

## ABSTRACT

All's Fair in Love and Gore

Stephen Adkison

Director: Dr. Sarah-Jane Murray

Through stories, humans deal with their fears. Horror stories in particular confront the darkest aspects of humanity head-on and attempt to understand them. In my screenplay, *All's Fair In Love and Gore*, I examine the negative effects selfishness has on relationships and the fallout that can ensue from unhealthy coupling. The story follows Ryker on his twenty-second birthday as he attempts to win over Lindsey, all while his friends are killed by a masked murderer. By confronting the evil within human nature, I hope to help people conquer their inner darkness.

APPROVED BY DIRECTOR OF HONOR THESIS:

---

Dr. Sarah-Jane Murray, Department of Great Texts

APPROVED BY THE HONORS PROGRAM

---

Dr. Elizabeth Corey, Director

DATE: \_\_\_\_\_

ALL'S FAIR IN LOVE AND GORE

By

Stephen Adkison

Waco, Texas

May 2017

## TABLE OF CONTENTS

Introduction.....	ii
Screenplay.....	1
Bibliography .....	93

## INTRODUCTION

The germination of the idea for *All's Fair in Love and Gore* came from a joke I had made to my friends. I said that I thought slasher films and romantic comedies were identical, structurally, if one swapped killing and kissing. This observation led me to the initial conception of the project, which was simply to combine the two genres. From my notebook:

“A ‘70s slasher schlock-fest crossed with star crossed college kids searching for something more. After his last Grand Romantic Gesture fails, Ryker has given up on the greatest gift of all. That is, until he meets Lindsey at a party. Unfortunately for them, their friends start showing up slashed in twain. As they delve into the mystery of the mangler, their fresh friendship is stretched to the extreme.”

This version of the story was structurally very distinct from the form it is in today. I had originally conceived the mountain mansion retreat as something that happened as a means of dodging the police, who had Ryker pegged as their chief suspect. The characters knew that murders were happening much sooner, and the whole story would have taken place over several weeks, instead of mostly one day. I was taking Introduction to Screenwriting at that time, and decided to work with this idea for the class. The story evolved over several classes with my thesis advisor, SJ Murray. In the end, I will have spent around two years on this project.

The inspirations for this project were many, but I will list a few. The setting and overall plot of the film is drawn from the cabin in the woods setting many slasher films take. This includes most of the *Friday the 13<sup>th</sup>* franchise, *Evil Dead* and its sequel, and, fittingly, *The Cabin in the Woods*.<sup>1</sup> The latter is a personal favorite, as it was one of the

---

<sup>1</sup> *The Cabin in the Woods*. Dir. Drew Goddard. Screenplay by Drew Goddard and Joss Whedon. Perf. Kristen Connolly and Fran Kranz. Lionsgate, 2012. DVD.

first movies I truly fell in love with as a teenager, and it has shaped much of my cinematic sensibilities. It is a self-aware deconstruction of the horror film that attempts to understand why so many people find violent and scary stories appealing. *The Cabin in the Woods* posits that humanity is fundamentally drawn towards violence, and horror movies are only the current culmination of that tendency. It draws a connecting line from ritualistic human sacrifice to the drawn out tropes and rules of horror movies. Though I do not entirely agree with this thesis, it did make me consider the appeal of horror and examining the genesis of the darker aspects of humanity.

The biggest inspiration for this screenplay, however, would have to be *Scream*.<sup>2</sup> While not as deconstructive as *The Cabin in the Woods*, *Scream* was one of the first horror films to be self-aware. It understands the tropes of horror films and either played into them or subverted them for dramatic and comedic effect. All of this, however, is couched in characters that had real motivations, traumas, and histories. The dialogue is funny, but sincere. The plot is an airtight mystery that twists until the finale. As much as I love horror movies, these aspects are often lacking in the many lesser works.

Because *Scream* is a high school drama, everything feels like the biggest problem in the world, and the slasher aspects only enhance this. I tried to capture a similar tone. The relationship drama between Sydney and Billy became a model for Lindsey and Ryker. The interpersonal dynamics of Tatum, Dewey, and Randy morphed into the group of friends that gather at the mansion. The quip-heavy, self-aware dialogue inspired many of the jokes.

---

<sup>2</sup> *Scream*. Dir. Wes Craven. Screenplay by Kevin Williamson. Perf. Neve Campbell and Skeet Ulrich. Dimension Films, 1996. DVD.

When it came to the actual structure of my screenplay, there was no source more important than that of my thesis advisor, Dr. Sarah-Jane Murray, the classes I took of hers, and her book, *Basics of Story Design*.<sup>3</sup> The book itself outlines a simple backbone upon which I built the entire story. Even in the earliest drafts, an important moment taken from her book is that of the brick wall, when all seems lost. I had a very clear conception of this moment early on, even as much of the rest of the story changed. This moment is important to the story because it represents the final obstacle to the protagonist becoming their fully actualized self.

Another important lesson imparted from Dr. Murray is the structuring of what is referred to as Act 2. This is where many movies lose themselves and tread water instead of swimming forward. To avoid this, characters need clear and definite goals, with multi-step sequences to achieve their goals. By breaking down this act into goals, goals into sequences, and sequences into scenes, the story is able to stay on spine. Unlike the brick wall, the goals and sequences of my Act 2 were constantly being refined.

One other story-writing research tool that was instrumental in my understanding of how storytelling works was a series of blogs<sup>4</sup> written by Dan Harmon, the creator of the shows *Community* and *Rick and Morty*. Drawing from the works of Joseph Campbell, Harmon conceives of story as a circle divided into vertical and horizontal hemispheres. The top and bottom halves represent comfort and the unknown, both externally and internally. A story happens when the protagonist begins the journey into the darker aspects of reality and their own inner lives, and by the end return to their comfort zone

---

<sup>3</sup> Murray, Sarah-Jane. *Three Act What*. Livingston-McKay, 2014.

<sup>4</sup> Harmon, Dan. "Story Structure 101: Super Basic Shit." Channel 101 Wiki. August 13, 2009. Accessed April 18, 2017. [http://channel101.wikia.com/wiki/Story\\_Structure\\_101:\\_Super\\_Basic\\_Shit](http://channel101.wikia.com/wiki/Story_Structure_101:_Super_Basic_Shit).

having changed. The left and right hemispheres represent the character traits a protagonist switches between. They can be anything, such as selfishness to selflessness, fear and bravery, or apathy and love.

Harmon conceives of the external journey through how it affects a character's inner psychology. In order to change who a person is, they must first enter in to a state of instability and darkness, the parts of the unconscious mind most people prefer to bottle away. A key insight of Harmon, echoed in Dr. Murray's writing, is that even though at the beginning of a story a character is stable, there is still a lack that eventually makes the instability an inevitable eruption.

In conjunction, Dr. Murray and Dan Harmon's writing changed the way I think about story as a whole. Horror functions almost as pure story, because the inner darkness of the protagonist or whatever they lack becomes manifested physically in the villain. If anything, some of the earliest stories would have been horror. "I ran into a pack of lions over there. They stalked me and I almost died. Do not go over there." "The tribe nearby is all cannibals. They ate my friends. Watch out." "I ate those weird mushrooms and saw some scary things. I would not eat those if I were you." Similarly, horror films today allow people to understand the anxieties of their time. In my story, a lot of that has to do with the desire for acceptance, selfishness, and the harm bad relationships can cause.

As noted above, much of the plot and some of the characters changed radically from earlier versions. Originally, the characters head to the mansion much later, at the break of the first act. In this version, Ryker and the other characters were aware of the first few murders from the get-go. Ryker becomes a target in the police investigation because the people that were killed all were girls that turned him down or guys dating



those girls. He runs from the police and hides out at the mansion with just Ian, who decides to throw a party instead of laying low. Most of the supporting characters in this version were both flatter and less appealing. They were funny, but all selfish, which did not make for good drama when their lives were threatened and made the emotional turns at the end fall flat.

The revelation for me happened after watching *My Bloody Valentine*.<sup>5</sup> Though it has little in common with my story, the characters in it leapt off the screen with complicated emotional stories aside from the slasher aspect. I realized just how little of my story was working, and a lot of the failure was happening because of the characters. At this point, I scrapped a lot of the ideas I had, including several scenes that I thought were hilarious but not working overall. I set out to create characters that would really pop.

The key dynamic of the story is the attempt at romance by Ryker of Lindsey. I kept the villain's motive, because it was based in Ryker's past relationship misdeeds. But I wanted a character that the audience could completely empathize with. The character I came up with was Jessica. I realized that it would be ironic and endearing if Ryker, who desperately wants to be in love, was oblivious to someone who only had eyes for him. As I was working out how Jessica would affect the story, I myself began to really care for her. She was the only character at this point I actually liked, including my protagonists. I edited the story to expand Jessica's role.

---

<sup>5</sup> *My Bloody Valentine*. Dir. George Mihalka. Screenplay by Stephen Miller and John Beaird. Perf. Paul Kelman and Lori Hallier. Paramount Pictures, 1981. DVD.

This small change snowballed into a series of changes. I rounded out much of the cast and defined the characters more specifically. It is also at this point that I decided to make mostly the entire story take place at the mansion and keep the killings a mystery. The latter aspect I took from *Scream*, which, even though the characters know about the killings, the mystery of the killer's identity lasts until the final sequence. Though my reveal is a bit earlier, I wanted to extend the mystery out longer so that the characters get to spend more time being natural instead of on edge. This is especially important because the bulk of the story is the romance between Ryker and Lindsey, which would feel incredibly awkward if Ryker was flirting while everyone was trying to not die.

Also inspired by *My Bloody Valentine* was the idea to add some sort of holiday undertone to the film. This was a trope from the slasher heyday, but I wanted to do something slightly more original. Originally I wanted to have the story set during Thanksgiving and have the killer dress as a Puritan colonist. Dr. Murray discouraged me from this, because Thanksgiving is too tied to positive ideas of family and friendship. Because of this, I changed the story to be set on Ryker's birthday. This adds to a lot of his selfishness and entitlement, setting up his arc towards selflessness.

Another influence on some of the story beats that even gets a shout out in the film is *Ocean's Eleven*.<sup>6</sup> I happened to be watching it while I was trying to come up with the sequences for act two. I had already had the idea that Ryker would be the kind of person who loves to be in control of everything and have an ultra-specific plan to accomplish his goals, whether they were romantic or survivalist. Watching *Ocean's Eleven* gave me the

---

<sup>6</sup> *Ocean's Eleven*. Dir. Steven Soderbergh. Screenplay by Ted Giffen. Perf. George Clooney and Brad Pitt. Warner Bros, 2001. DVD.

idea to have Ryker's plans play out like a heist movie. This gave the story some much-needed propulsion, while adding to the comedic and dramatic conceits already in place.

The original title of my screenplay was */Love*, because it is a love story involving a slasher. I do not like coming up with titles. Later, when I added the birthday theme, I changed the title to *One Year Closer*, because it sounds like the title of a soap opera and is about being one year closer to death. I finally settled on *All's Fair in Love and Gore*. I think it works best, capturing the themes, tone, and genre of my story.

Going through each beat individually, the Opening Image was largely intact from the earliest version of the story. Ryker attempts to woo Ashleigh by singing to her from beneath her balcony or window, she turns him down, goes back to sleep, and is killed. One of the critical changes was to locate the entire scene in the bedroom. Earlier versions of the scene have Ashleigh running through her apartment, past the kitchen, and getting tripped up in front of her door. I took this out because I decided that there is no reason to complicate this scene unnecessarily and keeping the location static reads better.

Another key change was adding her roommate Kelly. I made this change because Ashleigh's dialogue was reading schizophrenic, alternating back and forth between trying to let Ryker down gently and delivering zingers. Adding the character of Kelly allows both of these functions to be served without hurting Ashleigh's consistency. Some other minor changes include switching the song Ryker sings from "Wonderwall", chosen because of its reputation as the first song anyone playing the guitar learns to play, to Taylor Swift's "22" because it fits with the birthday motif, and adding Shakespeare to the scene earlier to add tension to Ryker and Ashleigh's conversation.

A good Opening Image establishes the tone of the story, sets up the primary conflict, and potentially introduces some major characters. This scene establishes our protagonist Ryker as both an over-the-top romantic and someone with some empathy problems, introducing the audience to him and what path his character will take. By showing him completely bombing, it sets up the comedic tone and plays with the romantic comedy convention of a grand romantic gesture that wins someone over. Finally, it introduces the antagonist Shakespeare, who is the main antagonist and a motivating force for much of the plot. It also lets the audience know this is a slasher movie even though no one else dies for another 20 pages or so.

After this is the Ordinary World. In this sequence of scenes, a story rounds out the cast and establishes what life is like for everyone before the events of the movie happen. Here, that takes place as everyone is gearing up to go on the trip, the actual drive up to the mansion, and meeting people that are already there. A lot of this is broadly establishing who each character is. Josh is a stoner, Kevin is an athlete, and Peter is a jerk. Some of this is also setting up the relationship between characters. For example, Ian and Kirsten are annoyingly in love, Jessica is hopelessly in love with Ryker, and Amy is tired of Ryker's crap. All of this is accomplished by pairing or tripling up characters and giving them small, yet illuminating moments.

In earlier versions of the plot, the only characters that are introduced are Ryker, Lindsey, Ian, and Kirsten. The rest of the cast did not get introduced until a party scene, and consequently they played a much smaller role in the overall plot. I changed this because when the characters start getting offed by Shakespeare, it did not ever feel tragic. The audience needs to get to know the characters in order to empathize with their deaths.

Making everyone friends that are setting out together accomplishes this well. It adds a set of camaraderie so that even a character like Peter who can be kind of annoying, to say the least, gets the dignity of being the curmudgeon *of the group*.

During the introduction of the Ordinary World it is important to let the audience know that A Storm is Brewing. This lets the audience know that not all is well. From developing the protagonist's flaws to building up the conflict the antagonist brings up, this beat functions as a warning to the audience. Here, several scenes set up that a convict has escaped an asylum, Ryker needs to promise to not flirt with Lindsey when she arrives, and someone poisons Ryker's coffee. Though nothing chaotic is happening yet, it is bubbling up to the surface.

After this comes the Inciting Incident. To strain a metaphor, the Storm is Brewing section is showing a powder keg, the Inciting Incident is lighting the detonating cord, and Crossing the Threshold, which I will address later, is the explosion. In this beat, something happens that sets into motion the plot of the movie. The protagonist still has not committed to any course of action yet, but will soon. In my story, this is when Lindsey arrives at the mansion and Ryker falls instantly in love. He does not yet commit to breaking his promise not to flirt with Lindsey, but it is clear that he soon will. Though the specifics of this beat changed throughout the writing process, the ultimate idea was always that this is the moment Ryker falls in love.

Between the Inciting Incident and the aforementioned Crossing the Threshold is the Dilemma. This is some sort of complication that causes the protagonist to consider whether or not they want to act upon the call to action of the Inciting Incident. In my story, this is Amy, whom Ryker promised to not flirt with Lindsey, drinking the poisoned

coffee and dying, and Ryker being insensitive, burning his bridge with Lindsey. This causes Ryker to pause and consider his motivations. Does he really want to break a promise to a dying, if not dead, friend of his? It turns out that the answer is yes, because Ryker is still very selfish at this point of the story.

In earlier versions of the story, a similar idea was at play here. Usually in my beat sheets this was where the first murder after the opening scene happened. Because the original idea was to make Ryker a fugitive and make everyone aware that murders were happening, this usually meant that Ryker was in the wrong place at the wrong time. The current version was a pickle to plot, because I wanted someone to die in a way that complicates things for Ryker while also hiding the fact that someone is going on a murderous rampage. I decided upon the poisoned coffee cup, and held off on capitalizing on that, to increase the tension of some otherwise inconsequential and solely comedic scenes.

Finally, we get to the Crossing the Threshold moment. This is important, as it represents the character taking a definite action they cannot turn back from, moving the plot from Act 1 into Act 2. This is Ryker's conversation with Sarah, who convinces him to essentially break his promise to Amy without technically doing so. As is revealed later, Sarah's motivations for this are not pure in the slightest. In the Fugitive outline, this is when Ryker decided to go to the mansion, and the conversation was with Ian and not Sarah. Because Sarah's motivations are tied inextricably to Ryker and his motivations are based around Lindsey, it seemed prudent to connect Sarah and Lindsey before the later, ultimate confrontation.

Thus we enter Act 2. This is where many stories lose themselves, either treading water until the climax or digging a hole by losing spine. The only real plot points in traditional story structure are the Midpoint, where the protagonist switches from passively accepting the journey to actively pursuing their goals, to the Brick Wall, where all seems lost before the protagonist journeys forth into Act 3. Other than that, the only guidance given is usually to build up to the Midpoint with several successions, sometimes called Rising Action, and fall down to the Brick Wall with several losses, known as the Downward Spiral. Thankfully, Dr. Murray provided a framework to guide me through plotting this section.

Because character is critical, knowing the protagonist's motivations provides the map for what happens in Act 2. Starting with the two plot points mentioned the protagonist enters with a goal they would like to achieve. The Midpoint refines their goal into something new that they chase after until Brick Wall. Dr. Murray's guide is to break down each major goal into sequences of mini-goals. In order to achieve my ultimate goal of X, I must first do A, then B and finally C.

In my story, the sequences and goals changed dramatically each new revision of the beat sheet and from draft to draft. What remained the same were the two plot points. At the Midpoint, I wanted Ryker to essentially achieve his romantic goals with Lindsey, only to realize that there is a killer on the loose. He enacts various plans to protect Lindsey, and to a lesser extent his friends, only to realize at the Brick Wall that everything happening is largely his fault with the reveal of the killer.

In the final draft, the Rising Action begins with Ryker's goal of kissing Lindsey. As I mentioned, the revelation for me happened after watching *Ocean's 11* to structure

the sequence similarly to a heist movie. The first mini-goal is to gather a crew. The second mini-goal is to prepare for the stealing of Lindsey's heart. The third mini-goal is to enact the plan. Because each goal builds upon the successes of the previous goals, the overall sequence helps move Ryker into being a more active character, leading to his hubris and fall in the second half of Act 2.

Earlier versions of this sequence were a mess. This was due mainly to not having a concrete larger goal for this sequence. As a result, Ryker meandered around the mansion in the story aimlessly and the situations needed to advance the plot happened by pure happenstance instead of being a result of his actions and motivations. He and Lindsey did not even have a conversation until halfway through the sequence. Individual scenes might have worked, but they never built into anything cohesive. A large bulk of the problem was fixed when I changed Act 1 to take place primarily at the mansion because this gave Ryker a more clear motivation moving into Act 2 and allowed me to establish the supporting characters and everyone's relationships earlier.

As I already mentioned, the Midpoint is where the character moves from a passive to active role in the plot. The example Dr. Murray often uses is the original Star Wars, where Luke moves from being taken along the journey to deliver the message to Alderaan to finding out that Alderaan is destroyed and being taken aboard the Death Star. Here, instead of being interrupted by the plans of the Empire, Ryker's goal of making out with Lindsey is prevented by the discovery of Dan's murdered body. After this, Ryker's goal is to survive, or more accurately, to protect Lindsey.

While here the Midpoint takes up one scene, earlier versions of my story beats had it being dragged out for nearly three scenes. It was going to be set at Ryker's birthday



dinner, and the body would not be discovered until Ryker runs off after embarrassing himself. The problem with this is that it stalled the story after Ryker achieved his first goal but did not yet have a second goal. When I revised it down to one quick scene, where the body discovery happens right at the beginning and the next goal is clear by the end, nothing stalled and the tension is kept through the next sequence.

The Downward Spiral coalesced into a form roughly resembling its final iteration earlier because the goal was clear in earlier drafts: Survive. Because the characters finally had nearly full knowledge of what was going on, their motivations scene to scene made more sense and the mini-goals were defined. The first is to simply escape, the second is to call the police, and the third is to trap the killer. As opposed to the Rising Action, where each mini-goal is achieved and builds upon the others, in the Downward Spiral, each mini-goal fails and a new one is made in order to achieve the ultimate goal of survival.

Even though this half of Act 2 did come along easier than the first half, I still faced many of the same issues. The story meandered a bit after the midpoint, which really was out of character because there is no reason for anyone to stand around and talk when they have full knowledge that a killer was around. There was not a big secret to improving this; I stuck to the spine of the mini-goals, kept scenes tight, and moved through them quickly so that the moment to moment intensity never died down.

Here we hit the Brick Wall. The protagonist has their goal fail in such an ultimate way that they become discouraged from continuing their journey. This is the last moment of character growth. Once they gather up whatever courage or willpower needed to continue on into Act 3, they stay consistent until the finale. Here, Ryker's best friend Ian

dies and the killer reveals herself to be Sarah, Ryker's ex-girlfriend that he cheated on. This moment was potentially the most clear from the beginning, because I had the reveal in mind from very early on in the process. Given that much of the story is about Ryker's attempts to win over Lindsey, it is fitting that his emotional baggage, the harm he has done in past relationships, is what comes back to haunt him. It destroys his new relationship and literally kills his friendships. It is not until he decides to grow up and own his past mistakes that the movie can continue.

The one major change that took place over the process of writing this scene was the addition of the character of Jessica. In my initial conception, Jessica was little more than comic relief, playing the overly-enthusiastic about everything naïve character. She actually died at the Midpoint, and it was her body that was first discovered. This changed when I reconceived Jessica as having been always in love with Ryker, to his obliviousness. She completes the series of women Ryker's selfishness has hurt with Lindsey and Sarah. This alteration made her a more empathetic figure, and I knew I could not just kill her at the Midpoint. Having her present at the Brick Wall added to the emotions of the scene because if Jessica was abandoning Ryker he must have done something seriously bad to lose her trust.

After this is Act 3. Storytelling in general should be based in cause and effect, but this is doubly true for everything that happens here. It is simply setting up dominoes and knocking them down. Dr. Murray suggests breaking this section into three parts, a beginning, middle, and end. The Beginning of the End is all setup. I have the survivors, Lindsey, Jessica, and Ryker, all preparing in their own ways for the final confrontation. The girls bunker down and Ryker literally confronts his ghosts. They unite and decide to

put aside their differences and prepare for a fight. The scene with Jessica and Lindsey was a more recent addition. I wrote it to show Jessica rapidly advance through the five stages of grief and to explain why she decides to support Ryker in the scene after.

The Middle of the End begins the final confrontation with Sarah. Several small setups pay off in these scenes. For example, Jessica trips up on the single nail Ryker put on the basement staircase, Josh's apparent death is temporarily revealed to have not been complete, and the mantelpiece rifle does not actually work. The fight continues on outside, where everything will be wrapped up. The hardest part of writing this sequence was trying to create a sense of space and geography. Instead of simply stating that the character's fight, I tried to make clear where everything was going on and how each person had only a part of the puzzle that makes up the entire fight.

The End of the End wraps everything up. Every moment reaches its conclusion, such as the arrival of the officer and later the escaped convict red herring and the emotional resolution of Ryker and Lindsey. Though this has much of the fighting the previous sequence did, many more emotional beats are hit here. One of the problems I had was a real tendency to monologue. Everyone delivered eloquent speeches on the emotional complexity of this situation. It was boring. It worked much better when I switched the dialogue to occasional interludes and responses to each other.

Throughout this process, I learned the importance of actually writing. Planning is incredibly important, as is having a complete story, but ultimately writing is the best way to determine the flaws in the story. It is incredibly frustrating to realize that what has been written and planned does not work, but so many ideas work better in the early stages

than in the actual implementation. It may sound cliché, but it is key to view this work not as a failure, but as a necessary step in the process.

In order to capitalize on that realization, a writer needs to be constantly rethinking and revising the overall story beats. It can be difficult to separate when individual scenes are not working as opposed to entire sections. The only way to overcome this is to be constantly trying to improve and think of better ideas. If I had not been willing to toss out much of what I had already written, I never would have found out how much better the new ideas were.

If I could do anything differently, I would have written more often. So often, I would only write one version of a scene, then revise it endlessly and end up with something completely different. Instead, if I wrote several different versions of the same scene, I could have skipped a lot of the later writing. The insight seems to be that the more writing you do early on, even in the planning stages, the easier it is overall and the less fixing and tinkering needs to be done.

I am looking forward to seeing where this project goes. The ideal, obviously, would be if this script could get buzz and develop my career. More importantly, though is taking the insights and process I learned and applying them to future projects. As stated, the real lesson is to always be writing, and I do not want to waste any time before getting started on another idea.

All's Fair in Love and Gore

Stephen Adkison

4/02/2017

INT. ASHLEIGH'S BEDROOM - NIGHT

Roommates ASHLEIGH (22) and Kelly (22) sleep on a large bed. their room is a mess. The door CREAKS open. A figure in a black cloak and a mask of William Shakespeare's face enters.

A pebble CLICKS against her window. Shakespeare freezes. Ashleigh and Kelly SNORE. Shakespeare takes a step. Another pebble. Shakespeare hits the deck. Ashleigh rolls over.

Shakespeare crawls to the bed. A soccer ball SLAMS the glass. Shakespeare rolls underneath. Ashleigh jumps up and wakes Kelly. She opens the window.

KELLY

Ryker again? Curb this guy.

EXT. ASHLEIGH'S FRONT LAWN - NIGHT

Outside of the second story apartment stands RYKER (22), a rose in his mouth and guitar in hand. He tosses the rose up. It goes half way and falls.

RYKER

Juliet opined that "A rose by any other name would smell as sweet," but surely not as sweet as you, Ashleigh.

KELLY

She doesn't smell sweet at this hour.

ASHLEIGH

That's kind.

RYKER

I'm partly here to invite you to my birthday party weekend retreat, but I'm mostly here because I love you.

KELLY

The hard "L".

ASHLEIGH

You don't mean that.

RYKER

To prove it I prepared this song.

ASHLEIGH

You don't have to.

KELLY  
This I have to see.

Ryker strums his guitar.

RYKER  
I don't know about you, but I'm  
feeling twenty-two. Everything will  
be alright--

ASHLEIGH  
Stop, please.

RYKER  
--if you keep me next to you.

ASHLEIGH  
This is sweet, but I don't feel the  
same way as you.

KELLY  
You're both into girls.

RYKER  
But, my birthday getaway. I'm turning  
twenty-two.

KELLY  
His plan was detail-oriented.

ASHLEIGH  
I haven't done laundry.

RYKER  
There's a washer at the mansion.

ASHLEIGH  
Take a hint. I'm not interested.

KELLY  
In men, or sad puppies.

RYKER  
So that's a no to the party.

KELLY  
At least a sad puppy would be cute.

ASHLEIGH  
It's three in the morning. I don't  
know what you expected.

RYKER

An "I'll think about it," at least.

ASHLEIGH

You're a nice enough guy but you aren't the guy for me. Happy birthday.

Ryker slugs off and drags his guitar. His eyes water.

INT. ASHLEIGH'S BEDROOM - NIGHT

Ashleigh drops the jacket on the floor and pops a melatonin from the bedside table. She slides under the covers.

KELLY

I can't really blame him. Anyone with sense would be in love with you.

They fall asleep. Shakespeare slips out from under the bed and pulls a knife out from his cloak. He puts his hand on Ashleigh's mouth and sits on her chest. She wakes and lets out a MUFFLED CRY of warning.

Shakespeare plummets the knife in Kelly's chest.

She SCREAMS. The knife goes in and out. Ashleigh struggles. Kelly raises an arm. It falls limp. Ashleigh's grabs the melatonin bottle. She smashes it against Shakespeare's head and knocks him off. Ashleigh shakes Kelly's limp form.

ASHLEIGH

Kelly, you got to get up.

Shakespeare puts his hand on Ashleigh's shoulder. She elbows him and darts off. She hits the door full speed, recovers, and twists the knob. Locked. The key is on a shelf.

Shakespeare tackles her. He puts the knife to her throat. Ashleigh headbutts him and nicks her throat. She grabs the key. Shakespeare grabs her hand and pulls himself up. They struggle over the key.

Shakespeare yanks the key away and stabs Ashleigh in the ear with it. She collapses.

EXT. RYKER'S DUPLEX - DAY

The sun shines between mountain peaks. On the porch sits Ryker, a pile of suitcases, and some friends. JESSICA (21) is all mauve.



KIRSTEN (21) has the largest suitcase and wears expensive athletic garb. PETER (22) plays an old Gameboy.

RYKER  
Your boyfriend ditched us.

KIRSTEN  
Your roommate ditched us.

PETER  
God ditched us.

RYKER  
Always Nietzsche with you.

PETER  
My boy was always right.

JESSICA  
I can't wait. A weekend retreat in the mountains. Que c'est romantique.

RYKER  
A real romance novel in the making.

JESSICA  
Reminds me of when I was in the French alps. There was so much snow outside and we had to stay indoors by the fire. Snuggling for warmth

PETER  
We get it. You studied abroad.

A suburban clunks in. Sad indie music cuts off with the engine. Out steps IAN (22), a coffee cup more expensive than his outfit in hand. Everyone walks over with their bags.

RYKER  
My birthday's only 24 hours long.

IAN  
Sorry, I had to pick up some stuff last minute.

SARAH (22), dressed to kill in all black, steps out of the passenger seat. Ryker grabs Ian and pulls him behind the suburban.

RYKER  
Sarah's here.

IAN  
I invited her.

RYKER  
You did not.

IAN  
She's part of the friend group. Just  
because you broke up doesn't mean we  
can't hang out.

RYKER  
It's my birthday.

IAN  
Your twenty-second, not your twelfth.

RYKER  
I'm not hanging out with her.

PETER  
We can hear you.

KIRSTEN  
I'm so sorry.

SARAH  
I'm over it.

IAN  
Well.

RYKER  
Fine.

IAN  
Not to me.

Ryker emerges from behind the car and slinks to Sarah.

RYKER  
I wasn't expecting you here, at all.

Ian elbows Ryker.

IAN  
Thanks for coming.

SARAH  
I'm here to have fun.

RYKER  
I wouldn't begrudge you that.

SARAH  
I hope not.

IAN  
We can all be friends here.

PETER  
So we can go now.

JESSICA  
Road trip!

RYKER  
Everyone pee now. Next bathroom break  
is the lodge.

EXT. MOUNTAIN ROAD - DAY

The mountainside is covered in snow but the roads are clear.  
Everyone but Peter sings along to pop music that doesn't  
fully mask the engine's SPUTTERS.

PETER  
Please put on my iPod.

IAN  
Not unless you have the songs you  
want on cassette tape.

RYKER  
Wouldn't surprise me.

PETER  
At least change the station.

JESSICA  
Nothing wrong with a good pop song.

RADIO VOICE  
We interrupt your scheduled program  
to bring you this message.

PETER  
Thank God.

RADIO VOICE  
Federal convict Redd Harrings has  
escaped from Loomis Prison.

SARAH  
That's near home.

RADIO VOICE

Be advised: He's a six feet tall 45 year old male, with a distinguishing eye patch and long, red hair.

RYKER

Sounds more like a pirate than a convict.

RADIO VOICE

Police are on the lookout, but Harrings should be considered armed, mentally unstable, and dangerous.

KIRSTEN

That gives me the chills.

IAN

Nothing bad is gonna happen to you, not while I'm here.

Ian presses the gas but nothing happens. The car slows and the radio fades out.

PETER

Nothing bad is gonna happen.

IAN

Gas isn't working all of a sudden.

The car stops. Ian turns the keys but the engine is silent.

RYKER

Could be the alternator. I'll look.

IAN

Don't mess with it. I have triple A.

RYKER

They'll take too long. Pop the hood.

JESSICA

It can't hurt to let him look.

Ian pops the hood and Ryker props it open. Ryker looks for a second then walks to Ian's window.

RYKER

The alternator belt is broken.

IAN

We're stuck here.

RYKER  
I can jerry-rig a fix with some  
pantyhose, if anyone has some.

SARAH  
Of course he wants pantyhose.

KIRSTEN  
I didn't bring any.

JESSICA  
Me neither.

PETER  
I have some.

RYKER  
Not a time for jokes.

PETER  
My jeans chafe.

IAN  
And I wear a bra to make my pecs pop.

PETER  
It's practical.

He takes a shoe and a leg of pantyhose off and hands it to Ryker, who shakes his head. Ryker ties the leg around the alternator belt pulleys. Ian turns the key and the car runs.

RYKER  
You'll have to go the mechanic's  
after this weekend but this will get  
us to the mansion and back.

IAN  
Alright then. Let's "hose"y on down.

EXT. MANSION - FRONT LAWN - DAY

Knee-deep snow covers the ground in front of a two-story mansion. A path leads from the porch to a shed garage with two cars. DAN (20), who could be in a boyband, and AMY (21), a tower of a volleyball player, place the head on a snowman.

AMY  
They should be here by now.

DAN  
We built a snowman. Enjoy the moment.

JOSH (21), weighs twice as much as usual because of his many layers. He stands close to KEVIN (21), whose letter jacket confirms what his build suggests. Kevin, with a long stick, draws a heart and writes "K+A 4EVA" in it.

JOSH  
I don't know how anyone can enjoy  
being outside right now.

KEVIN  
A cold turkey going cold turkey.

JOSH  
Just for this weekend.

KEVIN  
Your birthday can be in Amsterdam.

DAN  
And yours at Daytona.

Kevin tosses his stick at Dan. It misses wide. The van pulls onto the lawn but the tires spin in the snow. Peter and Ryker get out and push with the other guys.

AMY  
Car trouble.

RYKER  
More than you know.

AMY  
Hope that isn't what's keeping  
Lindsey.

Ryker peels off from the van.

PETER  
Of course.

KEVIN  
It's his birthday.

RYKER  
Roommate Lindsey. I haven't met her.

AMY  
I forbid you from hitting on Lindsey.

RYKER  
I don't even know if she's cute  
enough for me yet.

AMY  
I'm serious Ryker. You always end up  
hurting the girl you like.

RYKER  
That's not true.

AMY  
Ramona.

RYKER  
A misunderstanding.

AMY  
Aliceann.

RYKER  
We're still friends.

AMY  
Sarah.

RYKER  
Okay, you win.

AMY  
Pinkie promise not to bother her.

RYKER  
You can't be serious.

Amy proffers her hand, pinkie extended. Ryker locks pinkies.

AMY  
This is binding. No take backs.

RYKER  
You don't want me to have fun.

They all head inside. All that is left is the snowman. The  
stick Kevin threw punctured the snowman's head.

INT. MANSION - LIVING ROOM - DAY

The room is open. One end transitions into the kitchen, and  
there's a staircase on the back wall. Everyone sits near the  
fireplace. Peter french presses coffee, timed to the second.

PETER  
That crap you normally have is toilet  
water filtered through a dirty sock.

RYKER  
It tastes fine to me.

PETER  
A refined palate is my gift to you.

Ryker takes a courtesy sip. The mug has an cartoon cat dressed business casual that says "I love Mondays."

DAN  
It's not my birthday but I'd like a cup too.

RYKER  
I don't know if I'll finish mine, we can share it if you want.

KIRSTEN  
That's disgusting.

JESSICA  
It's not that weird, they do that all the time in Latin America.

KIRSTEN  
Using one cup is like kissing him.

RYKER  
So what if it is. You kiss Ian.

KIRSTEN  
We're dating.

IAN  
To be fair, we kissed before dating.

AMY  
Now that's disgusting.

KIRSTEN  
This is different.

JOSH  
Because it's gay.

KIRSTEN  
I didn't say that.

JOSH  
You didn't have to.



SARAH

I'm with Kirsten. Ryker needs to put  
his money where his mouth is.

KEVIN

Or his lips where Dan's mouth is.

PETER

Nice.

Peter fistbumps Kevin. Kevin proffers his fist to Amy. She  
slaps it away. Dan stands up and walks to Ryker.

RYKER

So I don't have any choice in this.

DAN

Doesn't look like it man.

Ryker stands up and plants one on him. Everyone is  
speechless. A hand uncorks a skull and crossbones vial and  
pours it into Ryker's coffee. The kiss ends and the bottle  
returns to the pocket it came from.

JOSH

You'd think it was my birthday.

JESSICA

I know what you mean.

Ryker brings the cup up to his mouth. The doorbell RINGS.

RYKER

I'll get it.

AMY

No you won't.

Ryker sets his coffee down and the two race to the door.

IAN

That must be some wicked coffee.

INT. MANSION - ENTRYWAY - DAY

Amy reaches the door first and opens it for LINDSEY (22).  
Her jacket is nice but it's showing some wear.

AMY

Glad you made it Lindsey, it's  
supposed to start snowing soon.

LINDSEY  
All the better for snuggling in.

RYKER  
Hey I'm Ryker. It's my birthday.

LINDSEY  
Happy birthday. Good to meet you.

AMY  
The ride up wasn't too...

Amy fades off to Ryker who only has eyes for Lindsey. Her red cheeks and dark hair. Brown skin and black eyes.

AMY  
...Ryker. Help her with her bags.

RYKER  
Yes, of course. Sorry.

LINDSEY  
I've got it, thanks.

AMY  
You just missed a show. Ryker and Dan made out.

RYKER  
We kissed, on a dare, not made out.

AMY  
There's no difference.

RYKER  
Making out involves tongue.

LINDSEY  
No rush, but when you are done discussing your mouth history I'd like to come inside.

RYKER  
Oh, yeah, it's cold outside.

Lindsey comes inside and puts her jacket on a coat rack.

AMY  
Girls are staying in the rooms down the hall.

Lindsey picks up her bag and heads off. Amy crosses her throat at Ryker.

RYKER  
I didn't do anything.

AMY  
I've known you since the fourth grade, Ryker.

RYKER  
Knew me, picked on me, tomayto tomahto.

AMY  
This should mean something to you.

Amy gestures her pinkie at Ryker.

RYKER  
Being a good host isn't flirting.

AMY  
You're ridiculous.

RYKER  
I should make sure Lindsey is finding everything alright.

AMY  
I wash my hands of this.

RYKER  
Hey Lindsey.

Ryker runs off in her direction.

AMY  
When the pinkie-promise karma gods punish you, don't come crying to me.

INT. MANSION - BEDROOM - DAY

Lindsey and Ryker walk in to the bedroom, dominated by a king bed. She opens the closet. It's packed with the other girls' things.

LINDSEY  
I'm awed by how much people bring to a weekend getaway.

RYKER  
It's probably all presents for me.

LINDSEY  
Must be. I didn't bring you anything.

RYKER  
Your presence is a present.

LINDSEY  
You're hitting on me.

RYKER  
I never said that.

LINDSEY  
I can read you like a book.

RYKER  
If I'm a book I'd probably be some  
classic Russian literature.

LINDSEY  
Because people only pretend to like  
you because it makes them feel smart.

RYKER  
Because I'm deep.

LINDSEY  
Amy warned me about you.

Ryker clenches his fist and outstretches his pinkie.

RYKER  
Oh, you're good Amy.

LINDSEY  
But, I think I'll stay.

RYKER  
Great.

Lindsey collapses into the bed and yawns.

LINDSEY  
Wake me up when it's lunch time.

RYKER  
I've planned fun activities.

LINDSEY  
More fun than pissing you off? I  
don't think so.

RYKER  
Just you wait. Before you know it  
you'll be screaming with joy.

A SCREAM of terror reaches their ears.

LINDSEY  
I think the activities have started.

RYKER  
I don't like the sound of that.

They run out of the bedroom.

INT. MANSION - LIVING ROOM - DAY

Everyone's eyes are on Kevin as he finishes a joke.

KEVIN  
The lesson is look both ways before  
you cross the street.

Everyone bursts into laughter. Amy storms up to Josh.

AMY  
Give me your flask.

JOSH  
There's some heavy stuff in here.

AMY  
Good.

KEVIN  
Babe, tell me what's wrong.

AMY  
I'll tell you what's wrong.

Amy grabs Ryker's coffee and pours the flask into it. She  
downs the whole thing.

SARAH  
Slow down.

AMY  
Ryker is what's wrong.

IAN  
I don't see the big deal is if he  
flirts with Lindsey.

AMY  
So you knew about this.

JESSICA  
He was flirting with Lindsey.

AMY  
I know he's your best friend, but we  
need to stage an intervention.

KEVIN  
Amy.

IAN  
It's his birthday.

AMY  
I won't let him ruin another girl's  
life. No offense, Sarah.

KEVIN  
Amy.

SARAH  
None taken.

DAN  
He's got good intentions.

AMY  
No. No more justifying him.

KEVIN  
Amy.

AMY  
Yes, Kevin.

Amy turns to Kevin. Her eyes bleed. She collapses. The  
coffee cup shatters with a CRASH. Amy convulses on the  
floor. Jessica screams. Kevin rushes out of his chair but  
stands a few feet back to avoid her flails.

KEVIN  
Help--

PETER  
Not much we can do here.

JESSICA  
We can't do nothing.

SARAH

I think that's what you are supposed to do with seizures.

JOSH

This isn't natural man. I think this is something she drank.

KEVIN

Of course, the coffee was bad.

PETER

She also drank Josh's alcohol.

JOSH

She's not hammered, she had something foreign, like your coffee beans.

PETER

I don't have to take this.

Peter grabs Josh by the collar and pushes him to the ground. He lands with a THUMP and Amy's seizures stop. Her breath is irregular. Lindsey and Ryker run back in.

RYKER

We heard the scream.

LINDSEY

Though it was hard, with all his yammering.

RYKER

Oh god.

SARAH

Amy had a seizure.

RYKER

I didn't know she was epileptic.

LINDSEY

She isn't.

Kevin and Josh pick up Amy and take her to the door.

KEVIN

I got it.

JOSH

If you insist.

LINDSEY  
I need to be alone right now.

Lindsey runs to the porch. Ryker walks to the broken coffee mug and picks up the largest piece. "Love"

EXT. MANSION - BACK PORCH - DAY

Lindsey leans on the porch railing and cries. Ryker comes up next to her and puts his hand on her shoulder.

RYKER  
I know you and Amy were close. She's going to be alright.

LINDSEY  
You don't know that.

RYKER  
I do. Kevin will take her to the ER and everything will be fine.

LINDSEY  
The ER is over an hour away.

RYKER  
Amy is strong, she'll make it.

Lindsey brushes off Ryker's arm and steps away.

LINDSEY  
I should be there with her.

RYKER  
She'd want you to be here.

LINDSEY  
Her only roommate, abandoning her.

RYKER  
You being there wouldn't magically heal her.

LINDSEY  
And the worst part is, all I can think about is how weird it is for me to even be here since I don't know anyone.

RYKER  
Now I know that won't be a problem.



LINDSEY  
I should leave.

Ryker grabs her shoulders and pulls her in close.

RYKER  
I'll take care of you. Make sure you  
have fun, and are doing okay.

LINDSEY  
That's sweet. Thanks.

RYKER  
Besides, who knows, you might meet  
the guy of your dreams here.

LINDSEY  
Dude.

RYKER  
I'm just saying.

Lindsey pushes Ryker off again and heads inside.

LINDSEY  
I can't believe you'd exploit  
emotional trauma.

RYKER  
That's not what I meant. I didn't  
mean me. Ryker, you're an idiot.

INT. MANSION - KITCHEN - DAY

Ryker leans against the counter by the refrigerator and  
munches on a slice of pizza. A chunk of cheese slides off  
and lands on the floor with a SPLAT.

Ryker takes another bite.

Sarah walks in. She grabs a beer from the fridge and walks  
back towards the living room, but turns back towards Ryker.

SARAH  
I'll bite. What's got you moping.

RYKER  
I made a promise to Amy to not flirt  
with Lindsey, but I totally want to  
make out with her, and now I can't  
break the promise because who knows  
what's happening to Amy.

SARAH  
You need this more than I do.

Sarah hands the beer to Ryker.

RYKER  
I don't deserve this.

SARAH  
You're looking at it all wrong.

RYKER  
I'm considering breaking a promise to  
a dying friend.

SARAH  
It's times of stress and fear we need  
to have fun goofing off the most.

RYKER  
I made a promise.

SARAH  
A pinkie promise.

RYKER  
The most sacred of vows.

SARAH  
Look, Lindsey is her own person.

RYKER  
So, if I get Lindsey to start  
flirting with me--

SARAH  
--you have to flirt back.

RYKER  
I have to incept love into her brain.

SARAH  
It's your birthday. Have some fun.

RYKER  
I can make Lindsey fall in love.

SARAH  
Atta boy.

RYKER  
And then we can totally make out.

SARAH  
Now, finish that beer, because sober  
you is kind of boring. I need to find  
me a hot body to squeeze

RYKER  
Happy birthday to me.

Ryker drains the bottle and tosses it. It misses wide.

INT. MANSION - BEDROOM - DAY

Ian and Kirsten sit on the edge of the bed. Ian kisses her  
and unbuttons his shirt.

IAN  
Let's slip into something more  
comfortable.

KIRSTEN  
You always know just what to say.

Ryker bursts through the door.

RYKER  
Ian, I have a mission for you.

IAN  
You can't be serious.

KIRSTEN  
You said you locked the door.

IAN  
I say a lot of things in the moment.

RYKER  
I need my most trusted wingman.

IAN  
I'm a little busy here.

KIRSTEN  
I'm not feeling it anymore.

Kirsten gets off the bed and exits. Ian buttons up his shirt  
and walks up to Ryker.

IAN  
Come on.

RYKER  
I don't get what the big deal is.

IAN  
You wouldn't.

RYKER  
Scathing burn from my best friend.

IAN  
You must be drunk.

RYKER  
I have an opportunity for you.

IAN  
This is about Lindsey, isn't it.

RYKER  
We're totally going to make out.

IAN  
You made a promise.

RYKER  
That's the challenge. If she flirts  
with me I'm not breaking the promise.

IAN  
And she's just going to flirt with  
you because you're that attractive.

RYKER  
That's where you come in.

IAN  
I'm going to find Kirsten.

RYKER  
You don't miss it? The thrill of  
finding that one girl at the bar and  
working her to go home with you.

IAN  
I have a girlfriend.

RYKER  
By helping me you can have your cake  
without cheating on your diet. I'll  
buy beer for a week.

IAN  
Two. And you have a deal.

RYKER  
Meet me in the basement in 15.

Ryker runs out of the room. Ian stands there.

IAN  
I don't know why I keep helping you.

INT. MANSION - BATHROOM - DAY

Dan turns on the faucet and splashes his face with water and redoes his hair. He points finger guns at his reflection.

DAN  
Hey good looking.

SARAH  
Hey yourself.

Dan whirls around and Sarah is behind him.

DAN  
Scared the crap out of me.

SARAH  
We are in a bathroom.

DAN  
Not often you can say that.

SARAH  
Peter wants to play a board game.

DAN  
I don't really do board games.

SARAH  
This one is supposed to be good.

DAN  
They're called "bored" games.

SARAH  
Sorry you'd rather stare at yourself than hang with friends.

DAN  
That's not what I meant.

SARAH  
You meant that you think you're above our silly games.

Sarah slams the door.

DAN  
Great job there Dan.

Dan poses on the toilet. He pulls out his phone and tries to send a selfie to his followers, but there is no service. He sets his phone down and grabs a shampoo bottle.

DAN  
Butylphenyl Methopropional. Panthenyl  
Ethyl Ether. Guar  
Hydroxypropyltrimonium Chloride.

Someone KNOCKS on the door.

DAN  
Sarah. Hold on a second.

The door flings open. It's Shakespeare. Dan stands up but trips over his pants into the shower curtain and tangles himself up. Shakespeare shuts the door and lunges. Dan gets out of the shower curtains and wraps the killer up.

He tries the doorknob but it's locked. He unlocks the door. Shakespeare grabs Dan by the legs and pulls him to the floor.

Dan grabs the hairdryer, points it at Shakespeare, and turns it on. Shakespeare twists his head. Dan GROANS and Shakespeare's head with the hair dryer. Shakespeare falls.

Dan jumps to the door. He pulls it partway open. Shakespeare pulls him back. Dan struggles to get up. Shakespeare grabs the shampoo and squirts it in Dan's eyes.

Dan runs into the wall. Shakespeare grabs him and shoves his head down the toilet. Dan struggles against the killer, but he drowns. Shakespeare puts his body in the tub.

INT. MANSION - BASEMENT - DAY

Ian walks down the stairs. Ryker is at a whiteboard with the names Kirsten, Jessica, Josh, Peter, Dan, and Sarah written on it and cartoon doodles of each person by their name.

IAN  
You brought a whiteboard.

RYKER  
I found it.

IAN  
And the names of everyone.

RYKER  
This is a full-team job.

IAN  
Take Sarah off. There's no way she's helping you.

RYKER  
This was actually her idea.

IAN  
You can't trust her to stay helpful.  
Loyalty is the key part of any team.

Ryker crosses her name and drawing out.

RYKER  
Fine, but we need a girl on the team.

IAN  
Obviously. You have to know how they think to seduce one.

RYKER  
I was thinking Jessica. She's a romantic type.

IAN  
I don't know.

RYKER  
Well, she doesn't hate me, so she's a better choice than Kirsten.

IAN  
Kirsten doesn't hate you.

RYKER  
You're the reason she tolerates me.

IAN  
Jessica has a conflict of interest.  
And if you can convince someone that isn't your biggest fan that you're attractive, you can convince anyone.

Ryker circles Kirsten and crosses out Jessica. After a second of pause, he crosses out Peter.

RYKER  
I don't know why I even had him here.

IAN  
Good call.

RYKER  
So. Dan or Josh.

IAN  
I think there's an obvious choice.

RYKER  
Agreed.

	IAN		RYKER
Dan.		Josh.	

IAN  
Dan gets girls all the time.

RYKER  
He's attractive. He has no experience  
convincing a girl to like him.

IAN  
Josh lives in his own world.

RYKER  
He's sober this weekend.

IAN  
Even worse.

RYKER  
Let's flip a coin then.

IAN  
That's a terrible idea.

RYKER  
I make all my big decisions this way.

IAN  
Every time you flip a coin you are  
creating two separate timelines.

Ryker pulls out a quarter from his pocket.

RYKER  
Call it in the air.



IAN

Heads.

He flips the coin. It lands on his hand but bounces off and rolls away. Ryker chases after and stomps on it. He takes his foot off. Tails.

RYKER

Never fails.

IAN

Talk to Josh. I'll convince Kirsten.

RYKER

Good luck.

EXT. MANSION - BACK PORCH - DAY

Josh swings on a hammock hung between the two posts, deep in either meditation or sleep. Ryker walks outside.

JOSH

So you need my help.

RYKER

I haven't said anything, and yes.

JOSH

I have ways of knowing things.

RYKER

I need you to help me accomplish my goal of making out with Lindsey.

JOSH

Hmm. You must be trying to circumvent your promise to Amy by convincing Lindsey to initiate the flirting.

RYKER

And I need you because you clearly have some sort of ESP thing going on.

JOSH

I assume you're also getting Kirsten.

RYKER

Ian's talking to her right now.

JOSH

It won't work. You'll need Jessica.

RYKER  
But we don't even have you.

Josh sits up in the hammock.

JOSH  
I'll do it on one condition.

RYKER  
Anything.

JOSH  
Forgive me.

RYKER  
You haven't done anything wrong.

JOSH  
I didn't get you a present.

RYKER  
It's not a big deal.

JOSH  
I haven't been in my usual state.

RYKER  
Colorado.

JOSH  
Sure.

Josh falls back into the hammock.

RYKER  
You coming.

JOSH  
Wait. I'm almost one with the couch.

RYKER  
You're on a hammock.

JOSH  
Right. Sober sucks.

INT. MANSION - KITCHEN - DAY

Kirsten cooks a meal on the stove. Ian stands a respectful distance behind. He stays out of his way but follows her as she moves across the room.

KIRSTEN  
I'm not doing it.

IAN  
It's his birthday.

KIRSTEN  
That poor girl deserves better.

IAN  
Do it for me.

KIRSTEN  
You shouldn't be doing this, for you.

IAN  
He's my best friend.

KIRSTEN  
That's better than he deserves, after  
how he treated Sarah.

IAN  
He's paid his due.

KIRSTEN  
Some mistakes are too big to forgive.

IAN  
Forgiveness is a choice.

KIRSTEN  
So is ignorance.

IAN  
So is pettiness.

KIRSTEN  
I can't handle this right now.

Kirsten walks away and Jessica walks in and grabs a beer.

JESSICA  
That sounded rough.

IAN  
It'll blow over.

JESSICA  
Seeing y'all fight feels terrible.  
She doesn't like Ryker.

IAN

He made some bad decisions, doesn't mean you can't help him out every now and then.

JESSICA

Maybe I can help.

IAN

I don't think that's the best idea.

JESSICA

Come on, I'd love to help Ryker.

IAN

That's what worries me.

JESSICA

I'm an adult, I can handle myself.

IAN

Fine. We're trying to help Ryker get Lindsey to fall in love with him.

JESSICA

Oh, he likes Lindsey.

IAN

For now at least.

JESSICA

Sure, I'm in.

IAN

You can stop any time you want.

JESSICA

No. Let's do this.

INT. MANSION - BASEMENT - DAY

Ryker stands with Ian at the whiteboard. Jessica and Josh sit in front. The whiteboard has a diagram with a stick figure woman on a couch and a man circled with an arrow that points to the woman and a plethora of question marks.

RYKER

This is it. Ryker's Four.

JESSICA

I don't think you count yourself.

IAN

I am not sure. It's been too long.

JOSH

Regardless, just like George Clooney,  
the real thing I plan to steal is a  
woman's heart.

JOSH

Temple of Doom style.

JESSICA

Gross.

RYKER

Let's pitch ideas.

IAN

Wait, you don't have a plan.

RYKER

I have a plan. I just like to hear  
your suggestions first.

JOSH

He doesn't have a plan.

RYKER

Yes I do, and it's so good that it  
would bias in your suggested tweaks.

JESSICA

Well, one of us should actually get  
to know Lindsey.

Ryker writes "STEP ONE: RECON" on the board.

RYKER

Find out what she likes, dislikes.

JOSH

True. She could be a creep.

RYKER

She's not a creep.

IAN

You don't know that.

RYKER

Anyways, that was actually my plan.

JOSH

Sure.

RYKER

It was. And you were the recon man.

JOSH

I can't be recon, I'm in charge of your makeover.

RYKER

I don't need a makeover.

JESSICA

You could use a makeover.

Ryker writes "STEP TWO: MAKEOVER".

RYKER

I retain veto power.

JESSICA

You'll look so good, you should be paying us.

IAN

You can't polish a turd.

JOSH

We'll certainly try.

Ryker draws a woman and a man by a closet near the Ryker figure and adds a guy on the couch with Lindsey.

RYKER

Alright then. We all know our roles, now, let's execute.

EXT. MANSION - FRONT LAWN - DAY

Kevin drives with tears in his eyes. The snow has picked up. On the passenger seat is a hospital paper marked DECEASED. He arrives at the mansion and parks. Halfway to the house stands a silhouetted figure.

KEVIN

I'll tell you inside.

The silhouette comes into focus. It's Shakespeare.

KEVIN

Creepy mask. I'm not in the mood  
Peter, Ryker, whoever you are.

Shakespeare steps in front of Kevin and pushes him down. He stands up and pushes past. Shakespeare pulls a heavy-duty flashlight out of his coat and whips Kevin across his head. Shakespeare grabs his hood and drags him across the snow.

KEVIN

Let me go. My girlfriend just died  
you freak. I'll destroy you.

Shakespeare drops Kevin at the foot of a woodchopper. Kevin crawls a few steps back. Shakespeare picks him up and slams Kevin's back on the machine. He kicks in Kevin's knees with a CRACK. Kevin SCREAMS. It is lost in the wind.

KEVIN

Please man. Just let me go. I won't  
tell anyone. Please.

Shakespeare yanks the pull cord. Another yank. On the third yank, the machine starts. Shakespeare grabs the handle and pulls it toward Kevin. It hits his neck and CRUNCHES. Kevin's body slumps to the ground.

INT. MANSION - LIVING ROOM - DAY

Lindsey reads a book. Peter and Sarah lay on the couch at uncomfortable angles. Ian walks in and sits next to Lindsey.

IAN

Books. You're one of those girls.

LINDSEY

I mean, I guess.

IAN

That looks like a good one.

LINDSEY

Better than talking to them.

IAN

Better than talking to me, you mean.

LINDSEY

I haven't talked to you yet.

IAN

You can now.

Lindsey closes her book and puts it down.

LINDSEY  
You've got my full attention.

IAN  
I'm trying to get to know you.

LINDSEY  
You have a girlfriend.

IAN  
I can still talk to girls.

LINDSEY  
So then talk.

IAN  
Tell me about your favorite book.

LINDSEY  
Honestly I mostly read comic books.

PETER  
Comic books.

Peter flips off the couch and trips over to Lindsey.

LINDSEY  
I'm not big into super heroes though.

PETER  
You're one of those people.

IAN  
I like the movies.

LINDSEY  
They're too childish.

PETER  
Because fighting a against a  
psychopathic clown and an evil genius  
billionaire is so for kids.

SARAH  
Leave her alone.

LINDSEY  
They were literally made to entertain  
children. That's a historical fact.



IAN  
Congrats, you both like comic books.

PETER  
Maybe they used to be, but they aged up with the audience.

SARAH  
So do diapers, if you age up enough.

PETER  
This is why I wanted to play board games.

SARAH  
You would never get into a fight over a board game.

PETER  
One time and I'm forever the board game fanatic.

SARAH  
It was Cribbage.

PETER  
That stunt you pulled was cheating.

IAN  
They'll be on this a while, let's go somewhere quieter.

Ian and Lindsey walk out to the back porch.

INT. MANSION - BEDROOM - DAY

Ryker dresses in the closet. Jessica and Josh sit and wait.

RYKER  
I can dress myself.

JOSH  
Then show us what you got.

Ryker exits the closet in sweatpants and a tattered hood.  
Jessica bites her lip and Josh falls back in the bed.

RYKER  
I wanted something casual.

JESSICA  
You're going to need some help.

Josh presents Ryker in a sweater-vest and khakis. Jessica shakes her head. She has Ryker try on skinny jeans and a crop-top sweater. Josh makes his arms an X. They both choose a cardigan and jean combo. In the mirror, Ryker assents.

JOSH

Now for the most critical part.

JESSICA

Hairstyle has a bigger affect on attractiveness than anything else.

RYKER

This isn't necessary.

JESSICA

Nonsense.

Jessica spikes his hair. Josh slicks it back. She puts it in a tiny bun. He parts it down the middle. Ryker pushes them back and musses his hair. They shrug and allow it.

JOSH

The final step. Necessary to officially complete any makeover.

Josh takes Ryker's glasses off and sets them on the dresser. Jessica hands Ryker a hand mirror. He checks himself out.

RYKER

You're sure Lindsey will like this.

JESSICA

Any girl would think you look good.

RYKER

Thanks Josh.

JOSH

Next time I charge.

RYKER

And thank you Jessica.

JESSICA

Don't sweat it.

RYKER

I don't think I've ever appreciated how great a friend you are.

JESSICA

That's what friends do.

Ian enters with a pocket notebook filled with details.

IAN  
Look at you. My boy is all grown up.

RYKER  
You filled a whole notebook.

IAN  
You wanted intel.

RYKER  
Let's just go big picture.

IAN  
She's into nerdy things, rap I've  
never heard of, reading for fun.

RYKER  
Maybe I need the notes. And a beer.

Ryker and Ian walk out.

JOSH  
Times running out, chica.

JESSICA  
I don't know what you mean.

JOSH  
You only have a few minutes before  
he's with Lindsey.

JESSICA  
Ryker can make his own choices.

JOSH  
Not if he doesn't know you're an  
option.

JESSICA  
I don't want to get my hopes up.

JOSH  
You'd rather pine away than hear no.

JESSICA  
So what if I would.

JOSH  
Tell him. You need to.

JESSICA  
I'll think about it.

JOSH  
Don't think too long.

INT. MANSION - LIVING ROOM - DAY

Peter watches a black and white horror film. Lindsey is curled up across the room with her books.

Ryker flips through the notebook. Each page has a detailed writeup of a single interest. COMIC BOOKS. SCI-FI TV. FANTASY NOVELS. PUNK RAP? He sets the binder down at a coffee table and walks by Lindsey.

RYKER  
Boy am I sore from my workout yesterday. I feel like I got shot with phasers set on stun.

LINDSEY  
If only they were set to kill.

RYKER  
You're reading American Gods. I love fantasy.

LINDSEY  
I like the idea of gods being anything we worship or give power too. Makes you think.

RYKER  
One thing that makes me think is how the elves are good and the orcs always bad. Racist, if you ask me.

LINDSEY  
American Gods doesn't have orcs or elves. I'm not into high fantasy.

RYKER  
I see, you like the modern fantasy, super heroes.

LINDSEY  
Not really.

RYKER  
But I heard you like comic books.

LINDSEY  
There are a lot more to comic books  
than capes.

RYKER  
Let me get you a drink.

INT. MANSION - KITCHEN - DAY

Ryker walks in and pulls out the binder. He scans each page  
and flips back and forth.

RYKER  
You're bombing, man. There has got to  
be something in here. Has to be.

Jessica taps him on the shoulder.

JESSICA  
I'd like to talk to you.

RYKER  
Not now, I need to figure out what  
I'm doing wrong.

JESSICA  
I know what you're doing wrong.

RYKER  
It's the fantasy being racist thing.  
She thinks I'm calling her racist.

JESSICA  
Be serious.

RYKER  
This is my most serious.

JESSICA  
I need to tell you something  
important.

RYKER  
Nothing is more important to me than  
making out with Lindsey.

JESSICA  
I don't think you should make out  
with Lindsey.

RYKER  
You're harshing the vibe.

JESSICA

But.

RYKER

Leave me be.

Josh walks in and Jessica runs out.

JOSH

You're bombing out there, man.

RYKER

That's what I said.

JOSH

The answers aren't in the binder.

RYKER

The binder is my bible.

Josh grabs the binder and rips the pages out. He crumples them and throws them on the ground. Ryker grabs the pages and smooths the wrinkles out.

JOSH

The binder is a crutch, so you don't have to be yourself.

RYKER

Yeah, Lindsey hates the real me.

JOSH

She hates the version of you that's performing.

RYKER

We're all performing, all the time.

JOSH

Not me, man. I live in the moment.

RYKER

Oh, here we go.

JOSH

There's nothing wrong with wanting to be the best version of yourself, but it still needs to be you.

RYKER

That's easy for you to see. Everyone likes you.

JOSH  
If she doesn't like the real you,  
that sucks but at least you haven't  
compromised your identity.

RYKER  
I've heard the sell-out rant before.

JOSH  
Then try to live it for once.

Ryker glances at his papers. He picks one up and tears it.

RYKER  
This is it. If this fails, I'm done.

JOSH  
Atta boy.

RYKER  
And I have to live with the knowledge  
that the real me is totally  
inadequate.

JOSH  
Well, close enough.

Ryker steps out of the kitchen, with no drinks.

INT. MANSION - LIVING ROOM - DAY

Jessica sobs and runs upstairs. Peter notices her and follows. He lets the movie run. Ryker walks up to Lindsey.

LINDSEY  
No drinks.

RYKER  
I wasn't being myself earlier.

LINDSEY  
You're into roleplaying.

RYKER  
I saw you reading and I pretended to  
like fantasy so you'd like me.

LINDSEY  
That's sweet, actually.

RYKER  
It's pathetic.

LINDSEY

You want me to like you so bad you'd embarrass yourself on the chance you could fake being a nerd. It's sweet.

RYKER

Well I've done way more embarrassing things before to impress a girl.

LINDSEY

Tell me about it.

RYKER

Well.

INT. MANSION - BEDROOM - DAY

Jessica spoons a pillow and cries. Peter walks in.

JESSICA

Get out.

PETER

I saw you crying and I wanted to see what was wrong.

JESSICA

Not likely.

PETER

I can't be genuine now.

Jessica sets the pillow down and gets up.

JESSICA

I'm sorry, I'm taking out my feelings on you.

PETER

Hey, that's what I'm here for.

Peter grabs Jessica and pulls her in for a hug. She sobs into his chest for a few seconds.

JESSICA

I'm overreacting.

PETER

You can trust me.



JESSICA

I always thought, me and Ryker, but  
now this Lindsey girl, and I lost it.

PETER

You'll be alright.

JESSICA

I don't want alright, I want perfect.

PETER

Ryker isn't perfect.

JESSICA

I know that.

PETER

Look at me. I get into fights over  
anime on the internet.

JESSICA

And I fall in love with guys that  
don't even notice me.

Peter brushes Jessica's hair from her eyes.

PETER

You'll find the guy for you.

JESSICA

With my luck, the one for me probably  
lives across the world.

PETER

That's it: There is no one. Unless  
you're talking about me of course.

He leaps into the bed and smiles.

JESSICA

I know everyone thinks you're a jerk,  
but I knew you had a soft side.

PETER

Don't tell anyone; I have a  
reputation to keep.

JESSICA

Thanks for listening.

Jessica exits the room. Peter snuggles under the covers.

PETER  
Nap time. Boy I've earned this.

The door creaks open. Peter puts the pillow over his eyes.

PETER  
Jessica, I'm trying to sleep so we  
can rage tonight.

Shakespeare creeps in with a knotted necktie in his hand. He slips the loop around Peter's neck and pulls it tight. Peter gags and struggles. Peter flips Shakespeare over his shoulders and scrambles away. Shakespeare jumps on his back.

Shakespeare yanks the tie up and holds onto Peter like a bronco. Peter reaches his arms back but can't grab Shakespeare or shake him off. He collapses. Shakespeare drags his body to the closet and stuffs him in.

INT. MANSION - LIVING ROOM - NIGHT

Ryker and Lindsey sit together on the couch. They are a bit closer than before, and look each other in the eyes.

RYKER  
I could tell I was hitting it off  
with this girl, so I say to her, "You  
should come to my car so we can  
listen to music."

LINDSEY  
That was your big line.

RYKER  
I thought maybe she'd be impressed by  
my taste.

LINDSEY  
If I had a dollar for every guy that  
tried to get me into some band.

RYKER  
She says, "I'm too drunk to drive."

LINDSEY  
Totally oblivious.

RYKER  
I wanted to talk. The music was too  
loud inside.

LINDSEY  
I'm sure that's all you wanted.

RYKER  
Your turn now.

LINDSEY  
I don't have any rejection stories.

RYKER  
It can be whatever.

LINDSEY  
I did once turn down Theo Spielberg.

RYKER  
Steven's son.

LINDSEY  
I didn't know who he was.

RYKER  
You should have recognized the  
instrumentalist of hit band Wardell.

LINDSEY  
He was just a well-dressed guy at a  
bar I was at in Denver.

RYKER  
You're bragging.

LINDSEY  
I am not.

RYKER  
Celebrities ask me out all the time  
and I throw them to the curb.

LINDSEY  
You weren't even listening.

RYKER  
That's not embarrassing at all

LINDSEY  
You should dance with me.

RYKER  
I don't dance.

LINDSEY  
You're too cool for that.

RYKER  
I will step on your feet.

LINDSEY  
I'll take the risk.

Lindsey stands up and extends her arm to Ryker. He shakes his head and accepts. Lindsey walks to the record collection by the entertainment center. She flips through the vinyls and pulls out a Berlin record. "Take My Breath Away" plays.

RYKER  
Dancing with me is a--

LINDSEY  
--Highway to the Danger Zone.

RYKER  
You're good.

LINDSEY  
You don't know when to shut up.

Lindsey leans her head on Ryker's shoulder. They sway back and forth the music.

RYKER  
Thanks for giving me a chance

LINDSEY  
Everyone deserves a shot.

Lindsey pulls her head back. Ryker leans in for the kiss. A terrified SCREAM rocks the house. Ryker pulls away.

RYKER  
That sounded like Kirsten.

LINDSEY  
Upstairs.

The two separate and race towards the disruption.

INT. MANSION - BATHROOM - NIGHT

Lindsey and Ryker burst in. Kirsten is on the floor. Ian rubs her back. Dan's body, pale and blue, lays in the tub.

RYKER  
Whoa.

IAN  
We found him like this.

LINDSEY  
All that.

Lindsey swings her hand back and forth in front of her face.

IAN  
Just dead.

LINDSEY  
You guys will be okay.

RYKER  
It doesn't look like that.

LINDSEY  
Now isn't the time.

RYKER  
We have to get out of here.

IAN  
Dan's dead man.

RYKER  
He was murdered.

Kirsten SCREAMS. Lindsey grabs her shoulders and pulls her up, but Kirsten flops back down. Jessica walks in, sees Dan, and gags. She swallows the vomit and breathes heavy.

JESSICA  
I think I just vurped.

IAN  
That's not even a word.

JESSICA  
It's when you throw up a bit in your mouth.

LINDSEY  
You don't need to make up a stupid word when gag is right there.

JESSICA  
It's like sharting the other way.

RYKER  
Guys, there's a killer on the loose.

JESSICA  
He could have been poisoned, like  
whatever got Amy.

IAN  
It looks like he suffocated.

LINDSEY  
We could investigate.

RYKER  
It doesn't matter how, he was  
murdered, and we need to vamoose.

Kirsten sits up and controls her tears.

KIRSTEN  
Seems convenient that the one guy who  
could have profited from Dan's death  
also wants us to leave the scene.

RYKER  
None of us could have or would have  
killed Dan.

KIRSTEN  
He was the only person that could  
have stopped your silly plan to make  
out with Lindsey.

LINDSEY  
You had a plan.

RYKER  
I asked for some advice.

KIRSTEN  
So you took Dan out of the picture,  
so Lindsey wouldn't fall for the only  
other single guy here.

RYKER  
Weak motive. Peter is single.

JESSICA  
He's not dead.

KIRSTEN  
Lindsey's not going to fall in love  
with Peter.

LINDSEY  
I'm right here.

KIRSTEN

The one person who forbid you from flirting is conveniently poisoned by your coffee cup.

RYKER

I'd have to be a sociopath who has no empathy for others.

IAN

There was that time you ditched me in our group project for a girl.

RYKER

Now you're taking her side.

IAN

I'm stating facts.

RYKER

The radio. It said there's a psycho on the loose. Maybe killed Dan.

JESSICA

There's no way Ryker would have done something like this.

KIRSTEN

But he could have.

RYKER

Any of us could have.

KIRSTEN

Sane people don't think anyone is capable of murder.

Lindsey stands up and slams her hand on the sink.

LINDSEY

Guys. That actually hurt a lot.

RYKER

I'll get you some ice.

LINDSEY

I'm fine.

RYKER

Your call.

LINDSEY  
I know emotions are high, but whether  
Ryker or an escaped convict or anyone  
did this, we can't stay here.

RYKER  
Let's get to the cars.

INT. MANSION - HALLWAY - NIGHT

Ryker, Lindsey, Jessica, and Ian speed walk down towards the stairs. Kirsten opens a door, flicks on the lights, and sticks her head inside.

IAN  
We need to get out of here.

KIRSTEN  
We have to find the others.

RYKER  
For all we know they're already dead.

Lindsey punches Ryker in the shoulder and falls back.

LINDSEY  
We can check, but only the rooms on  
our way outside.

RYKER  
Don't blame me if you freak because a  
cat jumps out or something.

IAN  
There aren't any cats up here.

RYKER  
In the movies something always scares  
you that turns out to be a cat.

Ryker opens up a door, but he looks back at his friends. Shakespeare is in the door frame. Ryker shuts the door and doesn't see him, but the killer puts its foot in the way.

JESSICA  
We haven't seen any cats or people.

KIRSTEN  
I wonder where they could be.

The door swings back open and Ryker looks inside. Shakespeare turns its head like a curious dog.



RYKER  
That's not a cat.

Shakespeare brandishes a serrated knife. Ryker slams the door but Shakespeare pushes it back open. Ryker bolts and knocks Ian to the side.

IAN  
Watch out.

RYKER  
You watch.

They turn and see Shakespeare pace towards them. They turn and follow Ryker.

KIRSTEN  
I'm sorry for doubting you.

RYKER  
I'll take your apology later.

JESSICA  
I knew it couldn't be you.

Ryker hits the stairs and glances back. Shakespeare is too far back to cause any trouble, but Lindsey trips and falls.

RYKER  
Come on.

Ryker runs towards Shakespeare, who raises his knife towards Lindsey. Ryker tackles him and he drops the knife, but flips on top of Ryker. Shakespeare chokes Ryker, who tries and fails to land a punch.

Lindsey kicks Shakespeare, which jostles him enough for Ryker to gain leverage and flip Shakespeare off of him. Ryker and Lindsey race away. Ryker flips Shakespeare off.

INT. MANSION - LIVING ROOM - NIGHT

Everyone storms down the stairs. Ryker grabs a chair and holds it towards Shakespeare. The circle each other.

RYKER  
En garde.

Shakespeare grabs a leg of the chair and pulls it around him. Ryker pushes and shoves. Shakespeare holds on tight and swings the knife around. Ryker dodges his head. Kirsten grabs a knife from the table and throws it at Shakespeare.

KIRSTEN  
You just got chopped.

IAN  
We're saying puns now.

It flies by Ryker's head and embeds in the chair.

RYKER  
I just got chopped.

Shakespeare releases the chair and Ryker falls on his back. From the ground, he herds Shakespeare like a lion tamer. Ryker rolls forward and hits Shakespeare in the crotch. Shakespeare falls down.

LINDSEY  
Let's go.

Lindsey, Kirsten, and Ian are at the door. Jessica helps Ryker up. They run to the door. Shakespeare cuts them off.

IAN  
He's surrounded. Let's take him.

LINDSEY  
Without any weapons, at least one of us will die.

IAN  
But the others would go free.

KIRSTEN  
Maybe.

Shakespeare spins around back and forth to keep an eye on everyone. His knife is extended.

RYKER  
Wait for it.

LINDSEY  
Wait for--

On one of Shakespeare's turns, Ryker sweeps his legs. Shakespeare goes down.

JESSICA  
--It.

Everyone runs outside. At the door, Ryker looks back. Shakespeare has vanished.

EXT. MANSION - FRONT LAWN - NIGHT

The gang races outside. The snow has piled up and everyone has to waddle through.

IAN

I hate to be that guy, but I left the van keys inside.

RYKER

That's not being that guy, that's being an idiot.

KIRSTEN

Don't worry, I grabbed them.

LINDSEY

Thank God.

KIRSTEN

They're in my purse, in the house.

IAN

We need to go back inside.

RYKER

I can try to hotwire the van, no promises though.

LINDSEY

We should form a backup plan that doesn't involve freezing to death.

JESSICA

Out of the frying pan, into the tundra.

LINDSEY

That's Amy's car over there.

JESSICA

But Kevin never showed back up.

RYKER

He got Kevin too.

The group walks on. Ryker looks back, but the door is still shut. They get to the cars. Ryker opens up the van door.

IAN

Hotwire Amy's car. It'll be easier to drive than the van.

RYKER

Try it.

Kirsten pulls the handle. Locked. Ryker gets in the van and pops out the panel to expose the wires. He cuts the battery wires and connects them, then cuts the power wires and taps them together. The van starts.

IAN

Let's boogie.

Everyone hops in and Ian takes the drivers seat. He puts the van in drive and hits the gas. The wheels spin out.

KIRSTEN

So, we're going to die.

RYKER

No one's going to die.

IAN

Besides Dan and maybe Kevin and Amy.

JESSICA

And we did leave Sarah and Josh behind.

RYKER

Either one of them could be the killer, or both, for all we know.

KIRSTEN

Or they're dead, like us.

RYKER

No else is going to die.

LINDSEY

You can't promise that.

RYKER

We don't need defeatism. We need a plan.

KIRSTEN

We're stuck in a snowstorm with a crazed psychopath, no cars, no phones.

JESSICA

We can't go Stallone on him.

RYKER  
Say that again.

JESSICA  
We can't go Stallone on the killer.

RYKER  
No, Kirsten.

KIRSTEN  
Snow, psycho, no cars or phones

RYKER  
Phones. I bet this house has a  
landline.

IAN  
Maybe, it's as old as dirt.

JESSICA  
It does, I saw one when I was  
exploring the attic earlier.

LINDSEY  
You were exploring the attic.

JESSICA  
We didn't all have guys to fool  
around with.

RYKER  
So let's get to the attic, call the  
police, and then we can go Rambo on  
the killer.

Ryker exits the car, followed by Jessica and Ian.

LINDSEY  
I don't know why I'm doing this.

KIRSTEN  
He is persuasive.

They exit the car as well and head towards the house. Ryker  
pauses at the porch and turns to his compatriots.

JESSICA  
Tell us the plan.

IAN  
Please tell me you have a plan.

RYKER

Of course.

IAN

More than bum rushing the psycho.

RYKER

It's more than just that.

IAN

I can't deal with you right now.

RYKER

Here's the plan.

INT. MANSION - KITCHEN - NIGHT

Kirsten and Ian enter the kitchen.

RYKER (V.O.)

Kirsten and Ian, you'll need weapons.

Kirsten grabs a steak knife from the island drawer and Ian twists the bottom off of a broom handle.

RYKER (V.O.)

Real weapons, Ian, because you don't know how to use a bo staff.

Ian spins the handle in his hand. Kirsten offers another knife, but Ian turns it down.

IAN

Ryker doubts my skills, but I was in color guard.

RYKER (V.O.)

Seriously, now isn't the time to prove an asinine point about your high school hobby.

Kirsten grabs some porcelain plates and throws them on the ground. They shatter with a CLANG. Ian BANGS a pot against the refrigerator.

KIRSTEN

This is working.

IAN

Kind of flawed that the plan hinges on the killer actually showing up.

The killer shows up. Ian charges and swings the broom handle at Shakespeare. It catches his ankle and he collapses.

KIRSTEN

Nice.

IAN

Don't just stand there.

KIRSTEN

Right.

Kirsten brings the knife downward towards the killer's chest. Shakespeare rolls to the left and right and dodges the blade. The killer pushes off the ground with his hands and kicks Kirsten down.

IAN

You messed with the wrong boyfriend.

Ian swings the handle again, but Shakespeare grabs it end and twists it out of Ian's hand. Ian stumbles into the trash can. Kirsten runs at Shakespeare, knife above her head.

KIRSTEN

Knife to see you again.

Shakespeare swings the handle and raps her on the head. She stumbles and collapses. Ian frees himself and grabs a nearby knife. Somewhere in the mansion there is a loud THUD, and Shakespeare runs towards it. Ian turns to Kirsten, who is unconscious and blood seeps down her forehead

IAN

This plan better work.

INT. MANSION - HALLWAY - NIGHT

Ryker and Lindsey, from the bottom of the stairs, eye the killer as he approaches Ian and Kirsten.

RYKER

As they distract him, we'll head up the stairs.

LINDSEY

You already told me that.

RYKER

Just a reminder.

The they tiptoe up the stairs. Ryker steps and the stair CREAKS. He pauses and looks back towards the kitchen. The killer is engaged and didn't seem to notice. Ryker breathes a sigh of relief and trips. He hits the ground with a CRASH.

LINDSEY

We should run.

RYKER

Thanks.

Ryker glances back. Shakespeare is gone. They arrive underneath the attic and pull it open. A wood ladder slides out. Ryker picks up one end and is blindsided by the killer.

LINDSEY

Some hero.

RYKER

I'm an idea man.

Lindsey and Shakespeare pick up opposite ends of the ladder and tug back and forth. She twists it around but he spins with it. Ryker sits up between two rungs. Lindsey jerks the ladder and it hits his head. He falls back down.

LINDSEY

Okay that's on me.

Lindsey grabs control of the ladder and runs back towards the attic entrance. Shakespeare chases after her. Ryker gets up on his hands and knees and trips the killer.

RYKER

With a Fall like that you'll never  
Win...ter.

LINDSEY

I'm in love with a moron.

RYKER

She loves me.

LINDSEY

Emotions are high.

RYKER

Your word.

LINDSEY

So was moron.



RYKER  
She loves me not.

LINDSEY  
Let's discuss this later.

Shakespeare stands up and steps towards the two. He backs them up to the window at the end of the hallway.

RYKER  
See you ladder.

LINDSEY  
Please stop.

RYKER  
That was the signal.

Lindsey tosses the ladder outside the window. The killer sticks his head out the window but can't catch it. Ryker and Lindsey run.

LINDSEY  
I can't believe we actually did that.

RYKER  
That's the genius of the plan, a distraction for another distraction.

LINDSEY  
Again, you already explained this.

RYKER  
Right.

EXT. MANSION - FRONT LAWN - NIGHT

Jessica climbs a tree near the house. She walks on one branch a few feet higher than the porch roof and holds a branch above it for support.

RYKER (V.O.)  
Climbing the porch is the easy part.

The branch beneath Jessica's feet snaps. She hangs on to the higher branch and pulls herself up but her fingers slip. Jessica swings back and jumps onto the porch.

JESSICA  
The bough may break, but I ain't gonna fall.

The ladder flies out of a window. It lands on the ground and leans against the porch. Jessica pulls the ladder up and leans it against the wall. The top hits the attic window. She climbs up. Shakespeare climbs out of the window and shimmies to the porch. Jessica reaches the attic

RYKER (V.O.)

The only trouble you should have is  
breaking open the window.

Shakespeare grabs the base of the ladder and shakes it. Jessica grabs on to the roof. Shakespeare stops and climbs. Jessica pushes her shoulder into the window. She wraps her scarf around her hand. Shakespeare is right beneath her.

Jessica punches the window and it shatters. She climbs in but Shakespeare grabs her legs. She flails but his grip is solid. Jessica pulls herself up a few more inches and kicks the ladder away. Shakespeare's grip slips.

JESSICA

Happy landings.

INT. MANSION - ATTIC - NIGHT

Jessica pulls herself into the attic and looks down. Shakespeare stands up, cracks his neck, and lowers himself off of the porch.

The attic is littered with relics. There is a rotary phone on a table. Jessica picks it up. No dial tone. She slams the phone on the receiver and SOBS.

Jessica spots the phone power cord. It isn't plugged in. She grabs the cable and plugs it in to a nearby socket. Dial tone! She dials 9-1-1.

911 OPERATOR

This is 911.

JESSICA

There is this guy, he might be that  
escaped convict guy, I don't know,  
but he's trying to kill us.

911 OPERATOR

I'm sorry I didn't catch that. Please  
take a deep breath and try again.

JESSICA

There's a man trying to kill us.

911 OPERATOR  
Tell me your address and we will send  
dispatch as soon as we can.

JESSICA  
I don't know. We're a couple of hours  
from Durango, I think we took 160.

911 OPERATOR  
If you can safely find anything more  
specific, we can send help quicker.

JESSICA  
I could ask, but the others are  
somewhere else.

911 OPERATOR  
I'd recommend you stay with me. We'll  
figure out your exact location and  
send officers as soon as possible.

JESSICA  
I need to warn my friends.

911 OPERATOR  
Again I advise to stay where you are.  
We're already tracking down the  
phone's billing address, it shouldn't  
be much longer before--

The line cuts out.

JESSICA  
Forget that.

INT. MANSION - BEDROOM - NIGHT

Josh lays on the bed and stares upwards. Sarah enters.

SARAH  
Thought you could use company.

JOSH  
Please, I'm going insane here.

SARAH  
There isn't much to do.

JOSH  
I haven't seen anyone in hours.

SARAH

Me neither.

JOSH

Ryker and Lindsey must have hit it off good.

SARAH

I didn't even know they were a thing.

JOSH

They are now. I helped prep him.

SARAH

Good for him I guess.

JOSH

Hopefully it's good for her too.

SARAH

I doubt it.

JOSH

Man, it's cold up here.

SARAH

Get a jacket

Josh walks to the closet. He finds Peter's body with the tie still around his neck.

JOSH

Get over here.

SARAH

Oh.

JOSH

Someone killed Peter.

SARAH

This could have been an accident.

JOSH

Accidents don't look like this.

SARAH

I mean.

JOSH

The other end of the tie isn't knotted to anything.

SARAH  
Murder feels like jumping to  
conclusions.

JOSH  
Either way, we need to find the  
others.

Josh ruffles through the closet.

SARAH  
Don't touch him.

JOSH  
We need a weapon just in case.

SARAH  
I'm getting out of here.

Josh extracts the hanger rod. The lights cut out.

JOSH  
Sarah.

SARAH  
Wasn't me.

JOSH  
Stay close.

SARAH  
I can't see you.

JOSH  
Follow my voice.

WHAM. Metal hits skull and Josh crumples.

INT. MANSION - BASEMENT - NIGHT

Lindsey, Ian and Ryker stand at the bottom of the basement stairwell. Kirsten sits against the wall, conscious but not by much. The basement is dark and wet. Everyone talks in whispers that echo across the room.

RYKER  
I told you not to use the bo staff.

IAN  
Your girlfriend isn't the one dying.

LINDSEY  
Technically I'm not his girlfriend.

RYKER  
Because now is the time to DTR.

LINDSEY  
Look, I'm interested, but we have  
more important things to deal with.

There is a KNOCK at the door. Shave-and-a-haircut-two-bits.  
Jessica walks in and shuts the door behind her.

JESSICA  
We need a better code.

RYKER  
It's historic

JESSICA  
That's the most basic secret knock  
ever.

RYKER  
POWs in Vietnam used it to find other  
American prisoners.

JESSICA  
It's making your password "password".

LINDSEY  
We're all here now, so let's just  
wait everything out.

JESSICA  
The cops aren't coming, at least not  
for a while.

IAN  
Just like the cops. There to harass  
minorities and not there to actually  
protect or serve.

LINDSEY  
That shouldn't change our strategy.

RYKER  
We need to take the fight to him.

LINDSEY  
We're secure all together here. He  
can't take us all down.

RYKER  
Exactly why we should fight.

JESSICA  
Let's go all kung fu on him.

IAN  
We don't actually know kung fu.

Kirsten struggles to her feet.

KIRSTEN  
If I die, I'm going out guns blazing.

IAN  
You probably have a concussion.

KIRSTEN  
What a man, trying to invalidate me.

IAN  
I don't know if that's fair.

RYKER  
It's settled three to two. Democracy.

IAN  
You're an anarchist.

RYKER  
And a hypocrite.

LINDSEY  
Wait, that changes my vote.

RYKER  
Just because I believe that power  
inherently corrupts doesn't mean I'm  
any different than you.

LINDSEY  
I can't trust an anarchist to have my  
back.

RYKER  
We invented the term comrade.

JESSICA  
I thought that was socialists.

RYKER  
Whatever.

LINDSEY  
Fine, we can do you next silly plan.

RYKER  
We need to play smart. Set a trap,  
spring it, and take him out.

IAN  
Seems kind of violent, pacifist.

RYKER  
Worst case scenario we're back here  
hiding.

KIRSTEN  
I'm in.

JESSICA  
Seconded.

IAN  
Putting a lot of trust in you man.

RYKER  
Noted.

LINDSEY  
An okay plan is better than no plan.

RYKER  
I sure hope so.

INT. MANSION - LIVING ROOM - NIGHT

Ryker drags a suitcase to the center of the room. He unzips his and grabs all of the underwear and laced shoes he finds. He tosses them to a pile.

LINDSEY  
No offense, but I am not too  
confident this Goldberg Machine will  
actually stop anyone.

RYKER  
We need to focus on this now..

Ryker uses a pocket knife to cut the elastic waistbands off of the underwear. Lindsey ties the bands end to end. Ian and Jessica de-lace the shoes. They hold three laces together end to end and twist.



IAN  
Ryker seems a little off to me.

JESSICA  
His last plan worked.

IAN  
If you count my girlfriend getting  
concussed and us still being stuck  
here, then yes, it worked like  
gangbusters.

RYKER  
Those were totally my fault.

IAN  
This whole weekend is your fault.

RYKER  
That's not fair.

KIRSTEN  
Ian, unless you have a better idea,  
lets keep doing this.

RYKER  
Tell him.

KIRSTEN  
Ryker, emotions are high. Try and be  
understanding.

Ryker ties one end of the elastic to a sofa leg, pulls it  
through a fish-eye on the ceiling, and lets it hang. Ian  
breaks the legs off of a chair and sets them underneath the  
elastic. Lindsey ties the shoe string to both.

RYKER  
This is it.

LINDSEY  
So we just stand around.

RYKER  
Now we go for some cat and mouse.

INT. MANSION - HALLWAY - NIGHT

The five walk down the hallway and open the first door.  
Ryker and Ian look inside. Nothing.

RYKER

Stay alert.

IAN

Gee thanks, I was probably too calm looking for this mass killer.

They move on to the second room. Empty.

RYKER

He has to be here somewhere.

LINDSEY

Ryker.

The door behind them swings open and Shakespeare pops out, knife in hand. Ryker is the first to respond. Shakespeare jabs the knife and Ryker sidesteps the blade.

RYKER

Head back downstairs.

Everyone turns around and runs. Ryker dodges another knife jab and grabs Shakespeare's arm. He throws him into the wall and joins the others.

LINDSEY

And when he doesn't follow, we try again.

RYKER

He's been toying with us all night, he'll bite.

Kirsten trips and falls. Ian turns back and helps her up.

KIRSTEN

We gotta get out of here.

IAN

Come on baby, almost there.

The killer gets up and charges towards Ian knife first.

KIRSTEN

Ian. I love you.

Kirsten pushes Ian to the side. Shakespeare's blade punctures her chest. She falls to her knees.

IAN

I'm going to kill you for this.

Ian makes a move towards the killer. Ryker grabs a side table lamp and throws it at Shakespeare. It knocks him down. Jessica grabs Ian and pulls him towards the stairs.

JESSICA  
It's too late now.

IAN  
I know.

Tears stream down Ian's face. They run down the stairs.

INT. MANSION - LIVING ROOM - NIGHT

Ian, Ryker, Lindsey, and Jessica rush down the stairs. The killer chases about two seconds behind them. At the bottom, Ryker moves towards the trap and the others towards the basement.

Ryker steps into the rope trap. It tightens around his leg and pulls him, upside down, towards the ceiling.

RYKER  
A little help maybe.

The killer sees Ryker and slows down. He SCRAPES the knife along the wall and walks towards Ryker.

Ian turns around to help Ryker. He grabs a small wooden chair and runs across the room. SMASH. The chair breaks into pieces and the killer goes down. Ian tries to untie Ryker

IAN  
The knot is too high.

RYKER  
Just cut the rope man.

IAN  
You'll fall and hit the ground.

The killer is right behind Ian.

Ryker rotates around and sees too late. The knife pokes through Ian's throat and he makes a bloodied GARGLE. The killer pulls out the knife and Ian falls to the ground.

Lindsey makes a move towards the killer. He puts his knife at Ryker's throat. The killer takes the mask off. It's...  
SARAH.

SARAH  
Your best friend dead, because of  
you. All of this is because of you.

RYKER  
I'm not the psycho murderer.

SARAH  
Don't worry, I'm not going to kill  
you yet. I want you to spend what  
little empathy you have seeing your  
friends die, and then I'll kill you.

LINDSEY  
Let him go you sick freak.

SARAH  
Don't think I forgot about you,  
galpal. You and I aren't that  
different.

RYKER  
She's not the psycho murderer.

SARAH  
If you knew Ryker like I do, you'd  
leave him like the cheater he is.

LINDSEY  
Cheater.

SARAH  
He didn't tell you. I'll give you a  
moment to talk things out.

Sarah runs outside CACKLING. Jessica rushes across the room  
to get Ryker down from the rope trap. Lindsey walks over to  
Ian's body. She drapes a blanket over him. Ryker walks over  
to Lindsey and puts his arm around her. She brushes him off.

LINDSEY  
You cheated on Sarah.

Lindsey turns her back to Ryker and tears well up.

JESSICA  
You wouldn't.

RYKER  
I did.

JESSICA

I don't see how a guy like you could cheat on someone.

RYKER

I was drunk, and an old hookup called me, and I didn't say no. It was just one time, and I felt terrible, but Sarah found out, and I paid the consequences.

LINDSEY

Seems like we all have to pay your consequences.

RYKER

I didn't turn Sarah into a maniac.

Tears stream down Jessica's face and she pulls out her wallet. She removes a strip of pictures of her and Ryker that you would get from a photo booth.

JESSICA

Do you remember when we met? Freshman year at that cheesy mixer, and you were so cool and above it all but you took these pictures with me anyway, and I was in love.

RYKER

I remember.

JESSICA

I loved you the moment we met, and I kept these stupid pictures with me ever since. What a waste.

Jessica throws the pictures on the ground and walks away.

RYKER

Jessica, Ian's dead and I need you.

JESSICA

You only ever cared about yourself.

She opens her head downstairs to the basement. Ryker picks up the pictures. He and Jessica are making various goofy faces in the first three, and in the last one they both smile.

RYKER

I messed up, but I need to make it right and I need you to help me.

LINDSEY

I need time. Everything about this is so wrong, and I need to process this alone.

She gets up and follows Jessica downstairs. Ryker pulls the blanket off and looks at Ian. His eyes water and he clenches the pictures in his hand.

RYKER

Looks like it's just you and me, and we have to fix this mess.

He walks outside.

INT. MANSION - BASEMENT - NIGHT

Lindsey and Jessica walk down the stairs. At the bottom, they assume a fetal position underneath the steps.

JESSICA

This is the plan.

LINDSEY

This should have been the plan from the beginning.

JESSICA

Playing dead works for bears, not psychopaths.

LINDSEY

Bringing the fight gets us killed.

JESSICA

Ryker's plan didn't get everyone killed.

LINDSEY

Just his best friend and his girlfriend.

JESSICA

He can be self-centered.

LINDSEY

So much for "first impressions aren't always accurate."

JESSICA

I still wish we had his plans.

LINDSEY  
And I fell for it.

JESSICA  
You fell for one night. I fell for  
three wasted years.

Lindsey stands up and pulls Jessica with her.

LINDSEY  
Forget him. We can make our own plan.

JESSICA  
It doesn't matter. We're dead, with  
or without his plan.

LINDSEY  
We could adjust our eyes to the  
lowlight, and pounce when we hear  
someone come down the stairs.

JESSICA  
Sarah seems pretty strong.

LINDSEY  
We need weapons.

They search the assorted boxes. Lindsey finds the  
whiteboard, which still has Ryker's plan.

JESSICA  
This is hopeless.

LINDSEY  
Ryker did make a plan to seduce me.

JESSICA  
It wasn't to seduce you. He wanted  
make out.

LINDSEY  
That's creepy, but flattering.

JESSICA  
I don't even know why I went along.

LINDSEY  
Ryker does have his charms.

Jessia sits down and cries.

JESSICA  
I still wish he was here.

LINDSEY  
You're done with him.

JESSICA  
He was inspiring when he took charge.

LINDSEY  
You need to get over him.

JESSICA  
He has a way of making bad ideas  
sound like a well-planned machine.

LINDSEY  
He has his advantages, but we need to  
focus on ourselves right now.

Jessica stands up. She moves to hide behind some boxes.

JESSICA  
You're right. I think I'm ready to  
move on.

LINDSEY  
Atta girl.

JESSICA  
We will survive.

INT. SHED - NIGHT

Ryker CRASHES through the door and surveys the room. Archaic and underused garden tools line the shelves of the shed. Ryker grabs a coping saw and an edger and takes them to the workbench. Next to him appears the pale ghost of Ian.

IAN  
Here to be the hero again, because  
that worked so well before.

Ryker draws the saw across the arm of the edger.

RYKER  
It's not about that anymore.

The saw cuts through the edger and the end falls off.

IAN  
I'm glad for your new-found moral  
clarity, but in case you didn't  
notice, I'm dead.



Ryker grabs two shackle clamps and unscrews them. He places them on his left forearm, one by his elbow and the other by his wrist, and re-tightens the screws.

RYKER

If you're dead you don't get a say.

He runs the edger through guides on the shackles.

IAN

Ignore me, convenient for you.

Ryker reattaches the motor to the arm of the edger. He fiddles with the wires and pulls the starter. The blade of the edger spins and cuts off the head of a rake. Ryker picks up the wooden handle and flourishes it.

RYKER

No one else will die for my mistakes.

INT. MANSION - BASEMENT - NIGHT

Ryker walks down the stairs. He carries a bin full of supplies from the shed. A figure jumps him from behind and he drops the bin. He shakes them off, but it's Jessica. Lindsey turns on the light bulb. Ryker helps Jessica up.

RYKER

Thanks for that.

JESSICA

We thought you were Sarah.

RYKER

If I was, you should've attacked with one of the weapons you don't have.

LINDSEY

Like that thing you have on your arm.

RYKER

I'm trying to take this seriously.

LINDSEY

Because the Evil Dead is so serious.

RYKER

It works.

LINDSEY

Go find some other place to hole up.

RYKER  
I will, once I help you guys.

LINDSEY  
We've got it covered.

RYKER  
The door wasn't even locked.

JESSICA  
I surprised you.

RYKER  
I've got a bunch of stuff here  
that'll help you hole up, if I don't  
take Sarah out first.

Ryker takes a box of nails and a hammer from the bin and  
moves to the stairs. He hammers one so the point sticks up.

JESSICA  
If your going to fight Sarah I'm  
coming with you.

RYKER  
Don't be ridiculous

JESSICA  
It's dangerous to go alone.

RYKER  
Your best chance is to stay here.

LINDSEY  
For once I agree with Ryker.

RYKER  
You agree with reason.

LINDSEY  
In fact, I can't believe I'm saying  
this, but you should stay too.

JESSICA  
You aren't responsible for anyone.

Ryker picks up the hammer to strike another nail, but drops  
it and tears stream down his face.

RYKER  
You aren't seeing what I'm seeing.

Jessica puts her arm around Ryker.

JESSICA  
Ryker, we'd do anything for you.

RYKER  
I can't control what happens to you.

JESSICA  
You never could.

Ryker picks up the hammer and hands it to Jessica.

RYKER  
Take this.

Jessica grabs the hammer. Lindsey heads up the stairs.

LINDSEY  
I can't stay here alone.

RYKER  
We'll take the support.

LINDSEY  
Just because I'm doing this doesn't  
mean I forgive you.

RYKER  
Let's do this, for Ian.

LINDSEY  
For Amy and Kirsten and Dan.

JESSICA  
For us.

INT. MANSION - LIVING ROOM - NIGHT

The three come up from the stairs and look around. The room looks empty. Ryker grabs the rifle from the mantle piece and hands it to Lindsey.

LINDSEY  
I don't know how to use this.

RYKER  
Safety off, cock, point, shoot.

JESSICA  
I can take it.

LINDSEY  
I can handle it, I think.

They all hide. Ryker moves behind the couch, Jessica behind the curtains, and Lindsey next to the grandfather clock.

JESSICA  
We just wait here.

RYKER  
It's a small house, she can't hide.

Lindsey points the gun towards the basement door.

LINDSEY  
Cock, point, shoot. Cock, point,  
shoot. Cock, point--

Sarah flings open the bedroom door and knocks the rifle out of Lindsey's hands. It flies down into the basement.

LINDSEY  
--Shit.

Sarah stabs Lindsey in the stomach.

SARAH  
That sinking feeling in your gut,  
that's my knife.

LINDSEY  
I hope you die.

SARAH  
That's some pitiful last words.

Sarah yanks out the knife and Lindsey falls to the ground. Ryker jumps up from behind the couch and swings the edger at Sarah. Jessica runs to get the gun.

RYKER  
Have some of this, it'll take the  
edge off.

She catches his wrist and thrusts her knife at Ryker. He grabs her wrist and they raise their arms in struggle.

SARAH  
Kiss me.

RYKER  
I keep my tongue away from assholes.

Ryker knees Sarah and she falls backwards. Sarah rolls and stands back up in one fluid motion.

Ryker pulls the starter and the edger spins. He swings his arm back and forth and Sarah dodges backwards.

INT. MANSION - BASEMENT - NIGHT

Jessica races down the stairs. She steps on the nail Ryker upturned. She falls down and lands in the box of tools.

JESSICA  
Every time Ryker tries to help.

Jessica pushes herself up, but falls down in pain. The rifle is 10 feet away from her.

JESSICA  
Come on.

She pushes herself across the floor, foot by foot. Inch by inch. It's just out of arm's reach.

JESSICA  
Almost got it.

Jessica stretches and grabs the rifle.

JESSICA  
Bang.

She pulls the rifle towards her and props herself up with it. She limps up the stairs as fast as she can.

INT. MANSION - LIVING ROOM - NIGHT

Ryker swings the edger at Sarah. He backs her into the bedroom door with his edger at her throat.

SARAH  
I like a peck on the throat as much as the next gal, but this is a bit much.

RYKER  
Drop the knife.

SARAH  
You don't have the balls. I'd know.

RYKER  
Make my day.

Sarah complies and kicks the knife across the room. Jessica exits the basement.

SARAH  
You're just going to hold me here.

RYKER  
Something like that.

SARAH  
And wait for the cops.

RYKER  
I don't have anywhere to be.

JESSICA  
My whole weekend is open.

RYKER  
We can be here as long as it takes.

SARAH  
I need to be somewhere.

JESSICA  
Even twitch and I'll blow your brains out.

SARAH  
You don't have it in you.

JESSICA  
You're sick.

SARAH  
Ain't it the truth.

Sarah grabs the doorknob and twists.

RYKER  
This is the end of the road.

JESSICA  
The only person that will die is you.

SARAH  
We'll see.

JESSICA  
We will.

Sarah grabs a fire poker and knocks Ryker's arm away with one hand while she opens the door with the other. Ryker falls to a knee and struggles up. Jessica helps him.

RYKER

Come on.

INT. MANSION - BEDROOM - NIGHT

Sarah opens up the window. Josh pushes up with his elbows off the floor. Blood seeps from his head.

JOSH

You're alive.

SARAH

For now.

JOSH

But you were dead.

SARAH

I took theater in high school.

JOSH

You hit me with the lamp

SARAH

Nothing personal.

JOSH

I find it hard to believe that.

Ryker and Jessica run inside. Jessica points her gun at Sarah. Sarah whips the fire poker at Josh's ear.

SARAH

So, me or Josh.

RYKER

Take the shot Jess.

SARAH

Shoot and your friend dies.

RYKER

Take the shot.

JESSICA

It's not clear.

RYKER  
Take the shot.

JOSH  
I am too high to take a shot.

Jessica pulls the trigger, but nothing happens. She cocks it and fires again but still nothing happens.

SARAH  
You really thought a mantelpiece  
rifle was going to be real.

JESSICA  
Bayonet's real enough.

She steps towards Sarah. Sarah bashes Josh's skull in. She turns around and jumps out the open window.

JESSICA  
We can't let her get away.

RYKER  
I'll catch up.

Jessica runs outside. Ryker turns back to the living room.

INT. MANSION - LIVING ROOM - NIGHT

Ryker runs up to Lindsey and checks her wound. She breathes erratically, but is still alive. He grabs a blanket and rips off a section.

RYKER  
Put pressure on this.

LINDSEY  
I...

RYKER  
I won't let you die.

He runs out of the front door.

LINDSEY  
...love you.

Lindsey eyes Sarah's discarded knife and moves to grab it, but collapses.



EXT. MANSION - FRONT LAWN - NIGHT

The snow has stopped. It's just before sunrise. Ryker runs out of the front door and joins Jessica on the porch.

RYKER  
She's not running.

JESSICA  
There's something in her hand

Sarah, off in the snow, holds Kevin's severed head.

SARAH  
Sometimes you need to take a step  
back and admire your work.

RYKER  
I never want to see you work again.

SARAH  
Come and get me then.

RYKER  
We will.

Ryker pulls out his stave and starts the edger. He and Jessica charge towards Sarah. Ryker swings his stave but Sarah dodges. He spins and slashes at Sarah with the edger. Sarah deflects with the fire poker.

SARAH  
I've missed our fights.

RYKER  
This will be the last one.

SARAH  
I agree.

Jessica lunges with the back side of the hammer. Sarah partially deflects it, but it lands in her shoulder. Sarah GRUNTS in pain and grabs Jessica's arm. Sarah spins her around and throws her into the ground.

JESSICA  
Psycho.

SARAH  
You're the one siding with a cheater.

RYKER  
And you're a murderer.

Ryker swings left and right, left, right, left, right. Sarah deflects each but he drives her back. She steps into a snowbank and falls backwards. Ryker over-swings and falls on her. Sarah flips on top of Ryker and pulls the hammer out.

SARAH

I always liked it better on top.

Jessica tackles her and pins her hands to the ground. Sarah knees her in the groin and they tussle. Jessica has Sarah in a chokehold and she GASPS for breath. CRACK. Jessica falls to the ground, the hammer in her head.

RYKER

No.

Sarah picks herself up and dusts off the snow.

SARAH

All these people willing to die for you and for the life of me I can't figure out why.

RYKER

Jessica was innocent.

SARAH

No one that sides with you is innocent.

RYKER

She thought I deserved another chance.

SARAH

She was so in love she'd forgive you if you were me.

RYKER

Come and face judgment.

SARAH

I don't think so.

Sarah dashes off to the road. Ryker follows.

EXT. MOUNTAIN ROAD - NIGHT

Ryker catches up to Sarah. He hacks and slashes with abandon and pushes Sarah into the street.

SARAH  
Look both ways, first.

She defends but can't get in a counterattack. Ryker smashes the stave over Sarah's head and it shatters. She falls to the ground. Ryker raises the edger.

RYKER  
Time to give me the greatest birthday present you can: your death.

OFFICER HUMMEL  
Freeze!

Ryker turns his head. OFFICER HUMMEL, mustachioed and young, has a pistol trained on Ryker. His hand shakes. A police car with snow wheels and chains is parked behind him.

RYKER  
Officer, you got it all wrong.

SARAH  
Help me. He's crazy.

RYKER  
She's the crazy one.

SARAH  
He's brandishing an edger at me.

OFFICER HUMMEL  
Step away or I will shoot.

Ryker raises his hands in the air and backs up. Hummel motions his head towards Sarah.

OFFICER HUMMEL  
Get up.

SARAH  
Thank you.

OFFICER HUMMEL  
I don't know what all is going on here, but I got a call about some psycho killer and I'm inclined to believe that's the guy with an edger on his arm over the helpless girl.

RYKER  
You have to trust me or she'll kill us.

SARAH  
I couldn't cause any carnage.

Sarah makes a move to get up but Ryker steps towards her.

OFFICER HUMMEL  
Don't.

RYKER  
I have to.

OFFICER HUMMEL  
I'll shoot.

RYKER  
I can't let her live.

SARAH  
Listen to the officer Ryker.

Sarah jumps to her feet. Ryker lunges. BANG. Smoke exits the gun-barrel. Ryker looks at his shoulder and touches the hole. He collapses. Sarah and Hummel walk to the police car.

SARAH  
Finally. Thanks for that, officer--

OFFICER HUMMEL  
--Hummel.

SARAH  
Officer Hummel, I can't believe it's all over.

OFFICER HUMMEL  
You're safe now.

SARAH  
It's kind of shocking in retrospect, but I actually used to date this guy.

OFFICER HUMMEL  
Abusive type.

SARAH  
Until today all he did was cheat.

OFFICER HUMMEL  
Sounds like a real jerk.

SARAH  
I'm glad there are still good men out there like you.

OFFICER HUMMEL  
Just doing my job.

SARAH  
Still, it's a shame he had to die on  
his birthday.

A shiv slides down Sarah's sleeve into her hand.

OFFICER HUMMEL  
What a coincidence, it's mine as  
well.

SARAH  
It's more common than you think.

OFFICER HUMMEL  
It's one in three sixty five chance.

SARAH  
Actually a group of twenty-three  
people has a fifty percent chance two  
of them share the same birthday.

OFFICER HUMMEL  
You learn a new thing everyday.

SARAH  
Here's another fun fact: It can take  
up to a minute for someone to die  
after their throat has been slit.

Sarah reaches around Hummel and slices his throat. Blood  
spurts out and Hummel falls. Sarah picks up his gun and  
points it at him.

SARAH  
A shot to the head, however, kills  
almost instantly.

BANG. She shoots him in the head and his corpse stops  
writhing. Sarah walks back to Ryker. He's lost a lot of  
blood, but he is still alive.

SARAH  
Look what you've turned me into.  
Sure, I was a little neurotic before.  
A generation raised on Woody Allen  
and Tarantino is bound to have a few  
screws loose, but I didn't kill  
anyone. You pushed me over the edge.  
I didn't even mind Kevin or Dan or  
Amy.

SARAH

Josh was kind of annoying, but I could have put up with it. But they sided with you. It's all your fault.

Ryker MURMURS something unintelligible.

SARAH

I didn't catch your pathetic attempt at last words there.

RYKER

I'm sorry.

SARAH

You don't get to say that.

RYKER

I'm sorry.

SARAH

Shut up!

RYKER

I'm sorry.

SARAH

I was going to let you freeze out here and think about your dead friends as you slowly die, but I need to pull the trigger.

Sarah cocks the pistol.

SARAH

Happy birthday, Ryker.

LINDSEY

And a very merry un-birthday to you.

Lindsey stabs Sarah in the head. Sarah's eyes roll up to the just the whites. Lindsay withdraws the knife and skull pieces and brain chunks fly out. Lindsey collapses next to Ryker and rolls over. Her stomach is still bleeding.

RYKER

We need to get to a hospital.

LINDSEY

I think I can make it.

RYKER

The cop car has snow tires.

LINDSEY  
It's like a mile away.

RYKER  
I'll carry you.

LINDSEY  
There's my hero.

The two struggle to their feet and hobble to the car.

INT. POLICE CAR - DAY

Ryker and Lindsey, blood stained clothes, drive down the mountain road.

RYKER  
This was a pretty terrible day.

LINDSEY  
I've been through worse, you should meet my ex.

RYKER  
It could have been worse.

LINDSEY  
Most of our friends died.

RYKER  
We'll probably have a hell of a therapists bill to pay.

LINDSEY  
I fell in love with you.

RYKER  
That's with the negatives.

LINDSEY  
We'll see.

RYKER  
I don't even know how we report this.

LINDSEY  
We can't pretend it never happened.

RYKER  
They always roll credits before this part in the movies.

LINDSEY  
That's what life is. What happens  
after the credits.

They drive in silence for a few seconds. The snow on the  
mountains is beautiful.

RYKER  
After the credits, what are we.

LINDSEY  
Whatever we want to be.

RYKER  
I want to be a wizard.

LINDSEY  
Be serious for once.

RYKER  
Out of everything that has happened,  
this might be the craziest, but I  
think I need some time for myself.

LINDSEY  
I understand.

RYKER  
I like you, a lot, actually, but I  
need to do some self-reflection.

LINDSEY  
That might be the sanest thing to  
happen today.

RYKER  
A few months down the line, a couple  
of therapy sessions, who knows.

LINDSEY  
Friends it is then.

RYKER  
Of course.

LINDSEY  
Happy Birthday.

Ryker turns and smiles at Lindsey. She smiles back, but  
grabs the steering wheel and yanks it. The car barely misses  
a man in an orange prison jumpsuit with long, red hair and  
an eye patch. They drive off the road but recover.



RYKER  
That was close.

LINDSEY  
I think that was the escaped convict.

RYKER  
Maybe we should call it in.

LINDSEY  
I think we've had enough adventure  
for one day.

Lindsey touches Ryker's hand and they lock fingers. The sun  
rises between the mountain peaks.

FADE OUT

## BIBLIOGRAPHY

*The Cabin in the Woods*. Dir. Drew Goddard. Screenplay by Drew Goddard and Joss Whedon.

Perf. Kristen Connolly and Fran Kranz. Lionsgate, 2012. DVD.

Harmon, Dan. "Story Structure 101: Super Basic Shit." Channel 101 Wiki. August 13, 2009.

Accessed April 18, 2017.

Murray, Sarah-Jane. *Three Act What*. Livingston-McKay, 2014.

*My Bloody Valentine*. Dir. George Mihalka. Screenplay by Stephen Miller and John Beaird. Perf.

Paul Kelman and Lori Hallier. Paramount Pictures, 1981. DVD.

*Ocean's Eleven*. Dir. Steven Soderbergh. Screenplay by Ted Giffen. Perf. George Clooney and

Brad Pitt. Warner Bros, 2001. DVD.

*Scream*. Dir. Wes Craven. Screenplay by Kevin Williamson. Perf. Neve Campbell and Skeet

Ulrich. Dimension Films, 1996. DVD.