOOKER (O.S)  
Is Brightkill here?

KYLE (O.S)  
I wouldn't be surprised.

DASHCAM FOOTAGE: EXT. DIRT ROAD - WOODS - CONTINUOUS

The trees and the darkening environment seem unsettling as the van goes forward. Anything could pop out.

TITLE: 364 DAYS LATER

The 4 flips down like an old clock to 365 DAYS LATER

INT. VAN - NIGHT (MOVING)

We see the kids all marvel at the sight before them. They've reached hallowed ground.

EXT. CAMP BLUE HAVEN - GROUNDS - NIGHT

In the distance ahead of the van we see the headlights pierce the dark. There's mist lingering over the lake and the ground. We watch the van come to a slow crawl as we see the van turn.

The headlights STREAK BY. We see Cabins, rotten and decrepit with wind slowly moving through broken wood. The lake glimmers with moonlight in the distance.

JACK (O.S)  
You feel that?

KYLE (O.S)  
Yeah. Splinters, tetanus, and unseen eyes watching us, just waiting for the right moment to pounce.

HANDHELD FOOTAGE: WOODS - CONTINUOUS

Kyle's camera is aimed at the windshield and we see the van turn and park. The headlights and the foliage being accentuated by it give an eerie feeling, that something about it feels.. off.

JACK (O.S)  
Alright, let's unload and get set up.

EXT. CAMP BLUE HAVEN - GROUNDS - NIGHT

The van doors are open and almost like Ghostbusters or a SWAT team, we see the kids gearing up. Jack, Liv, and Kyle are getting set up with their own GoPro rigs.

Noah is using a handheld Canon camera.

HANDHELD FOOTAGE: We see Noah aiming around in night-vision. The crew who will be on-camera are fixing their rigs with Mia and Trixie's help.

TRIXIE

Alright... looks good so far...

Noah has his own handheld Canon and he aims it at Mia's camera and they both share a laugh and they both simultaneously zoom-in, and we see both of the camera's footage alternate for a second.

EXT. CAMP BLUE HAVEN - GROUNDS - NIGHT

The group are still futzing a bit more with their gear, but they look like they're about to be done with it.

JACK

Alright, let me know when we're recording.

KYLE

I mean, we kind of are, we'll just cut whatever we need to at this point.

JACK

'Kay.

(Turns to Kyle's camera, big fake smile)

Alright, guy, we are here at the actual Camp Blue Haven, infamous for its 125 deaths on this very site. We've seen plenty of people interview the survivors and make documentaries about this place, but here we are to explore the camp site. It's under some heavy red tape of legality, so being here is pretty serious business.

LIV

And over here- Noah, turn the camera. Over here we have the lake.

HANDHELD FOOTAGE: We see the lake, it's not that great of a shot since it's a digital camera in the dark, but something about it gives us an uneasy feeling.

KYLE

There's a bit of inconsistency when it comes to lore about the lake, I can't say for sure what stuck or not. (MORE)

KYLE (CONT'D)

Some people say Brightkill drowned and his mother went on a killing spree and was killed by one of the survivors of her attack, and Brightkill actually survived and had been squatting in the camp grounds. Eventually he sought revenge.

LIV

Others say that he died and came back to life to seek his revenge.

JACK

This is perfect. Alright, guys, we're gonna go into the cabins, the staff housing, kitchen- the whole nine yards.

BOOKER

We broke a fence! Brightkill's gonna be so mad about that!

JACK

Hey, Booger, don't be saying stuff like That with the cameras on. We'll get in trouble if that goes on the live-feed.

BOOKER

Does Bri-kill know we're here?

Jack chuckles at this. Noah comes up to Booker.

NOAH

No, he might not be here tonight, okay?

BOOKER

I'm gonna be Brightkill?

NOAH

Tonight, yes. But we have to figure out when, okay?

BOOKER

Okay,

Booker smiles.

GOPRO FOOTAGE - NIGHT

We see the ground move in a dizzying rush as there are FOOTSTEPS CRUSHING LEAVES and then the second GoPro camera cuts and we see Liv in a close-up. Her eyes scan in curiosity.

LIV

So here we are approaching the- what is this, the camp counselor's sleeping quarters?

KYLE (O.S)

I think this is just the regular camp bunkhouse.

In GoPro footage we see the aged old wooden support beams, grimy windows and dead leaves. The front porch of the bunkhouse looks like it could snap under the weight of the dead leaves.

Slowly the flashlights come closer and we see how truly bad the condition of this building is.

Jack walks into the frame. We see his GoPro rig. There are two cameras, one facing him for a self-recording angle, then another is rotated to record what Jack can see.

JACK

Alright, this is how we separate the pros from the ams.

Jack mounts the front porch and we hear the WOOD SNAP AND CREAK.

KYLE (O.S)

Jesus, be careful, dude.

EXT. BUNKHOUSE - CAMP BLUE HAVEN - CONTINUOUS

We see the kids slowly approach the front porch. It's ominous and some of the kids glance around. Their flashlights fixed on the front porch.

Noah comes up to the front door and tries to push it open. It STOPS and CLACKS.

NOAH

(Murmurs)

Ah, shit,

Noah looks over his shoulder to try and say that the door is locked, and Jack comes up to the door, and without hesitation he RAMS HIS SHOULDER INTO IT.

CRACK! THE DOOR SWINGS OPEN!

NOAH  
What the fuck, dude!

MIA (O.S)  
Hey!

JACK  
We'll cut that part out, come on.

UNDERWATER - NIGHT

Moonlight is coming through the water. Silence. Brightkill with his ruined face floats listlessly. The rusted chain is tight around his neck, leading to the half-buried anchor. Yeah, we've seen this before...

A finger TWITCHES.

GOPRO POV (CHEST MOUNT)

The flashlights scan and breeze around. We see cobwebs, shadows shifting in the moving light, and cobwebs up in the rafters. There's a hole in the roof and a thick layer of dust on the floor. Litter and broken bits are scattered through the room as well.

JACK (O.S)  
Ohhh this is great.

CANON HANDHELD FOOTAGE from Noah. We see the group as they wander through the room. Different areas have flashlights examining the place.

MIA  
Jinkies.

KYLE  
I don't think we can say that.

NOAH (O.S)  
I'll cut it.

MIA

This place is pretty grody.

KYLE

Well, yeah, it's been abandoned over and over. 2009 was the last time anyone was here, and whatever happened is all hearsay.

JACK

(A little too eager)

You think they cleaned up since then, like there's going to be blood stains and axe-marks in the walls?

LIV

I... don't think so.

TRIXIE

Do you think we can-

Jack JUMPS INTO A BOTTOM BUNKBED. Dust BLOOMS from the impact. The kids who see this all make noises of protestation and disgust.

GOPRO FOOTAGE - JACK

Jack laughs and looks into the lens.

JACK

Cozy.

UNDERWATER - NIGHT

We see the rusted chain that is taught. The rust is pretty bad and we see boots HIT THE LAKE BED. Silt BLOOMS and another boot HITS THE LAKE BED.

The chain is at its limit, and we see one link PULL, BREAK and THE CHAIN IS FREE!

EXT. LAKE SHORE - NIGHT

Black water. Still. Silent.

William stands at the edge of the water. Beside him is CHUCK (late 20s, local, out of his depth) He's William's helper.

Chuck grips a SHOTGUN he doesn't fully trust. William watches the water like it's breathing. Chuck studies William for a moment and glances at the water from time to time.

WILLIAM

Get ready

Chuck adjusts the gun in his hand.

The water BULGES.

Then, Brightkill rises from the lake. Rotted and massive, dragging the chain looped around his neck. Back to familiar territory, water cascading off him. He's dragging the anchor on a chain.

BOOM! THE SHOTGUN BLASTS into Brightkill's chest. Brightkill barely reacts.

INT. BUNKHOUSE - CAMP BLUE HAVEN - SAME TIME

The kids FLINCH, they look around the bunkhouse.

TRIXIE

The fuck was that?

LIV

I think we've been caught.

NOAH

Fuck, fuck, fuck. Alright, come on.

BOOKER

That was thunder, that was thunder.

TRIXIE

Uh huh, sure. Come on.

Trixie puts an arm on Booker's back, Noah comes over and they start to turn around and walk towards the front door.

Jack gets out of the bed.

JACK

Hey- you'll get your head fuckin' blown off. Turn out your lights and hide!

The lights go out and we're back to--

CANON CAMCORDER FOOTAGE - NIGHT VISION

We see the interior of the bunkhouse in its Jade Footage, we see the kids skulking. Trixie and Noah help Booker stay down and they come up to a window, and try to get a look.

BOOM! Another shotgun blast!

The kids react.

KYLE

I don't think they're shooting at us.  
They might just be some dumb rednecks  
fucking around on the property.

The kids crouch down by the window and try to sneak a peek, but it's useless at these dirty windows.

MIA

Should we try to run for it?

KYLE

That'd be the worst idea. I think we  
should just wait.

EXT. BLUE HAVEN LAKE SHORE - SAME TIME

William is backing up, he sees Brightkill lumbering towards him.

WILLIAM

Come on, come on...  
(To Chuck)  
Shoot his knee!

Chuck aims.

BOOM! THE SHOTGUN GOES OFF AGAIN. We see the right knee of Brightkill BURST. It affects him a little bit. He's still limping though.

CHUCK

Jesusfuckingchrist...

EXT. ROAD - WOODS - NIGHT

A police truck GROWLS to a parked position. The ENGINE RUMBLES for a while before the door opens. Sheriff Swift comes out. GUNSHOT.

Sheriff Swift gets back in the truck and closes the door, he drives through the broken fence.

EXT. BLUE HAVEN LAKE SHORE - NIGHT

Chuck tries to chamber another round, his hands are shaking. William FIRES A SHOT, BRIGHTKILL IS UNBOTHERED BY IT.

BRIGHTKILL SWINGS THE ANCHOR. WILLIAM DUCKS. CRACK!!!!!!!

THE ANCHOR SLAMS INTO CHUCK'S HEAD and it's stuck. Chuck COLLAPSES.

William sees it. Registers it. No time to react. But he's definitely affected, Goddammit...

William grabs a FLARE GUN FROM HIS HIP, and doesn't hesitate FIRING A SHOT.

FWOOSH!!!

Brightkill's mask IGNITES briefly. He staggers back for a moment and then keeps coming. William makes a sound like he's tired of this shtick and wants Brightkill to just die already.

GOPRO FOOTAGE - NIGHT VISION

Grainy. Overexposed. We're creeping through the woods toward the lake, whispering.

JACK

(Whispering)

Dude, this is perfect. This is where we shoot the intro.

KYLE (O,S)

Are you fucking kidding me!? It's a warzone out here.

Camera swings. We catch a glimpse of TWO FIGURES FIGHTING.

NOAH (O.S)

...yo.

They zoom in.

EXT. CAMP BLUE HAVEN - LAKE SHORE - CONTINUOUS

Brightkill GRABS William BY THE THROAT. William MAKES NOISES AND WINCES.

WILLIAM

LILA!

EXT. MOTORBOAT - LAKE - SAME TIME

The small motorboat that an older Lila is driving comes closer to the shore and she steps away as it GLIDES THROUGH THE WATER, and there's a contraption on the boat that Lila grabs.

Squinting one eye shut, Lila is aiming the CHAIN LAUNCHER at Brightkill.

WILLIAM (O.S)

LILA!!!!

EXT. CAMP BLUE HAVEN - LAKE SHORE - CONTINUOUS

Brightkill raises William up. William is trying to HIT and loosen Brightkill's grip, but nothing is working and Brightkill RAISES WILLIAM FROM OFF THE GROUND.

EXT. MOTORBOAT - LAKE - SAME TIME

Lila hesitates pulling the trigger. She looks up from the ironsights of the Chain-Launcher.

LILA

I don't want to hurt you!

EXT. CAMP BLUE HAVEN - LAKE SHORE - CONTINUOUS

William is SLAMMED INTO THE GROUND. HE WINCES.

WILLIAM

...Jesus fucking- JUST DO IT! NOW!NOW!NOW!

EXT. MOTORBOAT - LAKE - SAME TIME

Lila gets back to aiming the Chain-Launcher but stops. She sees kids on the lake shore.

LILA  
THERE'S KIDS! WILL! THERE'S KIDS! Shit-

Lila goes back to the Chain-Launcher and she FIRES A SHOT.  
WHOOM!!!

EXT. CAMP BLUE HAVEN - LAKE SHORE - SAME TIME

Brightkill TURNS JUST ENOUGH TO DODGE the chain and sees the kids. He keeps walking.

William sees this. Oh no... That slow, horrible recognition. His face drops.

WILLIAM  
No no no-

EXT. MOTORBOAT - LAKE - CONTINUOUS

Lila FIRES ANOTHER SHOT OF THE CHAIN-LAUNCHER and WE FOLLOW IT SAIL THROUGH THE AIR to the-

EXT. CAMP BLUE HAVEN - LAKE SHORE - NIGHT

Brightkill is SNAGGED BY THIS CHAIN, it takes him down barely and William SCRAMBLES UP FROM OFF THE GROUND.

WILLIAM  
Hey! HEY! Y'ALL GET OUT OF HERE! GET  
THE FUCK OUT OF HERE!

Brightkill struggles, but is dragging the weighted chains with him towards the kids.

The kids are frozen, they're Processing what's going on. Noah and Trixie seem to be the only ones that want to leave. Jack and Kyle are fixated by this. Mia is PULLING ON KYLE'S ARM. Booker is excited to see Brightkill.

KYLE  
That's... No, that's not-

William comes up behind Brightkill with his shotgun. He aims it at the lumbering brute.

WILLIAM

RUN!

BOOM!!!! THE SHOTGUN BLAST PIERCES THROUGH BRIGHTKILL'S CHEST!

WILLIAM (CONT'D)

NOW!

The kids all bolt into the woods.

Brightkil, though slowed down by chains, follows with William SHOOTING ANOTHER SHOT AT BRIGHTKILL'S LEG.

EXT. WOODS - CAMP BLUE HAVEN - NIGHT

Handheld chaos. BRANCHES WHIPPING BY. Footsteps CRUSHING LEAVES AND SNAPPING TWIGS.

EXT. MOTORBOAT - LAKE - NIGHT

Lila is bringing the boat closer to the shore. From the boat we see William, keeping his pace by pure drive to kill this fucker, as he's reloading the shotgun. He yells over his shoulder.

WILLIAM

LILA BRING THE BAGS AND COME ON!

LILA

BAGS? OKAY!

Brightkill is walking away. Determined.

EXT. WOODS - CAMP BLUE HAVEN - NIGHT

Jack and the rest are STUMBLING THROUGH THE WOODS.

LIV

WHAT FUCK WAS THAT?!

KYLE

Is this a prank? Is this your thing?!

JACK

I didn't do shit! It's legit, I swear!

BOOKER  
Bri-kill's here!

NOAH  
Yeah, and we're getting the fuck out of here, Booker. Come on!

BOOKER  
Ooooh, Noah, bad word!

NOAH  
Yeah-yeah, we'll deal with that later. We need to get back to the van!

MIA  
We have to go back to the lake to get to the van from here.

NOAH  
Just go around to the- AH!

NOAH FALLS DOWN and Trixie YELPS and comes over to him. Everyone else is running off. Booker though as he's running looks and sees Noah and Trixie and turns around and goes to them.

BOOKER  
Noah!

TRIXIE  
Are you okay?

NOAH  
Yeah, I just-

A BRANCH COMES THROUGH THE AIR FWOOOOOOOOOSH! The branch PIERCES NOAH THROUGH THE BACK OF THE HEAD AND OUT OF HIS MOUTH. BLOOD BURSTS and TRIXIE SCREAMS! BOOKER SCREAMS.

Brightkill steps up. He has another broken branch as a spear and doesn't hesitate THROWING THE NEXT ONE. We hear it SAIL THROUGH THE AIR WITH ANOTHER FWOOOOSH!!! But it misses. SLAMMING INTO THE GROUND.

Trixie SHOUTS AND PANICS, TAKING BOOKER BY HIS ARM.

TRIXIE  
Booker, come on! COME ON!

Booker, crying, is now mad. He brushes Trixie off and stands up and puts on the Brightkill mask. He looks at the real Brightkill.

BRIGHTKILL

You killed my brother! Noah was a good man! YOU'RE BAD, BRI-KILL! YOU'RE BAD!!

Brightkill just stares at Booker, who's taking a stand against this killer. Brightkill is breathing heavily and steps up. Trixie shouts.

TRIXIE

Booker, no!

Brightkill just stares at Booker for a moment and walks through the woods away from him.

Trixie is bewildered by this and hears footsteps. She's clearly upset and distraught by her boyfriend's death and she comes up to Booker's side.

They have a solemn moment, and for a while it's just them and they hear FOOTSTEPS.

William and Lila come through the brush. They see Noah's body.

WILLIAM

Oh, shit...

We see that this bothers William. He looks at Booker and Trixie.

WILLIAM

Come on,

Booker starts crying and is gesturing at Noah's body.

BOOKER

Noah...

WILLIAM

I know- I know, I'm sorry, but we gotta Go, okay.

TRIXIE

We can't leave him here, and he went that way!

Trixie points to her right. William takes in a breath.

WILLIAM

Look- if we can get to the lake, we can get them out of here, and your friends. Okay? We can't stay here. If I leave you here, you're as good as dead, so you gotta follow me.

Lila offers a hand to Booker, he wipes his tears and takes her hand. Trixie watches with hesitation and is reluctant, but follows as William leads the way.

EXT. CAMP BLUE HAVEN - NIGHT

The sheriff's truck pulls up to the camper's bunk room. We see the open door and the boat on the shore. Sheriff Swift studies this as he KILLS THE ENGINE.

Quickly, Sheriff Swift gets out of the truck and races to the back, where he unlocks the truck bed and lowers the tailgate. He leans in and drags a large dufflebag out.

As Sheriff Swift unzips the bag HIS CHEST BURSTS!

A wooden spear has PIERCED HIS CHEST. Sheriff Swift makes DYING NOISES as he COLLAPSES.

Brightkill comes up to the truck and he looks at what Sheriff Swift was trying to get out of the dufflebag. Brightkill looks through it.

We see TWO SHOTGUNS, SHELLS, a PISTOL and BULLETS. Brightkill pushes the dufflebag to the side. He's not interested in them.

Brightkill leans down and SNAPS THE BELT OFF OF SHERIFF SWIFT. He puts it in the duffle bag and sees something familiar in the truck bed.

Brightkill takes out an AXE. Glorious. He puts that on top of the dufflebag and walks around the truck and takes the keys out of the ignition and walks back to the duffle bag and puts the keys in the bag.

Brightkill ZIPS IT UP and straps the bag across his chest with the axe in his hand. He's ready to hunt and turns his head to listen for any noises.

WE HEAR FOOTFALLS IN THE WOODS. This invigorates Brightkill.

EXT. WOODS - CAMP BLUE HAVEN - NIGHT

William is leading the group. Lila and Booker are next, and Trixie is last.

TRIXIE

Where are we going?

WILLIAM

There's a bunker nearby. I don't think he knows about it yet.

TRIXIE

Yet? You know about him?

WILLIAM

Of course I do. Why are you guys here? You know what? Don't answer that, you guys always have a dumb answer. This is part of why I do this now.

TRIXIE

Do what?

WILLIAM

Every year I keep him down there. Every Year since I knew it was him killing those kids.

William slows down. He holds his hand out and PUMPS HIS WRIST A FEW TIMES indicating he wants the flashlight. Trixie gives it to him.

Scanning the ground, William starts STOMPING. It just sounds like SOLID GROUND, SOLID GROUND. FWUNK-FWUNK! Jackpot. William kneels down and his fingers eagerly search for something.

He stops and YANKS OPEN A BUTTERFLY DOOR. Total darkness down below.

WILLIAM

Go.

Trixie gives William an unsure look. I'm not an idiot. William catches this and SIGHS, exasperated.

WILLIAM  
Get your ass in there, now.

LILA  
Please, it'll just make this go by  
quicker.

TRIXIE  
(To William)  
You first.

William doesn't hesitate and starts climbing down. Lila comes up.

INT. BUNKER - SAME TIME

Climbing down, William hops onto the floor and looks up.

WILLIAM  
Now him.

EXT. WOODS - CAMP BLUE HAVEN - SAME TIME

Booker looks at Trixie, unsure as well. He's emotional.

BOOKER  
Trixie, you go.

Trixie abides. She gets on her knees and climbs down the bunker's metal steps.

INT. BUNKER - SAME TIME

Trixie comes down and looks up at Booker.

TRIXIE  
It's easy. It's like the playground.  
Just climb down.

Booker is reluctant for a moment and Lila pats his shoulder.

LILA  
She's down there, it's okay.

This reassures Booker a bit and he turns around and tries (carefully) to come down the steps.

Lila is last and closes the door as she comes down.

When everyone is on the floor, Trixie sits down and Booker sits beside her. She takes his hand into hers and they have a quiet moment before Trixie looks at William.

TRIXIE

We're here to make a video for our youtube show.

WILLIAM

You guys always go to places that are basically portals to hell?

TRIXIE

(Nervous laugh with tears)

First time.

There's a solemn beat.

WILLIAM

Tonight is going to be rough. I'm not going to lie. But if you want to make it, you need to listen to me. I'm not trying to ignore the death of your friend, but there will be a time for it. This is our time, and we need to use it to survive. Brightkill. He doesn't stop. He doesn't get tired. And now he's loose, a-fucking-gain.

METAL CREAKS. Everyone looks up.

TRIXIE

So what do we do?

William looks at them.

CAMCORDER FOOTAGE - EXT. WOODS - NIGHT

The kids are still RUNNING THROUGH THE WOODS. We hear their FOOTSTEPS AND HEAVY BREATHING. It's almost like we're back in the footage the kids were trying to record for their youtube channel before, but now they're really in it.

GOPRO FOOTAGE - JACK SELFIE

Jack's eyes are wide. He's breathing heavily and we see the branches RUSH BEHIND HIM.

JACK

I'm not kidding- I'm not fucking with you guys. Something's going on. Like- this dude was shooting at Brightkill, like- real Brightkill, and the motherfucker was still walking. It's fucking insane. He just told us to run, I'm not even sure where everyone else is.

(Looks around)

Yo!!!

(To the camera)

Nothing, I don't think- I mean, if you guys are okay, just get to the van, that's all. I still got the keys. Get to the van.

GOPRO FOOTAGE - MIA SELFIE

Mia looks worried as she's going through the woods. She's out of breath and stops for a second to catch a breath.

MIA

The fuck is going on out there. I-

(Glances at the GoPro)

I want to shout for them, but I don't want to draw attention. I mean, someone had a fucking gun and was shooting. I don't want to draw attention to myself, like- someone's got a gun. I don't want to be near that, but staying here might not be such a smart thing to do either.

(Looks at the GoPro)

Noah, you're an asshole for luring us out here. If we get out of this I'm gonna kill you.

Mia starts walking again and at the angle of her "selfie footage" we'll see the tree branches behind her, and the surrounding darkness of the night.

As Mia passes by some trees, we see darkness...

Darkness, then- BRIGHTKILL. Mia is clueless as she keeps on walking through the woods.

Brightkill starts to follow Mia and we see him from behind as he lumbers along. Mia's eyes shift around like she's expecting something in front of her to come out instead of behind her.

MIA

God, this place is-

BRIGHT KILL GRABS MIA BY HER NECK FROM BEHIND. She has a STRANGLER, GARBLED NOISE COMING FROM HER AS SHE TRIES TO FIGHT HER WAY OUT OF BRIGHTKILL'S GRIP.

MIA IS SLAMMED INTO A TREE. She winces and keeps trying to FIGHT BRIGHTKILL, but she doesn't have much of a chance as a KNIFE IS BROUGHT INTO HER EYE AND PINS HER TO THE TREE.

Brightkill lets go and we see Mia stay on the tree for a moment before her weight BREAKS HER FREE FROM THE TREE and she FALLS TO GROUND with a sick THUD!

We hold on this for a few beats and Brightkill PULLS THE KNIFE OUT OF THE EYE. Blood pours out and we just stay on this for an uncomfortable amount of time.

CAMCORDER FOOTAGE - EXT. WOODS - NIGHT

WE HEAR FOOTSTEPS RUNNING THROUGH THE WOODS. Trees RUSH BY.

MIA (O.S)

Where the fuck is everyone?

KYLE (O.S)

I don't care, fuck the van. I just want to get out of here. We'll get a ride eventually, let's just get somewhere.

MIA (O.S)

We can't leave anyone out here.

KYLE (O.S)

Are they here? No, it's just us. Fuck them, and if they see this footage later when Trix's cutting it up, she can keep it in, I don't care. Guns go off and you abandon us, fucking bullshit.

Kyle, while walking loses his footing.

KYLE (O.S)  
Ah, shit!

WHAM! Kyle falls down, the camcorder HITS THE GROUND and ROLLS.

MIA (O.S)  
Are you okay?

KYLE (O.S)  
-ost the fucking camera...

The camera adjusts its focus. Leaves, broken branches. We see legs move away from the camera but are still in the frame as Kyle and Mia are looking for the camera.

MASSIVE BOOTS COME INTO FRAME BEFORE THE CAMERA.

Brightkill walks away from the camera towards Kyle and Mia.

GOPRO FOOTAGE - KYLE

Looking at MIA (off-camera)

MIA (O.S)  
No, I'm looking. I can't find it.

KYLE  
Goddammit... My dad's gonna kill me.  
(Looks at GoPro)  
I blame you, Jack and Noah. Assholes.

GOPRO FOOTAGE - WOODS - NIGHT

The rig that is also on Kyle, which is facing 180-degrees and we see the woods and Mia standing before him. She looks upset and we don't see Brightkill anymore, which the audience should be keen about, and trying to find him behind Mia.

EXT. WOODS - CAMP BLUE HAVEN - SAME TIME

Mia and Kyle are scanning the ground with Kyle's flashlight and he sighs.

KYLE (O.S)  
Just- it's fine. Let's just try to g-

A KNIFE ON A PARACORD SWINGS INTO FRAME. WE FOLLOW IT AND IT SAILS THROUGH THE AIR IN A RAPID LOOP THAT SLAMS INTO KYLE'S TEMPLE.

Kyle MAKES A NOISE and FALLS TO HIS KNEES. Mia looks and can't see very well because the flashlight is aimed at the ground and she picks it up.

MIA

Hun? Hun.

Mia takes up the flashlight and aims the light at Kyle as he falls over on the side where the knife landed (His right side) and as Kyle HITS THE GROUND, the knife is PUSHED FURTHER INTO HIS HEAD.

MIA SCREAMS. Brightkill comes up behind her.

As she turns to run, Mia SLAMS INTO Brightkill. She's a little confused by what she's ran into and she tries to move her flashlight to see what it is, and BRIGHTKILL CLAPS BOTH HANDS ON MIA'S EARS.

With her EARS RINGING, Mia is discombobulated and Brightkill SNATCHES THE FLASHLIGHT AWAY FROM MIA and SLAMS IT INTO HER EYE.

MIA SCREAMS and we see the flashlight move as she panics and Brightkill takes Mia by the back of her head and SENDS HER FACE RIGHT INTO A TREE TRUNK.

FWUMP!!!!!!

The flashlight is broken and stuck in her eyesocket. Brightkill lets go of Mia and she FALLS OVER. Brightkill comes over to Kyle's body, and PULLS THE KNIFE OUT OF HIS HEAD and walks away.

His heavy boots THUMPING IN THE DARK and we follow him.

We focus on his mask and we hear MUFFLED NOISES. Voices deep within the recesses of Brightkill's mind.

FEMALE VOICE (DISEMBODIED)

... Bright... Bright... Light... Mommy's... Sweet boy...

Brightkill, however we can depict it, is reminiscing about something...

INT. CABIN - CAMP BRIGHT HAVEN - NIGHT (1980'S)

We're back to the night (young) William has the SICKLE in his hand. He has his arm raised.

Brightkill is trying to get the pole out of his crotch, and William approaches Brightkill.

WILLIAM

Light's out, Bright-eyes!

WILLIAM BRINGS THE SICKLE'S BLADE INTO BRIGHTKILL'S HEAD. Instantly, the behemoth COLLAPSES, but it's different this time around as we follow Brightkill during his fall and HE DOESN'T HIT THE GROUND.

Instead he FALLS INTO A NEON RED MIST-FILLED VOID, and the sickle is GONE NOW.

Brightkill is standing in the red mist alone. He looks around, confused.

FEMALE VOICE (DISEMBODIED)

My little star. Shining so bright.

Brightkill tilts his head.

FEMALE VOICE (DISEMBODIED) (CONT'D)

My boy... you're awake again. They came back, didn't they? They always do. Trespassers. They walk where they don't belong... laugh where they shouldn't... like nothing ever happened here. Like I wasn't left to die. Do you remember what they did to me?

(Beat)

No... you don't have to remember. I remember for you. And they are still here. Not the same faces... but the same sin. The same hands. The same cruelty. Every time you rise... it is them. It is always them. And you know what you must do.

(Gentler, almost proud)

Protect what's ours. Make them pay.

Something about this invigorates Brightkill. His breathing becomes more rapid.

FEMALE VOICE (DISEMBODIED) (CONT'D)  
It doesn't feel like it, but it's been  
a year. Go- stop the trespassers.

EXTREME CLOSE-UP BRIGHTKILL'S EYES

The killer's eyes are closed for a minute. When they open it immediately

HARD CUTS TO BLACK

OVER BLACK

We hear a THUMP! Some shifting. THUMP! THUMP! THUMP! THUMP! THUMP!  
CRASH!!!!!!!

EXT. GRAVEYARD - NIGHT (1990's)

The grass over a grave is DISRUPTED BY BRIGHTKILL'S HAND  
BREAKING THROUGH THE GROUND.

He was buried in a Potter's Grave (Unmarked and buried by the county, something they do with serial killers so they don't have any sabotage to their graves)

Brightkill BREAKS THE DIRT MORE around him until HE'S FREE.  
Brightkill rises and takes a few breaths. Triumphant.

EXT. WOODS - NIGHT (1990's)

Brightkill GALUMPHS THROUGH THE BRUSH.

As Brightkill comes to the edge of the treeline, we see lights through windows, small tiki-torches with FLAMES FLICKERING. We hear LAUGHTER and some kids far away skinny dipping.

Taking a deep breath, Brightkill prepares to wreak havoc on the camp.

UNDERWATER - NIGHT (1990's)

We're looking up and COMING CLOSER TO KICKING LEGS ala Jaws or Creature from the Black Lagoon.

EXT. LAKE - CAMP BLUE HAVEN - SAME TIME (1990'S)

TWO WOMEN are smiling as they're in the water. They turn to look at TWO YOUNG MEN on the dock.

YOUNG MAN  
Good luck coming to the campfire  
without these!

The second young man FLAILS A SHIRT and LAUGHS, and the men run off.

YOUNG WOMAN  
ASSHOLES!

They giggle a bit. The first young woman turns and starts to swim away and the second young woman is PULLED DOWN INTO THE WATER.

BUBBLES COME UP and BLOOD IS MIXED WITH THE BUBBLES a moment later.

EXT. WOODS - CAMP BLUE HAVEN - NIGHT (1990'S)

We're back to the YOUNG MAN with the camcorder recording himself Blair-Witch-Style. We see it "outside the camera" as Brightkill appears behind the young man. For a beat he looks at the lens and turns to see Brightkill.

The second he sees the massive man, the young man starts to panic and stands up. He takes a step away.

YOUNG MAN (O.S)  
Wh-hey! No!

Brightkill has his SCYTHE AGAIN and the young man DROPS THE CAMCORDER as Brightkill GETS THE YOUNG MAN IN THE GUT. He PULLS THE BLADE DOWN, ENTRAILS FALL OUT in a red-and-grey mess. PLOPPING WITH WET SOUNDS.

MONTAGE:

\* We're seeing familiar moments from the intro-montage, but from Brightkill's angle/viewpoint. \*

The Bright-Heads in a circle around a fire raising a bloody skull.

The sickle that SWINGS INTO THE BACK OF SOMEONE'S HEAD, is seen as Brightkill BRINGING HIS ARM DOWN IN A CLEAN SWING like a pendulum. THE BLADE SLAMS INTO THEIR HEAD AND COMES OUT OF THEIR MOUTH!

We're on the other side of the two young men sitting at the dock of the lake as they turn to see Brightkill simply walking up to them.

We also get his deaths in this montage. The first being William holding a SHOTGUN and BLASTING BRIGHTKILL AT AT CLOSE RANGE!! BRIGHTKILL DROPS and as he GOES TO THE FLOOR HE FADES INTO THE-

NEON RED VOID

Brightkill is standing in the red mist again. He looks around.

FEMALE VOICE (DISEMBODIED)  
Oh... You're back. No worries, my little star. Just go back, let them know when they trespass it's their fault. That they should know better. You'll teach them.

(Beat)  
Another year has come and gone. Go.

Brightkill looks around the red-mist-void and it SWIRLS INTO

EXT. WOODS - CAMP BLUE HAVEN - NIGHT (MID-1990'S)

We see Brightkill is in the burning cabin. He looks up as the SUPPORT BEAMS AND THE ROOM SNAP AND COLLAPSE ON TOP OF HIM. The flames and cindered wood TURN TO DUST AND BECOME RED MIST. Brightkill looks around. He's back in the--  
NEON RED VOID

It's still just Brightkill alone in this nothingness.

FEMALE VOICE (DISEMBODIED)  
Just how long will the spirit hold up under the strain.

Brightkill tilts their head.

FEMALE VOICE (DISEMBODIED)  
Don't worry, my little star. Do it again, they're back.

Lifting his head, Brightkill is trying to say without words  
Again?

THE RED MIST SWIRLS AROUND BRIGHTKILL AND FADES TO BLACK-

EXT. WOODS - CAMP BLUE HAVEN - NIGHT (LATE 1990'S)

A YOUNG MAN IS RUNNING FROM BRIGHTKILL, who is bloodied, wearing torn-up clothing, and carrying a BOW AND ARROW. Brightkill NOTCHES THE ARROW and PULLS BACK. As he aims-

A CHAIN COMES DOWN IN A NOOSE-SHAPE AND FALLS ONTO BRIGHTKILL'S SHOULDERS.

Hiding in a tree beside him, THREE TEENAGERS FALL OFF OF BRANCHES, holding onto the chain for dear life and Brightkill is SNAGGED BY THE CHAIN AND WE HEAR A SNAP!!!!

As Brightkill's body TWITCHES from the kill everything around him BURSTS INTO

NEON RED VOID

Brightkill LANDS ON HIS FEET. His boots CLOMP and he stands up.

FEMALE VOICE (DISEMBODIED)  
Make them fear the camp. Make sure  
they never come back!

Brightkill doesn't seem reactive this time and CHAINS WRAP AROUND HIM AND WATER IS SURROUNDING HIM. BUBBLES ROIL FROM HIS MASK AND HE STARTS TO TWITCH AND WRITHE IN HIS RESTRAINTS.

EXT. DOCKS - CAMP BLUE HAVEN - NIGHT (LATE 90'S)

William and Brightkill are in their final standoff. William SWINGS AN AXE DOWN INTO BRIGHTKILL'S HEAD. HE FALLS INTO THE WATER and as he makes contact the water turns into--

NEON RED VOID

Brightkill is FALLING, and as he gets closer to the ground the Neon Red Void and the mist all disappear and he's back in the--

UNDERWATER - NIGHT

Brightkill swims back up.

INT. WORKSHOP - CAMP BLUE HAVEN - NIGHT

The workshop is seemingly a barn that's become a machinist and wood-shop in one building. There are dangerous tools everywhere and a bloodied William in his 30's is standing before Brightkill who is lying on a wide table.

William has a DRILL PRESS that he's HOISTED UP and is BRINGING IT DOWN ONTO BRIGHTKILL'S HEAD.

The second the drill makes contact we're back in the--

NEON RED VOID

Brightkill is lying on the floor. He sits up. Only for a moment are we back here before he stands up and now--

UNDERWATER - NIGHT

Brightkill is standing at the bottom of the lake and walking towards the shore.

EXT. LAKESHORE - CAMP BLUE HAVEN - NIGHT (2000'S)

William, older now, is aiming the CHAIN LAUNCHER at Brightkill.

Brightkill sees this and tilts his head.

WHOOM! The chain is LAUNCHED FROM THE CONTRAPTION and is SAILING TOWARDS BRIGHTKILL.

END OF MONTAGE.

EXT. WOODS - CAMP BLUE HAVEN - NIGHT (PRESENT DAY)

We have a calm scene of the woods at night to explain that we're back in the present day as Liv is hiding under a fallen tree. She's trying to control her breathing.

GOPRO FOOTAGE - LIV

Liv's eyes dart in different directions.

LIV

I'm so fucking scared. I'm not kidding.  
I don't even know if anyone is gonna  
see this footage or not, but- (MORE)

LIV (CONT'D)

I can't fucking stand this. Like- my anxiety is just above and beyond what I can handle. I want to go home, and I don't know where anyone went. I'm gonna give it a minute before I make a run for it.

INT. BUNKER - CAMP BLUE HAVEN - NIGHT

Trixie and Booker are solemnly sitting on the floor of the bunker. Booker is fidgeting with his mask.

Lila and William have reloaded what weapons they still have with them and are standing up.

WILLIAM

I can't guarantee anything, but I want to make a run for the van.

Trixie looks up. We can tell she's been crying a lot.

WILLIAM

Just... Wanted you to hear it again in case you forgot it. Losing people- nothing matters after you lose someone who was your world.

Trixie gives a weak nod and squeezes Booker's hand.

TRIXIE

He didn't try to hurt Booker.

WILLIAM

Booker?

BOOKER

I Booker.

William nods.

TRIXIE

Is there a reason?

As William is trying to think of a reason he sees the mask in Booker's hands and kneels down.

WILLIAM

What is that?

TRIXIE

Just a mask, we make videos and talk about crimes and horror films. Sometimes we make little videos where we dress up.

William points at the mask.

WILLIAM

(To Booker)

Can you show me that mask?

Booker shakes his head.

WILLIAM

I don't want to take it, I just want to see it.

(Pantomimes holding it up)

Like that.

Booker sheepishly holds the mask up and Lila aims her flashlight at it.

WILLIAM

Was he wearing this when you saw him?

Trixie nods. William starts to think...

EXT. WOODS - CAMP BLUE HAVEN - NIGHT

Brightkill is walking through the woods. His heavy boots CRUNCHING DOWN ON STICKS and leaves. He stops.

Tilting his head, Brightkill listens, and we HEAR MUFFLED VOICES. Brightkill takes in a deep breath before he hears--

--FOOTSTEPS IN THE WOODS. Instinctively, Brightkill SWINGS HIS AXE into a ready-position. Game-time, but something stops him.

We see one of Brightkill's hands leave the axe handle and he unzips the duffle bag and takes a SHOTGUN out and looks at the axe and the gun considering his options...

GOPRO FOOTAGE - LIV

The camera BOBS and SHAKES as Liv is walking (quickly) through the woods. Her eyes are still looking in different directions.

She stops. Something has her attention and for only a heartbeat is she quiet before she SCREAMS AND RUNS.

INT. BUNKER - CAMP BLUE HAVEN - SAME TIME

MUFFLED SCREAMS come from above. Trixie immediately reacts to them.

TRIXIE

We have to go up there.

WILLIAM

HE'S up there!

TRIXIE

Than what the fuck do you have all these guns for?

William takes in a breath.

EXT. WOODS - CAMP BLUE HAVEN - NIGHT

LIV IS RUNNING, but she's going between trees, around some. She's complicating her trajectory as Brightkill- far behind is trudging up with his axe.

Coming through a clearing, Liv RUSHES BY and a beat later THE BUNKER DOOR FLIES OPEN.

Lila is aiming her shotgun in all directions quickly and she doesn't see anything.

LILA

Clear! Up!

Lila climbs up and is still scanning the area, not taking any chances with Brightkill. She sees Liv.

LILA

HEY! HEY!

Liv is still running. She's not taking any chances either!

Trixie climbs out of the bunker and is low to the ground. She sees Liv- barely, as she's RUNNING AWAY.

TRIXIE

LIV! LIV!

We're on Liv. She stops running and all the emotions hit her at once. She turns around and sees Trixie and Lila.

William and Booker are coming out of the bunker. William and Lila are looking around for any sign of Brightkill.

Trixie and Liv RUN TOWARDS EACH OTHER.

But this is abruptly interrupted as BRIGHTKILL STEPS OUT OF THE TREELINE. BOTH GIRLS SCREAM.

Brightkill AIMS HIS SHOTGUN WITH HIS LEFT ARM AND FIRES A SHOT. The buckshot SPRAYS and HITS THE BUNKER DOOR and Lila in her right arm a bit. William and Booker FLINCH and William doesn't hesitate aiming back at Brightkill.

Brightkill doesn't hesitate and turns to snatch up Liv, she SCREAMS AND THRASHES. Trixie SCREAMS

William is still aiming at Brightkill.

WILLIAM

Hey, asshole!

Brightkill stops. LIV IS STILL PANICKING AND THRASHING. He knows that voice...

Trixie, upset, RUNS BACK to William and Booker.

William is giving Brightkill a staredown as he's got the gun trained on him.

For a moment they hold a stare together before Brightkill disappears into the trees. LIV'S SCREAMS FADE.

Trixie is horrified.

TRIXIE

LIV!!! LIV!!!

She tries to run, but William SNATCHES HER ARM.

WILLIAM

We'll get her back, we'll get her back!

TRIXIE

LIV!!!

William DRAGS Trixie away. The group RUN IN THE OPPOSITE DIRECTION. TRIXIE PANICS. William CARRIES HER OFF, Trixie, like Liv, is THRASHING AND RESISTING.

EXT. WOODS - CAMP BLUE HAVEN - NIGHT

Coming to a stop, William, Trixie, Lila and Booker stop. Lila and William are on edge since they're out in the open, and William puts Trixie down on the ground. Trixie is crying.

Lila is pacing, and Booker comes to Trixie's side.

TRIXIE

We have to go after him. We have to go now!

William is just staring out in the dark woods around them. Lila sees this and HITS HIS SHOULDER.

LILA

Fucking say something, or we're all going without you!

WILLIAM

...No.

LENA

Okay, then what's the plan?

WILLIAM

That wasn't random...

TRIXIE

He took Liv, what's not random about that?

WILLIAM

He didn't kill her. Why not do it right there? Why take her away?

(Beat, quieter)

...He looked at me...

William steps back, thinking it through.

LILA  
Stop. Stop talking like that.

WILLIAM  
If he wanted her dead... she'd already be  
Dead. He's drawing me out.

LILA  
That's fucking ridiculous.

WILLIAM  
Maybe. But it's the only thing that  
makes sense.

LILA  
Or you're both dead.

WILLIAM  
You get them to the truck. Get them  
outta here. I'll try to get your friend.

TRIXIE  
I'm not going without her.

WILLIAM  
This isn't my first time with this  
motherfucker, you get to the truck  
with Lila. I'll deal with him. Okay?  
You want to leave with your friend-  
you let me go.

Lila and William hold a look. Trixie is bothered by this, she  
takes a deep breath.

EXT. WOODS - CAMP BLUE HAVEN - NIGHT

Brightkill is dragging a RESISTANT LIV towards a tree. She HITS  
HIS WRIST and KICKS HIM.

LIV  
YOUFUCKINGASSHOLEPUTMEDOWN!

Brightkill DROPS LIV. Instantly she tries to GET UP AND RUN OFF,  
but Brightkill PULLS LIV BACK and SLAMS HER INTO THE GROUND.

Liv MAKES A NOISE and Brightkill puts Liv against a tree and RIPS THE GOPRO gear from off her and THROWS IT IN THE WOODS.

Brightkill aims a PISTOL AT LIV as he starts to wrap a chain around her and the tree trunk.

Liv WINCES and when the chains are fastened and Brightkill turns to face her. Liv looks up at Brightkill.

LIV

If you think some old asshole is going to come to the rescue, I'll save you the trouble- we don't know each other, so why would he bother?

Brightkill turns away.

LIV (CONT'D)

Asshole.

Brightkill looks over his shoulder at Liv. What was that? Liv looks down at the ground like she's embarrassed.

EXT. WOODS - CAMP BLUE HAVEN - NIGHT

A FLASHLIGHT SCANS before us and we see that William is marching through the woods. He has his shotgun and his head is on a swivel, looking in every direction.

WILLIAM

HEY! ASSHOLE! I'm right here!

WILLIAM FIRES A SHOT. Silence. He keeps marching. Flashlight scanning the area.

WILLIAM

(Sings)

*I WANNA BE A SCUBA DIVER! SWIM ON DOWN  
TO THE MURKY WATER!*

Still nothing. William makes peace with that. Alright, fine. He's got time now. So William STARTS JOGGING THROUGH THE WOODS.

From a distance we see WILLIAM COMING TOWARDS US. FLASHLIGHT BOBBING. And we refocus on something in the foreground. A TRIP WIRE.

WILLIAM  
(Sings)  
*WANNA SWIM AROUND IN THE MUDDY WATER,  
SCUB- DIVER-MUDDY-WATER! SUBA-DIVER  
MUDDY-WATER!*

As he's coming closer, we see William doesn't see the tripwire and- THWICK!!!

WHOOM! SHINK!

A makeshift CROSSBOW HAS BEEN SET OFF! THE ARROW HITS WILLIAM IN THE LEG. HE FALLS OVER, SCREAMING. FLASHLIGHT SPIRALS AWAY.

WILLIAM  
JESUSFUCKINGCHRIST!

As William SLAMS INTO THE GROUND his knees and shins HIT THE GROUND and we see the arrow COME THROUGH THE OTHER SIDE. WILLIAM SCREAMS MORE.

Hesitant, his hands shaking, William looks to see what happened and when he connects the dots he looks out into the woods.

WILLIAM  
You fucking bastards... God... dammit.

William tries to pry the arrow out. It's slippery from his blood. He has a few failed attempts and MAKES NOISES OF PAIN as he keeps trying to get it out. He gets impatient.

WILLIAM  
Ah, fuck it.

Scrambling. William clumsily gets up and for a moment uses the shotgun as a cane, his hands are slippery with blood and he ALMOST FALLS A FEW TIMES.

WILLIAM  
Ah, fuckinjesus...

In a grueling effort, William is LIMPING through the woods. We watch him LIMP AWAY... We hear NIGHT NOISES. (Loons, toads)

INT. BRIGHT-HEADS SHACK - NIGHT

We see how the Bright-Heads live. They're squatting and living in squalor. The furniture is what they could steal and take from the cabins and the camp between openings and reopenings.

There are bunk beds in the living room. Unopened cans piled against the wall. It's unsettling the more we look at it.

The walls are strewn with random writings, some more discernible than others. Some of these letters are actually painted symbols. Some of them have repeated phrases: "TRESPASS IS SIN." "SHE WATCHES THROUGH HIM."

We see one of the Bright-Heads, ASH (20's bearded, malnourished) coming in from a shoddily-made back door. He's adjusting his pants and the door closes behind him.

Seeing Ash go further into the shack, the back door is closed for only a heartbeat before it SNAPS OPEN.

William has come in with his shotgun up and ready.

One of the cult members, ACORN, (scrawny, long hair, 20's) sees William behind his buddy Ash. Acorn is sitting up straight now, he points FEVERISHLY AT THE DOOR.

ACORN  
DUDE, DUDE, DUDE!

ASH  
What, man, WHAT?

BOOM!!!!!! HALF OF ASH'S HEAD BURSTS OFF HIS SKULL AND SPRAYS OUTWARD. Acorn SCREAMS. A FEW OTHER CULT MEMBERS IN THEIR BUNKS SCREAM and William SWIVELS THE SHOTGUN AROUND and PUMPS IT.

WILLIAM  
STAY CALM! STAY CALM! SHUTTHEFUCKUP!  
SHUT-UP!

It's semi-quiet in the shack. HEAVY BREATHING and LITTLE WHIMPERS CAN BE HEARD.

WILLIAM  
I need Mandy Maris's skull.

Some of the cult-squatters glance at each other. What did he say?

WILLIAM (CONT'D)

Don't piss around, GET IT! GET IT! GET THAT FUCKING SKULL!

None of them move.

As if he's turning, about to make a lecture- he made a faux-pas. His back is turned to a Bright-Head on the top-bunk who has been slowly slinking and waiting for their chance. They got it.

POPPY, (Scrawny red-head girl. Teens) LEAPS FROM THE TOP BUNK AND CLUMSILY LANDS ON WILLIAM. THEY BOTH TOPPLE. William SHOUTS as Poppy hits his leg (which still has the arrow in it.)

The shotgun is snatched away by another cult member, TOADSTOOL (Schlubby, 30'S, in overalls) He AIMS THE SHOTGUN AT WILLIAM. Who is busy FIGHTING OFF POPPY, who is ACTING FERAL AND RABID.

TOADSTOOL

POPPY! POPPY! We got em.

Poppy and William STRUGGLE A BIT MORE and she stops. Her eyes are wide and wild. William winces as he sits up. He keeps his hands up and visible.

TOADSTOOL

You take it, he'll just come for you. He'll know.

WILLIAM

Why doesn't he get y'all then?

The cult members glance at each other.

William stands up slowly. Toadstool AIMS THE SHOTGUN.

WILLIAM

Relax. Relax. My leg's hurt.  
(Points)  
Sitting like that hurts.

Taking a limping-step, Toadstool keeps the gun on William, but William winces and points at his leg for the excuse.

WILLIAM

You guys make that trip wire? Was that y'all?

Toadstool nods, hesitantly.

WILLIAM (CONT'D)

I figured. You specifically?

Again, Toadstool nods.

WILLIAM

Okay. I'll save you last.

Toadstool is confused.

William ELBOWS POPPY IN THE FACE! She SCREAMS and covers her nose. William GRABS HER BY THE HAIR AND SWINGS HER AROUND.

Toadstool tries to aim at William but stops himself as Poppy is in the way.

Poppy is FLAILING HER ARMS AND TRYING TO GET OUT OF WILLIAM'S HOLD. She PULLING HARD, we see hair is being TORN from the scalp as she does this.

Having a chance, Poppy sees William's hand is in reach and she grabs it and tries to bite down. William KNEES POPPY in the back of her knee and she goes down.

William SENDS AN ELBOW INTO POPPY'S HEAD TWICE and BRINGS HER FACE DOWN TO THE FLOOR with a sickening THUD.

As Poppy rolls over, we see her nose has caved into her face.

Acorn SCREAMS and William takes a KNIFE from his belt and Acorn RUNS UP.

Toadstool pulls the trigger of the shotgun since he has a clear shot. CLICK.

Acorn is at William and it's not a perfect execution, but William DODGES ACORN. Acorn gets a snatch of his jacket which is enough and he PULLS WILLIAM FORWARD.

William SLASHES. He gets Acorn on the forearm. HE SCREAMS.

William doesn't hesitate. He PUNCHES ACORN once in the face, and as he's dazed by that-

Taking a step up. William PRISON-SHANKS ACORN IN A FRENZY. His shirt is nearly black with blood when Toadstool HITS WILLIAM WITH THE SHOTGUN LIKE A BASEBALL BAT. Acorn COLLAPSES.

FALLING DOWN, William rolls to land in a way that doesn't compromise his leg-wound. Toadstool takes full advantage of it though and STOMPS ON WILLIAM'S LEG.

SCREAMING, William STABS TOADSTOOL IN THE THIGH.

Reacting, Toadstool SWINGS THE SHOTGUN LIKE A SLEDGEHAMMER. CONNECTS WITH WILLIAM'S FACE. His head FLIES BACK. Blood comes out of his nose and mouth.

Toadstool STOMPS ON WILLIAM'S LEG AGAIN. The arrow RIPS OUT OF HIS FLESH.

William SCREAMS. It's primal. It's awful. It awoke something in him that makes him get up without a hitch, taking a can of food with him, and he's up now. He's also quick.

Toadstool tries to hit him, but William CATCHES THE SHOTGUN and HEADBUTS TOADSTOOL FIVE TIMES, EACH HIT HARDER THAN THE NEXT.

Toadstool's face is bloody and he lets go of William who doesn't let up.

WHAM!!!! The can HITS TOADSTOOL IN THE FACE. Right where his bloody nose is, and William HITS HIM AGAIN.

Dazed, Toadstool tries to CHARGE AT WILLIAM. William just THROWS THE CAN.

CLUNK!!!! Toadstool gets down on his knees.

William fingers his pocket and pulls out a shotgun shell and takes up the shotgun. As he loads it Toadstool gets up.

WILLIAM PUMPS THE SHOTGUN and AIMS IT AT TOADSTOOL. No hesitation THE SHOT GOES- So does Toadstool's head.

His large body FLOPS TO THE SIDE WITH A DEEP THUNK.

EXT. FRONT PORCH - SHACK - NIGHT

Wind chimes made of bones CLATTER softly.

INT. SHACK - SAME TIME

William limps through the house. He collects KNIVES, an ICE AXE, a HATCHET, BOW AND ARROWS, a CROSSBOW, and a backpack.

Candles flicker around him and he limps over to a wall he hasn't seen yet. The majority of the candles are coming from here. It's evident that it's a shrine.

At the center of this shrine is A DECAYED SKULL, crowned in rusted nails and twigs. A symbol is carved into her leathery forehead.

William steps closer. Behind him we see, slowly emerging from the dark into the candlelight, an older woman, LOTUS approaches. When she speaks, William will FLINCH.

LOTUS

You know how far it goes when you touch that.

WILLIAM

And you know how far I've gone with him before. You're too far gone to know the reason I'm doing this. So don't talk to me about distance.

William limps away and comes to a stop to stand over the shrine. He picks up the skull and puts it in the backpack. Lotus watches this with a sense of reticence.

Turning away from the shrine, William locks eyes with Lotus and he limps away. Lotus just watches him, almost like she's more afraid of him than Brightkill at this point.

EXT. WOODS - CAMP BLUE HAVEN - NIGHT

Lila is leading the way. The blood on her arm from the buckshot looks pretty bad, but she's powering through it, though not in an action-hero way. She's clearly in pain, but has a task to do.

Trixie and Booker are holding hands and following Lila, Trixie has a PISTOL now. All three of them keep looking everywhere half-expecting Brightkill to show up.

A LOON CALLS OUT. Lila FLINCHES and aims the shotgun to the best of her ability.

TRIXIE  
It's just a bir-

THWIP!!

TRIXIE  
AHHHHHFUCK!

An ARROW BOLT, the same one type that got William's leg is in Trixie's shoulderblade. She KEEPS SCREAMING and lets go of Booker. She doubles-over and Booker panics.

Lila winces as she rotates, aiming the shotgun in whatever direction she can.

The LOON CALLS OUT AGAIN.

Lila, though hesitant to do so, kneels down and looks at Trixie's back. She's still making PAINED NOISES. Booker is crying.

With a few false attempts, Lila tries to get the bolt out of her back, Trixie LURCHES AWAY AND SCREAMS each time.

TRIXIE  
LEAVE IT! FUCKING LEAVE IT!

Lila does and we hear LOONS. Several over and over, coming from different directions. Lila knows what this is now.

LILA  
Goddammit. We need to move, fast.

Booker helps Trixie up. It's awful because you use more muscles in your back than you realize to get up and to walk. But Trixie powers through. She's crying and squeezing Booker's hand.

Lila leads the way and we see behind the trio two Bright-Heads coming out of the woods. Trixie hears this and turns around quickly. She WINCES from the bolt in her back.

We're behind Trixie and Booker as they give the Bright-Heads a staredown. Trixie doesn't hesitate AIMING THE PISTOL at them.

Lila is studying this moment and from her right a BRIGHTHEAD COMES OUT OF THE BRUSH and SWINGS A TIRE-IRON. Lila turns and as she's TACKLED THE SHOTGUN GOES OFF.

BWOOOM!!!!

As if this is the starting pistol in a race, everyone goes into a frenzy.

The two Bright-Heads that are facing Trixie and Booker split up and run in a semi-circle towards Trixie and Booker. Booker SCREAMS and Trixie FIRES THE GUN.

We see DIRT BURST OUT OF THE GROUND from the missing shots. The Bright-Head on her left is a young woman with a KNIFE. She's quick. The Bright-Head on the right is a young man with a buzz cut and HEDGECLIPPERS.

Lila and the Bright-Head she's fighting are in a losing battle. He's a big guy. He sees Lila's bloodied arm and in their scabble as he's kept the shotgun down he HITS HER ARM. LILA SCREAMS.

The Bright-Head HITS THE BLOODY ARM OVER AND OVER. LILA KEEPS SCREAMING and at one point the Bright-Head sees his chance and puts both hands on Lila's chin.

Muffled, she's still MAKING NOISE and the Bright-Head LUNGES DOWN.

CRACK!!!!

Lila's jaw is BROKEN. She SCREAMS and the Bright-Head PUSHES DOWN MORE. We hear a GRAVELLY GRINDING, SNAPPING, CRUNCHING NOISE as Lila's jaw BREAKS MORE. It's slow, it's brutal.

Trixie waits and TRAINS THE PISTOL on the male Bright-Head. Three... Two...

POP!

The Bright-Head's own head SNAPS BACK and he keeps running for a few steps before he COLLAPSES INTO THE DIRT.

The female Bright-Head is almost at Trixie now. She starts ROARING as she gears up to attack.

Trixie AIMS THE PISTOL at her. She FIRES TWO SHOTS and misses as the girl COLLIDES INTO TRIXIE.

They both FALL ON THE GROUND. Trixie SCREAMS as the bolt is PUSHED DEEPER in her back and has come out a bit in her chest. The Bright-Head is in a frenzy CUTTING, SLASHING AND STABBING TRIXIE.

Booker SCREAMS and CRIES. He doesn't know what to do for a moment and sees the hedgeclippers. He takes them up.

The female Bright-Head is genuinely terrifying as she's attacking Trixie. Trixie is COVERED IN BLOOD, so much, we can't see cuts anymore. She's alive though, as she's still SQUIRMING AND CRYING OUT.

In her frenzy, the Bright-Head might be reaching her peak as she lets out ONE MASSIVE HOWL and the HEDGE CLIPPERS GO RIGHT INTO HER SCALP.

SKIRSH!!!!

The Bright-Head is limp. Booker has his hands on the handles still. He's HOISTING the female Bright-Head off and he lets her drop, the hedge clippers still in her head.

The massive Bright-Head has the shotgun now. He AIMS AT BOOKER.

POP!

The Bright-Head's chest blooms with blood. He doesn't seem as affected by it though and FIRES A SHOT.

BOOKER RUNS TO HIS LEFT.

TRIXIE SCREAMS and SHOOTS THE REST OF THE BULLETS AT THE BRIGHT-HEAD. Some of them hit, some of them WHIZZ BY. One GETS HIM IN THE HEAD AND HE'S STUNNED.

Booker, as he's running SCOOPS UP THE TIRE-IRON and the Bright-Head sees him coming, only his eyes move and react, nothing else.

Booker ROARS as he RAISES THE TIRE-IRON and SLAMS IT INTO THE BRIGHT-HEAD'S EYE.

The tire-iron doesn't go through his skull, but it's in there and Booker DRIVES HIM TO THE GROUND and as he FALLS OVER, because of his body-weight, we hear a sick muffled POP! And Booker slides further down.

The tire-iron has gone through the skull and has pinned the Bright-Head to the ground.

Booker stands up and wearily, and as he's crying, he walks over to Trixie. He helps her up, even though it's the worst pain she's been through.

TRIXIE

Check her pockets, Booker. We need keys.

BOOKER

Keys?

TRIXIE

Yes,

Booker walks away from Trixie and he sees Lila. He's clearly upset because of the ordeal. He kneels down beside Lila and she's making AWFUL NOISES as she's just lying there.

Trixie notices this and has a pitiful look on her face. She closes her eyes.

Booker digs through Lila's pockets and we hear the JINGLE OF KEYS.

TRIXIE (O.S)

Take her gun.

Confused, Booker looks at her hands.

BOOKER

No gun.

TRIXIE

Here.

Booker stands up and turns around. He sees the shotgun by the Bright-Head and he walks over. He takes it and offers it to Trixie, but she shakes her head. Booker seems confused by this and offers again.

TRIXIE

Too heavy. You use it.

Not saying anything else, the two teens trudge through the woods.

EXT. WOODS - CAMP BLUE HAVEN - NIGHT

William is limping through the fog. He's carrying the CROSSBOW and is sweating as he comes to a stop. The woods seem empty besides William as he looks around. But comes to a stop.

Brightkill is still standing by Liv who is still bound to the tree. Liv shudders.

William steps forward.

Brightkill just stares at William for a few heartbeats.

Liv SQUIRMS. The CHAINS TINKLE.

William AIMS THE CROSSBOW and FIRES A SHOT AT BRIGHTKILL'S HEAD.

FEWWWWWWWWWM-WHAP!!!!

Brightkill's head SNAPS BACK. He's still standing.

William puts the crossbow down and puts his boot on it and is quick to PULL BACK THE STRING and lays the next bolt into its inlay and feverishly AIMS THE CROSSBOW up.

Brightkill hasn't moved. This fascinates William.

WILLIAM

Let her go.

Brightkill doesn't move. Hmm...

The tree that Liv is bound to- a Bright-Head comes out from behind.

William moves the crossbow to aim at her. This is DAWN. She's a brunette and cleaner than the other Bright-Heads. She's wearing a sundress and has a line of barbed wire.

DAWN

Put it down.

William now doesn't move.

Dawn doesn't wait. She WHIPS THE BARBED WIRE.

THWACK!!!!

LIV SCREAMS. Her cheek BLEEDS.

DAWN  
PUT IT DOWN!

William PULLS THE TRIGGER. THWIP!!!!!!

The crossbow bolt SAILS INTO THE AIR and HITS DAWN'S LEG. She SCREAMS AS WELL and SLASHES THE BARBED WIRE IN A FRENZY AT LIV, WHO PANICS and we see MORE CUTS, MORE BLOOD.

Dawn KEEPS DOING THIS. But we don't see it after a certain amount of hits. We focus on Dawn in her own frenzy.

William pulls out a PISTOL from his hip, and AIMS.

DAWN KEEPS WHACKING AND SLASHING. Blood is now on Dawn, she may have cut herself as well, and she's abruptly stopped when we hear WILLIAM'S GUN GO OFF and DAWN'S HEAD SNAPS FORWARD.

Liv is still SCREAMING and CRYING in her chains.

Brightkill steps forward. Instinctively William AIMS THE PISTOL AND FIRES A SHOT. We see the bullet HIT HIS CHEST, but it doesn't phase him.

William FIRES THREE MORE SHOTS. Chest. Chest. Shoulder. Nothing. Last bullet for this gun and William aims carefully.

BANG!!! Headshot. But Brightkill is unaffected.

William TOSSES THE PISTOL ASIDE and is quick to AIM THE CROSSBOW AGAIN.

WILLIAM FIRES ANOTHER CROSSBOW BOLT and we FOLLOW IT SAIL THROUGH THE AIR-

FWWWWWWIP!!! SHIKT! The bolt SLAMS INTO BRIGHTKILL'S MASK. Unaffected, Brightkill starts to walk towards William.

William DROPS THE CROSSBOW and takes out the ICE AXE that is hanging from the strap of his dufflebag and Brightkill SCOOPS UP the BARBED WIRE from off the ground.

WILLIAM  
Hey-ho, let's go...

WILLIAM ROARS AS HE CHARGES BRIGHTKILL.

Brightkill RAISES HIS ARM WITH THE BARBED WIRE and is about to LASH IT OUT LIKE A WHIP, BUT HE'S STOPPED IN MID-SWING. The barbed wire GOES SLACK. Brightkill looks at his arm.

We hear the ODD HUMMING. William lets out a noise of incredulity and takes his chance.

ROARING AGAIN, William BRINGS THE ICE AXE DOWN ON BRIGHTKILL'S HEAD. Then William takes out the HATCHET and starts HACKING AWAY AT BRIGHTKILL'S HEAD OVER AND OVER.

Marion, still in her hospital outfit, is standing before Brightkill and behind William. (He's still HACKING AWAY AT BRIGHTKILL'S NECK.) We see the truck William and Lila came in with RUMBLING TO STOP.

Wincing and about to collapse. We see a bloody Trixie is behind the wheel. She opens the door and FALLS OUT, SHE SCREAMS, and struggles to get up.

Eventually William's HACKING makes its job worthwhile as Brightkill's head PEELS OFF from the decayed skin holding it together.

Tired and exasperated. William stops and goes over to Liv who is still bound to the tree.

As he tries to look for a way to loosen the chains or untangle them, we hear the HUM again and the chain links ALL BREAK and TRICKLE DOWN, TINKLING.

Liv immediately gets up and is on her hands and knees going towards Trixie and Booker.

Marion comes up to Brightkill and William LIMPS OVER.

MARION  
What're you gonna do to him?

WILLIAM

Hopefully the final goodbye. You get them out of here.

MARION

You're not in such great shape to be alone out here.

WILLIAM

Eh- I'll probably go into shock soon, but I want to get some things done before I keel over.

William gives Marion a wan smile and she shakes her head as she chuckles.

JUMPCUT:

Marion is driving the truck. She's making several-point-turns and eventually is driving away. All three teens are bunched in the truck, sore, bleeding, tired, miserable.

William is alone with Brightkill's body. He looks down at it, breathing heavily.

MONTAGE:

We see an AXE resting on the ground. William takes it.

William GRUNTS as he SWINGS THE AXE DOWN ON BRIGHTKILL.

The ground is dark with blood and it's now DAWN. We see several canvas bags all tied up. William is putting a dismembered arm into a bag and we see him cinch it tight.

WE SEE FLAMES.

END OF MONTAGE.

INT. BARN - CAMP BLUE HAVEN - EARLY MORNING

William has a FORGE SPEWING FLAMES. He shoves the canvas bags into the forge one by one.

As we see the bag burn, and Brightkill's arm be consumed by the flames there's an odd change in the fire.

The flames go from orange, yellow and nigh-white, to a DEEP RED. The forge itself becomes the Red Void and William stares at this, fascinated.

When he's done with every part of Brightkill, William takes out Mandy Maris's skull and CHUCKS IT IN THE FIRE. The Red Flames TURN TO BLACK, like a negative-exposure of the flame.

This fascinates William even more.

WE HEAR A WIND RUSH THROUGH THE BARN. WOOD CREAKS. SUPPORT BEAMS CRACK. THE WIND HOWLS. William looks all around, half-expecting the barm to cave-in on him.

INT. HOSPITAL ROOM - DAY

Trixie is lying in the hospital bed with Booker sitting beside his mother (and Noah's mother) on a long cushioned bench.

Liv, bandaged up and in hospital attire, is sitting beside Trixie. We hold on this for a solemn moment.

FADE TO BLACK

TITLE: 364 DAYS LATER

The 4 flips down like an old clock to 365 DAYS LATER

FADE IN:

INT. NOAH'S BEDROOM / PODCAST SETUP - DAY

A soft ring light glows. The space is half-teen bedroom, half-content studio. We see sides of the room we haven't seen before. Horror posters line the wall. Action figures.

There's a smartphone with a tiny mic-setup on the ring-light at the end of the bed facing Trixie and Liv. We see that Liv has some scars on her face and neck from the barbed-wire attack.

Trixie sits cross-legged on the bed. LIV is on the bed facing Trixie.

A beat.

LIV  
(To camera)  
Hey... um... it's been a while.

TRIXIE  
A year.

LIV  
Yeah. One year since... Since everything.

TRIXIE  
I thought I'd feel... stronger? Or like,  
wiser or something. Like all those  
documentaries.

LIV  
Those are edited.

TRIXIE  
Yeah.

They sit in the quiet hum of the room.

LIV  
We used to do this all the time. Just...  
hit record and talk about whatever  
horror thing we were obsessed with that  
week. But this time, it's about... us.

TRIXIE  
"Top ten final girls."  
(Smiles faintly)  
God, we were annoying.

LIV  
We were safe before it, we're safe now.

That lands. Trixie looks at her.

TRIXIE  
Yeah.

LIV  
I couldn't watch anything for months.  
Not even fake stuff. Even like... dumb  
jump scares? I'd just...  
(Shakes head) (MORE)

LIV (CONT'D)

My body didn't care that it wasn't real  
for a while.

TRIXIE

Same. My brain knew, but everything  
else didn't.

(Beat)

I tried to watch one of those true  
crime things and I just kept thinking-

(Voice tightens)

"They're gonna show the part where it  
Happens." And I know what that part  
feels like now.

Silence again.

LIV

People kept asking if it made me hate  
horror.

TRIXIE

Did it?

LIV

At first? Yeah.

(Beat)

It felt... stupid. Like—why did we ever  
think it was fun? People screaming,  
running, dying... like it was  
entertainment.

TRIXIE

I felt guilty.

(Beat)

Like we'd been rehearsing for something  
we didn't understand.

LIV

Yeah.

A small shift. Liv leans forward.

LIV

But then... I don't know. Something  
changed.

TRIXIE

When?

LIV

Therapy, probably.

(Smiles slightly)

And you forcing me to leave the house.

TRIXIE

You needed sunlight.

LIV

I needed to remember the world wasn't just... that place.

(Beat)

I started noticing... horror isn't really about the killing. Not the good ones, anyway.

TRIXIE

It's about surviving.

LIV

Yeah.

They share a look.

TRIXIE

We used to root for the final girl like it was a game.

LIV

Now I get why she's quiet at the end. Why she's just there...

A long pause. The weight is real, but steadier now.

TRIXIE

The first time I watched something horror-related after all this first time in a year, I didn't finish it. But I didn't turn it off right away either.

LIV

That's... actually huge.

TRIXIE  
I kept thinking—  
(Beat)  
“This isn’t what happened to us.” And  
for the first time, that felt... true.  
Not like I was trying to convince  
myself.

LIV  
(Nods)  
I listened to a podcast again. True  
crime.  
(Beat)  
I hated parts of it. Still do. But...  
I don’t feel like it’s... taking something  
from me anymore.

TRIXIE  
It’s just a story again.

LIV  
Yeah. Not our story.

A small, meaningful silence.

TRIXIE  
Do you ever think about... why we made  
it?

LIV  
I stopped trying to make it make sense.  
(Beat)  
Now I just try to make it mean  
something.

Trixie studies her.

TRIXIE  
Is that why we’re doing this again?

LIV  
Yeah.  
(Gestures to the phone)  
Not like before. Not rankings and jokes  
and... whatever.

TRIXIE  
No "Top Ten Brutal Kills."

LIV  
God, no.

They both laugh, it's soft, but real.

LIV (CONT'D)  
I think... if we talk about it now, it's  
different. It's not about the violence.  
It's about... what it does to people.  
What comes after.

TRIXIE  
The part nobody makes movies about.

LIV  
Exactly.

A beat.

TRIXIE  
Do you think people will still watch?

LIV  
Maybe not the same people.  
(Beat)  
But maybe the right ones.

TRIXIE  
(Slowly nods)  
Okay.

Trixie adjusts her posture, sitting up a little straighter.

TRIXIE (CONT'D)  
(To the camera)  
So... yeah. This is us. One year later.

LIV  
We're still here.

TRIXIE  
Still figuring it out.

LIV  
Still... Still healing, I guess.

Trixie glances at Liv.

TRIXIE  
But not stuck.

Liv meets her eyes.

LIV  
No. Not stuck.

A quiet, grounded moment between them. The recording light keeps blinking. They don't rush to fill the silence this time.

EXT. WOODS - DAY

William is trekking through the trees. He looks better. He seems happier and at peace. He comes to the edge of the treeline.

We see down below a construction site that is doing some demolition of the cabins and counselor's hut. The camp is being torn, bit by bit.

There's a look of satisfaction on William's face as he sees the destruction below. After looking at this scene for a while, William slowly turns around and walks away.

FADE TO BLACK

THE END