

MONUMENT

Written by

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FADE IN:

EXT. CABIN - NIGHT

The rain from the storm has stopped. The area eerily quiet, with nothing around --

-- yet, a small, lone cabin sits in a cluster of trees under dense brush.

A dim light emits from two small windows on each side of a door.

A silhouette walks towards the cabin.

INT. CABIN

The space is small, run-down. A gas lantern sits on the floor. No furnishings, except one chair, sloshed in blood. An unlit fireplace on the wall appears unused.

In the middle of the room, TED (40's), the camp maintenance hire, is scrubbing BLOOD STAINS on the floor. Donning ripped clothes used for many years.

The door opens.

TANK (40's), the Native American camp owner steps inside. He lowers the hood showing tired eyes. He wipes his forehead smearing blood. His long hair flowing to the sides.

Ted doesn't look at Tank.

TED

I can't keep doing this.

Tank has a rough voice, and expects minimal, preferably zero, complaints.

TANK

You knew the job when you were brought in. You accepted the job when you were brought in. You work here or it was stay in prison.

Tank looks at the fireplace cautiously.

TANK

The door is shut, right?

TED

Yes.

Tank approaches the fireplace.

CLANG!

Something rattles across the floor. Tank picks up a lock.

TED

(whispers to self)

Fuck.

TANK

Ted, don't worry about it. I'll fix your mistakes.

TED

(agitated)

You have a problem, Tank?

TANK

In fact I do. It's shit like this that will ruin us. Will hurt innocent people. Will get us and who knows else killed.

TED

We already hurt innocent people.

TANK

We control the situation. If it gets out...

Three KNOCKS from behind the fireplace.

TED

Tell me that was you.

The gas lantern extinguishes.

Darkness.

TED

Shit. Give me a second.

Ted struggles to light the lantern but the flame reignites.

The FIREPLACE SWUNG OPEN partially, doubling as a door.

TED

We need to put the lock back on.

TANK
It should've already been on
dumbass.

Tank muscles the fireplace door closed. Re-locks the
fireplace door.

TED
Let's get out of here.

Tank reassuringly puts his hand on Ted's shoulder.

TANK
This summers been rough. I think we
both need a long vacation.

Tank and Ted leave.

Light footfalls behind the fireplace. A melodic, eerie TUNE
is hummed.

CUT TO:

EXT. PARK - DAY (EIGHT MONTHS LATER)

The sun out. A weaving path through lush green. A playground
adorned with children laughing and playing.

A WOMAN jogs on the path. Dark, shoulder length hair, and the
bluest eyes - this is CAROLINE. Ear buds jamming unheard
tunes.

Caroline's shoe unties. Stops jogging and kneels down. Her
eyes directed at the shoelaces as she reties.

In the distance a MAN is playing with his dog. He throws a
FRISBEE.

It flies until it lands near Caroline. She picks it up and
veers around coming face to face with the dog.

She FREEZES IN FEAR. The dog, gentle, grabs the frisbee from
her hand but it's stuck. Caroline's grip tight.

The Man approaches.

FRISBEE MAN
Hey, I'm sorry about that.

Caroline shakes. The Man grabs hold of the frisbee and YANKS
it free.

FRISBEE MAN
Are you okay?

The dog takes the frisbee and trots away.

The Man softly touches Caroline's shoulder. She unfreezes. Acts like nothing happened. Gets quickly stands back up and SPRINTS away.

The Man shrugs his shoulders. Returns to the dog.

INT. CAROLINE'S BEDROOM - DAY

Caroline enters the room. Goes to her dresser and grabs clothes. Grabs the towel hanging on the door. Leaves.

INT. BATHROOM - MOMENTS LATER

Caroline opens the door.

Her father, STEVEN (50's), on the toilet. Mid-height, bald, pants at his ankles. He yells to his daughter who's clearly embarrassed.

STEVEN
Caroline, get out!

Caroline yelps...

INT. OUTSIDE BATHROOM - CONTINUOUS

...and shuts the door.

CAROLINE
How about you lock the door, Dad?

STEVEN (O.S.)
How about you knock?

Caroline wafts in front of her nose.

CAROLINE
So gross.

INT. KITCHEN - LATER

MELISSA (50's), Caroline's mother is preparing breakfast. She walks gracefully. A small crucifix around her neck.

Caroline enters, her hair wrapped in a towel. The aroma of food catches her nose.

MELISSA
Good morning sweet my sweet lily.
How was your run?

CAROLINE
Hey mom. It was fine. Blacked out
again.

MELISSA
(concerned)
Again?

Caroline pours a cup of coffee. She sips it black.

CAROLINE
I could smell the bacon from a mile
away. Mmmhmmmm.

MELISSA
It's your favorite. I think I made
more than we need.

Steven enters the kitchen and pats his stomach. Hungry.

STEVEN
Well, that's good. I'm starving.
Made some room if you know what I
mean.

Steven looks at Caroline. He tilts his head down and chuckles with his mouth closed.

Melissa places breakfast on the table buffet style. Steven smacks his lips and sits.

STEVEN
Thank you honey.

Melissa takes a seat. Everyone loads their plates. Steven taking a hearty portion.

STEVEN
So, Caroline, ready for your job
interview?

CAROLINE
It's just for the summer, but if I
get it, it'll be beneficial for my
career.

STEVEN

Yes, photography. Have you thought about pursuing something...

(purposefully coughs into hand)

...that could earn you money?

CAROLINE

Daaad.

STEVEN

What? It's true.

CAROLINE

Ya know, it would be nice to have some support. I feel like myself behind the camera. Plus, I pay you rent. I also bought those secret Oreo's for you.

Melissa scoldingly looks at Steven.

MELISSA

Excuse me?

STEVEN

(laughs)

They were for a friend.

MELISSA

(to Steven)

Mhmm.

(to Caroline)

You'll always have our support.

STEVEN

All I want is for you to make a living, so I can turn your room into something grand. Theater. Weight room. Endless options.

CAROLINE

I'll be out of your hair soon, or whatever is left of your hair.

STEVEN

(rubs his head)

I'm over here looking like Mr. Clean.

CAROLINE

With that head shape, more like Mr. Bean.

Melissa laughs causing food to go down the wrong pipe. Hand to her mouth, three strong coughs.

MELISSA
I'm okay. I'm okay.

STEVEN
Tsk. Tsk. Your rude jokes could've killed your mother.

CAROLINE
I didn't see you rush to her side.

STEVEN
I've got bacon.

MELISSA
Nice to see your importance hierarchy.

INT. CAROLINE'S BEDROOM

Caroline stands in front of a mirror dressed in job interview style clothing. Hair straightened, draping over her shoulders. On the bed is a camera.

KNOCK!

Caroline sees Melissa's reflection in the mirror.

CAROLINE
Hey mom.

MELISSA
You look good. Dressed to impress.

CAROLINE
It's just a summer job at a campground mentoring kids. Nothing special.

MELISSA
Never would've imagined you mentoring kids since you find them, what was the word, icky. Plus, you're not a person known for group activities.

Caroline picks up her camera and photographs Melissa.

CAROLINE

I know, but I need to get over it.
How am I to start a business
catering towards people if I don't
interact with the people. I need to
be a leader in my own life if I
want to succeed.

MELISSA

I'll caveat, don't let people walk
over you. There are people who hate
success and revel in the suffering
of others.

CAROLINE

Are you going to charge me for that
psych commentary?

MELISSA

I'll add it to your rent. Also,
delete that photo.

CAROLINE

Oh, before you go, do you know what
this is?

Caroline dangles a NECKLACE from her hand. The chain silver,
the locket gold, a half-heart shape. The back etched with the
letter "N."

Melissa's eyes widen.

MELISSA

Where did you find that?

CAROLINE

The attic. I was rootin' around
some boxes and found it. It's
beautiful. Where's the other half?

MELISSA

(calmly, but knowingly
lying)
I, uh, don't know.

Caroline looks in the mirror to attach the necklace. Melissa
helps lock it around the neck.

CAROLINE

Did I have this as a kid? Does this
"N" have the other half? Boy or
girl? I can't remember. Weird,
isn't it? I can't remember much
from my childhood.

MELISSA

We've talked about this before. You were in an accident. It's why you struggle to remember, but you're perfectly healthy. Me and your father did our best to care for you.

Melissa kisses Caroline's forehead and exits.

CAROLINE

(to herself, fiddles the necklace)

I just wish I could remember.

INT. STEVEN'S OFFICE

Steven sits at a desk. He is a professor at a university and has college books and papers stacked in various places.

CAROLINE (O.S.)

Hey dad.

STEVEN

Hey love. Heading out?

Caroline strolls to Steven's side wearing a simple backpack, one strap on the shoulder, high school cool standard.

CAROLINE

Yes. Wanted you to wish me luck.

Steven notices the half-heart necklace - his reaction similar to Melissa's.

STEVEN

Where did you, uh, find that necklace?

CAROLINE

Is something wrong with it? When mom saw it, she had the same bug-eyed expression you have.

STEVEN

No, nothing's wrong. It's just...well, don't worry about it.

CAROLINE

Did someone die wearing this? Is there ghost energy now surging through me?

Caroline comically acts possessed.

STEVEN

What? No. Don't you have somewhere to be?

CAROLINE

Trying to kick me out. I'll leave you to your work. See you later.

STEVEN

Take care, Linda Blair.

Caroline and Steven embrace.

CAROLINE

So long, Donkey Kong.

CUT TO:

EXT. CONVENIENCE STORE - DAY

The building is nothing fancy, but far from rundown. Posters detailing sales line the window. A sidewalk runs along the front.

Caroline walks on the sidewalk, upbeat, smiling.

Across the street she notices a group of TEENS mocking a CHILD. She stops and STARES. We can't hear what is being.

The Teens all toss around a BASEBALL CAP while the shorter Child jumps for it but can't reach.

Tears well in Caroline's eyes, but she does nothing. Enters the store.

INT. CONVENIENCE STORE - DAY

A bell dings.

KENNY (Mid 20's), the store attendant, stops scrolling on his phone and glances at the door. He's the same age as Caroline. Boasting shaggy, blonde hair and wimpy-sized arms, he adjusts his nerdy glasses and smiles.

Caroline enters. Kenny cups his hands around his mouth.

KENNY

Caroline! What up?

Kenny retrieves an inflatable basketball and throws it to Caroline.

Caroline catches the ball.

KENNY
Now throw it back.

Caroline smiles and throws it the opposite way.

KENNY
Come on, man. Now I gotta walk all
the way over there.

CAROLINE
You have wildy long legs. You can
get it in like three steps.

KENNY
Yeah, yeah, make fun of the tall
guy over here.

They both talk back and forth as Caroline meanders around the store.

CAROLINE
I didn't know you were working
today.

KENNY
Wasn't s'posed to. Damn call-offs.

Caroline opens a cooler door and grabs a water bottle.

CAROLINE
Extra money.

KENNY
You're tellin' me. Tryin' to save
for a new drum set. Shit's
expensive. Plus we have bills.
When you get your own place, you'll
get it.

Caroline puts the bottle on the counter.

CAROLINE
I do pay bills. I'm not some
sheltered lab rat.

KENNY
Oh, I know. Living with my
bandmates, splitting bills, I look
at money a whole new way.

Kenny scans the item. Notices the necklace on Caroline.

KENNY

Nice bling.

CAROLINE

Thanks. My folks turned ghostly white when looking at it, like it's haunted.

KENNY

You break inside yet?

CAROLINE

Don't think it opens.

KENNY

(blushes)

It looks cute on you, but, uh, anyways, you coming over to listen to our new music?

CAROLINE

Today?

KENNY

Or whenever. We wrote some new songs, and want some of that oh-so-fine Caro-line feedback.

Caroline and Kenny exchange money.

CAROLINE

I'll try. Got a job interview soon. Not sure if mom and dad have any plans tonight. If not, I'll drop by.

KENNY

How are your parents?

CAROLINE

Great. Yours?

KENNY

Eh.

CAROLINE

No need to say more.

KENNY

Thanks. Good luck on your interview.

CAROLINE
Good luck getting that basketball
aaalllll the way over there.

Caroline leaves. A bell dings again.

Kenny leaves the counter to get the basketball.

CUT TO:

INT. CABIN - DAY

Ted stands in front of the fireplace praying silently.

A paint can at Ted's feet. Lid off, used brush laying on top.

Around the cabin are SEVEN PAINTED LABYRINTHINE SIGILS.

Tank enters.

TANK
Ted.

Ted stops praying.

TED
Hey Tank. I think we're all good
for this year.

TANK
I didn't know you was religious.

TED
(shrugs)
I'm not, but with what we do...I
just pray people find peace.

TANK
It was here before all of us.
Before the campground. The cabin
was built for security. Only God
knows where it came from.

TED
You'd think they'd try to destroy
it.

TANK
They did try. It kept coming back.
Like your ex-wife.

Tank playfully punches Ted's arm.

TANK
All they could do was contain it.

TED
Are there more like it?

TANK
I think it's time we head back.
I've got an interview, and I think
I saw a shit-clogged toilet that
needs your attending.

TED
Fuck you, Tank.

Tank departs the cabin.

Ted walks up to the fireplace. He puts his hand on the
mantle. He swipes across. Dust flings in the air.

WOMAN IN WHITE (V.O.)
Hi there, wittle Teddy.

Ted jumps away from the fireplace. Never taking his eyes off
it. He trips over the paint can sending the liquid outwards.

TED
Motherfu...

A maniacal laugh from behind the fireplace.

CUT TO:

EXT. CAMP PENNYSHINE - PARKING LOT - DAY

The parking lot is gravel. Planks of wood notate vehicle
spaces. A small, compact car pulls into a parking spot.

Caroline exits the vehicle.

EXT. CAMP PENNYSHINE - OFFICE

The camp office building is made of wood, well-taken care of,
albeit not very large. A small set of stairs lead to the
door.

Caroline steps on the creaky stairs, opens the door...

INT. CAMP PENNYSHINE - OFFICE - CONTINUOUS

...and enters. Photos of the camp line walls with various groups of people in them. An obligatory large plant sits in the corner. A receptionist desk sits empty.

Caroline approaches the desk.

CAROLINE

Hello?

From behind, the sound of a toilet flushing followed by water splashing.

CELESTE (early 20's), the charming, free-spirited, young receptionist exits the bathroom wearing a rather loud and expressive dress bright yellow in color.

She notices Caroline. She speaks rapidly without taking as much as a single breath.

CELESTE

My apologies. They put the bathroom right here. I mean, at least I get a bathroom, and don't have to use the dirty, filthy outhouses.

(takes a deep breath)

My apologies again. I'm speaking too fast.

CAROLINE

No, it's okay.

Celeste plops in the chair.

CELESTE

Seeing the time, you must be Caroline?

CAROLINE

Yes.

CELESTE

Tank'll be here in a few. If you want to go wait in his office, I'll let him know you're here, 'kay?

Celeste points to a door on the back wall.

CAROLINE

Sure, of course. Thank you, uh, I didn't catch your name.

CELESTE

Celeste.

CAROLINE

I love that.

CELESTE

Awww, thanks. I grew up hating it, but eventually loved it. Any who, good luck on your interview. Maybe we'll be co-worker besties.

CAROLINE

Uh, sure.

INT. CAMP PENNYSHINE - TANK'S OFFICE

The interior cluttered with folders and papers on bookshelves. A giant window in the back wall. A large and surprisingly clean desk rests in front of the window. Two computer monitors rest side by side with cables exploding in many directions. Two chairs placed in front of the desk.

Caroline sits. She takes a binder from the backpack, placing it on her lap, tapping it nervously.

The office door opens quietly. Tank enters.

Caroline is unaware, her head still looking forward.

TANK

Ahem. Caroline?

Caroline springs in the seat. Stands and turns to face Tank.

CAROLINE

Oh, I'm sorry. A little bit of daydreaming.

Caroline extends her arm for a handshake.

CAROLINE

Thank you for letting me interview here today.

Tank accepts the handshake.

TANK

That's quite the handshake there.

CAROLINE

My dad taught me that you can tell
a lot about someone with how they
deliver a handshake.

TANK

Smart man.

Tank and Caroline release hands.

Caroline sits down. Tank sits at his desk. His elbows on the
desk, hands clasped together.

TANK

So, Caroline, tell me a little bit
about yourself.

EXT. CAMP PENNYSHINE - QUAD - LATER

Tank and Caroline walk on a large grassy area. Mowing upkept,
no weeds in sight. Ahead of them a large, circular gazebo
made of wood. Behind a dense, heavily wooded area.

TANK

As you can see, our camp is very
large.

CAROLINE

It's been a long time since I've
been to a camp. My parents we're
never big into camping, so we never
went. I tagged along with friend's
families.

INT. CAMP PENNYSHINE - GAZEBO

Multiple picnic benches set up underneath with a large fire
pit in the middle. A large stack of pre-cut firewood piled
around it neatly.

Caroline and Tank sit at opposite sides of a table.

CAROLINE

This is huge.

TANK

It's a lot to take care of. We have
camp all summer. Groups from all
over the state come in one week
increments.

CAROLINE
How big is this camp by the way?

TANK
Camp secret for ya, even though I'm
the owner, I don't know.

CAROLINE
Is anywhere off-limits?

TANK
There are definitely a few.

Tank points at Caroline, giving off vibes of an old Uncle Sam poster. A slight shift in Tank's facial expression, as if bringing up the marked places worry's him.

TANK
And we would need you to help us
keep kids out of those areas. There
are cliffs, ravines, snakes, all
sorts of dangerous things. Safety
is paramount.

CAROLINE
Of course, and I would never want
to place anybody in danger.

TANK
There's a lot of ground to cover if
anyone goes missing.

CAROLINE
(concerned)
Has anyone ever gone missing?

TANK
The children are all safe.

EXT. CAMP PENNYSHINE - OFFICE

Tank and Caroline stand next to the stairs.

TANK
Well, Caroline, I'm impressed with
what we've discussed. I assume
you'd be interested in working
here?

CAROLINE
Yes, there's just so much to enjoy
about this opportunity.

TANK

Perfect. So, next month we're going to be having all the new hires show up. Here we'll officially sign your papers. More importantly, we'll need you to show us a rubric of your class. Take note of May 15.

CAROLINE

Got it.

TANK

We'll see you soon.

CAROLINE

Thank you for your time and giving me this opportunity.

They shake hands again. Caroline leaves.

Ted approaches Tank unnaturally, hands in his pockets, back hunched, shoulders brought inwards - Igor-esque. Ted's eyes follow Caroline as she leaves.

TED

She's keeps whispering awful things to me.

TANK

Who? Caroline?

TED

I don't know who that is, and no...
(looks around, whispers)
You know who.

TANK

Don't worry, Ted. And can you stop looking like you're selling me drugs? Relax. This is a children's camp.

TED

I've always stood around like this.

TANK

Really?

TED

The way I stand is not important.

TANK

As long as everything is as it should be, they have no way to get out. We don't take orders from her anyways. She can gripe and complain all day, but as long as it's happy, she can't do anything.

TED

What is she anyways?

TANK

A leech. A parasite. Just ignore her. Let them do their work that way we can continue ours.

CUT TO:

INT. KENNY'S GARAGE - EVENING

Kenny and his BANDMATES are playing a heavy metal song. Kenny wailing on the cymbals, snare and toms. The guitars offering chunky distortion. The singer offering demonic screams.

Caroline leans against the garage wall, nodding her head to the beat.

The band finishes the song. Guitar reverbs for a few seconds before stopping.

Caroline claps with excitement. Kenny uses his arm as a sweat wiper.

KENNY

You either like it or love it. Nothing in-between. Hating it, not an option.

CAROLINE

Of course I love it. You guys are gonna be heee-uge one day.

KENNY

Take five guys.

The bandmates disperse.

Kenny rounds the drum set. Leans against the wall next to Caroline.

KENNY

Glad you could come by. How'd the interview go.

CAROLINE
I got the job.

KENNY
Congrats! Ya know, if this camp is
in need of a band, Friday night
rock show or something, we're ready
to slam down.

CAROLINE
Yeah, I really don't know. The kids
might be a little overwhelmed by
the shred.

KENNY
Eh, they'll live. Your parents must
be happy to have you out.

CAROLINE
Dad was thrilled.

Caroline's phone rings. She answers.

CAROLINE (INTO PHONE)
Hey mom./Yeah, I can pick some up
for you./Kenny's right here. I'll
tell him.
(mouths to Kenny)
She says hi.

KENNY
Tell her hello.

CAROLINE (INTO PHONE)
And Kenny says hi. So, I'll see you
soon. Love you. Bye.

Caroline ends the call.

CAROLINE
Gotta head to the store and pick up
some stuff for dinner. Catch you
later.

KENNY
Yeah, take care.

Caroline retrieves her camera.

CAROLINE
Smile boys.

Kenny and his Bandmates look to Caroline who snaps a picture
of them. Caught off-guard, their faces represent confusion.

CAROLINE
For your album insert.

Caroline leaves. Kenny puts on a heartthrob smile.

BANDMATES (IN UNISON)
Awww.

KENNY
Alright boys, back to playing.

CUT TO:

INT. KITCHEN - NIGHT

Caroline, Melissa, and Steven are eating dinner at the table in silence. The only sounds are utensils scraping against the plates which are filled with grilled bratwursts, beans and corn on the cob

MELISSA
So, has Kenny asked you out?

Caroline chokes back.

CAROLINE
Jeez, mom.

MELISSA
What did I do?

CAROLINE
No, he hasn't asked me out.

STEVEN
Honey, that's because she's going to ask him out.

CAROLINE
No. What is going on here? Nobody is asking anybody out.

MELISSA
He's a sweet boy.

Steven tilts his head towards Caroline with puppy dog eyes.

STEVEN
Handsome too.

CAROLINE
Dad! Come on!

STEVEN

I don't see anything wrong with what I said. He's a handsome kid.

MELISSA

You deserve someone great. If I'm correct, he's enrolled in college.

CAROLINE

Yes and he's too busy to have a girlfriend. Not saying it would be me.

MELISSA

He's smart, going to be educated, in a band.

STEVEN

I like bands. Music gets the blood flowing.

Steven begins dancing comically in his chair.

STEVEN

Dance with me Caroline. We'll practice for your wedding with Kenny.

Caroline wails in frustration.

CAROLINE

Dad, you're the worst!

Steven laughs and slaps his knee - dad joke genes activated.

STEVEN

HA! Good one.

CAROLINE

What?

STEVEN

You said worst, and we're eating bratWURST.

Melissa chortles.

Steven whoops loudly.

CAROLINE

Unbelievable.

INT. CAROLINE'S BEDROOM - DAY (MAY 15)

Caroline stands in front of a mirror wearing comfortable clothes, mid-thigh shorts, t-shirt and baseball cap.

CAROLINE
(to herself,
motivationally)
You're ready.

INT. FAMILY HOME - STEVEN'S OFFICE

Steven is sitting at the computer with Melissa standing near. His hands over his chin staring at the screen in anticipation.

Caroline enters with a duffel bag at her feet. Her new necklace still wrapped around her neck.

CAROLINE
I'm off today. Wanted to fare thee well.

Melissa and Steven look towards her.

MELISSA
You seem very happy, my sweet lily.
And still wearing that necklace.

CAROLINE
I am.
(touches the necklace)
There's a connection.

STEVEN
What time will you be back tomorrow?

CAROLINE
Afternoon-ish. They're feeding us all breakfast.

STEVEN
And our phones will be turned off, so don't try and call.

CAROLINE
(sarcastic)
Thanks dad, I love you.

STEVEN

I love you as well. And just a heads up, they're notifying tenure today.

CAROLINE

That's great. If anyone deserves it, you do.

MELISSA

He does, doesn't he. You've worked hard for it.

Melissa kisses Steven's bald head.

STEVEN

Thanks. A lot of great people up for it as well. But I don't want to ramble. You've got places to be.

CAROLINE

That I do. See ya tomorrow.

Caroline leaves the room.

CUT TO:

INT. CABIN - DAY

Ted inspects the seven sigils. He walks over to the fireplace and grabs onto the lock.

TED

To another fucking summer.

Ted unlocks the lock placing it in his pocket.

Oblivious, Ted drags a chair into position, SCRAPING A PAINTED SIGIL ON THE FLOOR.

Ted leaves.

EXT. CAMP PENNYSHINE - OFFICE

A COUNSELOR GROUP gathers.

Caroline stands outside the group, nervous. There is indiscernible chatter among the group. Everyone seems happy, no frown in sight...except Caroline who has her arms pulled inwards.

Celeste taps Caroline's shoulder. She holds a stack of hiring papers.

CELESTE
Avoiding the crowd?

CAROLINE
Never really been a crowd person.
Can you handle all those papers?

CELESTE
Paperwork is my forte. You excited
about today?

CAROLINE
Nervous, but I'm wearing my good
luck charm.

CELESTE
(fake Irish accent)
Where's thee luck come from?

CAROLINE
No idea. I'm under the assumption
this is cursed.

CELESTE
I love cursed things. Dybbuk boxes,
haunted jewelry, that "Annabelle"
doll from those "Conjuring" movies.
I'm a sucker for the supernatural.

Tank whistles to get the groups attention. The chatter
subsides.

TANK
Thank you all for coming today.
While we wait for everyone else,
I'll ask that we all meet at the
picnic benches behind me.

CELESTE
(extends hand outwards)
After you, milady.

The group lumbers toward the picnic benches. Celeste and
Caroline lag behind.

CAROLINE
More people here than I thought.

CELESTE
Yeah, we average about fifty
workers each year.

(MORE)

CELESTE (CONT'D)

A lot from previous years.
Hopefully everything you check out
today will bring you back. I like
you.

CAROLINE

I like you too, Celeste.

EXT. CAMP PENNYSHINE - FIELD

Tank stands behind a table that has two employees verifying paperwork. A line of counselors dwindles.

Caroline and Celeste sit together.

TANK

As the last few people finish
signing papers, let me begin my
speech. I appreciate everyone of
you being here. Great to see
familiar faces and new ones.

The last of the counselors finish signing and walk to their seats.

TANK

And looks like everyone is done.
So, lunch is provided at noon and
we'll meet back here around three.
Lunch will be at the mess hall
which I'm sure everyone will find.
Look for the giant sign that says
"Mess Hall." When we meet here,
we'll all go inside, start
presentations, and break for
dinner. If you plan on staying the
night, meet with Celeste who should
be here.

Celeste stands and waves a-la Queen of England style.

TANK

She'll help provide you with a
place to sleep. There is room for
everyone, so no need to rush her
after to snag a bed. Are there any
questions?

Caroline raises her hand.

TANK

Yes, Caroline.

CAROLINE

(clears throat)

You mentioned before of places that we should not venture too. Are those places marked off well enough for us to see?

TANK

Great question. We spent the last week placing bright, red tape across certain areas, pathways, and on trees. If you see tape, don't go through the area. Simple enough. Don't break my rules. Any other questions?

Silence.

TANK

I'll see everyone back here at three. Have fun.

The group disperses. Caroline and Celeste remain.

CELESTE

Tell me you're staying the night.

CAROLINE

Yep.

CELESTE

Perfect, I'll bunk you with me. Stay up all night and girl talk. Let's go get your bags.

Caroline and Celeste leave.

INT. CAMP PENNYSHINE - BUNKROOM

Wooden panels on the floor, walls, and ceiling. Bunk beds against the walls of the room. The beds have clean sheets and blankets on them.

Caroline and Celeste stand in front of a bed with their bags.

CELESTE

Top or bottom? I'm preferable to the top. Ooooo, how risqué of me to say.

CAROLINE

(slyly)

I actually prefer to be bottom.

CELESTE

Let the guys do all the work.

They place their bags on the beds.

CELESTE

Alright, I've got to do front desk work. See you at lunch, 'kay?

Caroline gives a thumbs up.

CELESTE

I know where they keep the good food too, so we'll be eatin' like champs. Don't wander too far. And by the way, lemme see your phone.
(holds hand out)
You need my number.

Caroline passes Celeste the phone.

CELESTE

You need anything, call me.

CAROLINE

Thanks.

Celeste leaves.

Caroline opens her bag and retrieves the camera. She adjusts the cap on her head. She leaves.

EXT. CAMP PENNYSHINE - GAZEBO

Caroline walks around to the other side. She sees RED TAPE wrapped around the trunks. Winds jostles the taut tape as it waves slightly.

EXT. CAMP PENNYSHINE - PATHWAY

A partially obstructed dirt path, which looks as if no one has traversed it for some time, disappears into the thicket. Caroline looks around for red tape, but sees none -- although it should be there.

Caroline starts down the path.

On the ground under her feet is red tape. A strong gust of wind blows the piece of tape away.

CUT TO:

INT. HALLWAY - SAME TIME

Darkness -- lights turn on with a buzz. A long hallway with unfinished walls, torn carpet, and dim lighting is in focus. Seemingly never-ending doors are evenly spaced down the hallway.

A DOG GROWLS from somewhere.

We meander the hall until a wooden, closet door is in view. A large exterior scratch on the paneling. The DOOR BOLTED with multiple locks and chains.

Footsteps from an unknown woman, colloquially as the WOMAN IN WHITE (20's), walk closer towards the closet. She eerily HUMS.

WOMAN IN WHITE
It's been soooo long.

The footsteps stop at the door. A flowing, white dress ripples at the Woman's feet.

WOMAN IN WHITE
What are you in there?

ALL THE LOCKS UNLOCK SIMULTANEOUSLY. Chains rattle and drop. The door opens inwards.

WOMAN IN WHITE
(warmly)
You can come out, don't be scared.
Stretch your legs. I've got a plan
for you.

CUT TO:

INT. TICKET BOOTH - MOMENTS LATER

Sitting in a chair is JACK (60's), the owner and operator of Jack's Mini-Golf. Grey hair and sports bright red suspenders. He is looking down at a Sudoku puzzle.

A light rumble. A glass of water ripples a la "*Jurassic Park*" style. Jack looks at the water. The ripples slow and stop.

He stands from the chair...

EXT. TICKET BOOTH - CONTINUOUS

...and leaves the booth, walking towards the front. The backdrop behind the booth are 18 holes of an extravagant mini-golf course filled with grand set pieces. The place empty.

The eerie HUM ebbs and flows towards Jack. The sky splashes blood red before returning to it's normal blue hue.

JACK
(looking to the sky,
thought-provoked)
Something is here.

Jack takes a step and stops. He tilts his head, appearing in thought. Baffled look on his face.

JACK
I can't see you...Caroline.

CUT TO:

EXT. WOODS - DAY

Caroline continues down the dirt path, taking in the surroundings enthusiastically. The area is bright, lush, yet dense.

The path curves around a steep, yet shallow, ravine. Caroline looks down over the edge and steps back quickly -- a fear of heights.

CAROLINE
Let's stay back here.

Caroline SNAPS a few photos of the view before continuing.

EXT. WOODS - FORK IN THE PATH

Two diverging paths in front of Caroline. She looks down both paths.

Ahead on the right path, an abhorrent CREATURE stands. Physical details obscured by the distance, but described as such -- slightly bloated, the face a maelstrom of sharp teeth and decayed skin. Its neck snapped causing the head to hang. It has human amenities such as two arms, two legs, and two feet.

Caroline is slightly on edge. She squints to get a better look.

CAROLINE
Hello? Are you from the camp?

The Creature speaks yet shows no movement - panic and terror in its feminine voice.

CREATURE
Pull me over! Pull me over! I can't hold on any longer!

CAROLINE
I can try to help you. Tell me what you need.

The Creature limps forward.

CREATURE
I'm slipping. I can't pull myself out. Please help me!

The Creature steps again.

Caroline becomes more on edge. Staggers backwards. Fear on her face, eyes deadly focused.

CAROLINE
You're s-scaring me.

The Creature stops. Caroline raises the camera, and looks through the viewfinder.

NOTHING.

Caroline lowers the camera. The Creature gone.

CAROLINE
(laughs it off)
I must be seeing things.

Caroline turns around slowly. She takes one step.

The GROUND RUSTLES. She stops.

The Creature speaks in a throaty, more menacing tone from what seems like all directions.

CREATURE (O.S.)
Leaving so soon, Caroline? We've barely just started.

Caroline cranes her neck around. Skin tightens.

CAROLINE
 (stammers)
 S...started what?

CREATURE (O.S.)
 (whispers)
 I'll give you a head start.
 Five...four...

Caroline flees and bolts down the left path...

EXT. WOODS - CONTINUOUS

...dodging multiple objects, limbs, roots, ditches, rock,
 before encountering a large, fell-over tree trunk for refuge.
 Back against the trunk, Caroline heaves.

Caroline pokes her head over the trunk and sees nothing. Her
 breathing calms.

CAROLINE
 Fuck.

WOMAN IN WHITE (O.S.)
 Hi there.

Caroline jolts.

The Woman in White emerges from behind brush. She is
 absolutely beautiful and definitely out of place. Her white
 dress clean. Her face with no creases or freckles. Her smile
 warm. Welcoming eyes.

CAROLINE
 Oh my God! You scared me. Did you
 hear anything? Something is chasing
 me.

The Woman speaks in a soothing, yet sinister manner.

WOMAN IN WHITE
 You must know who it was.

CAROLINE
 I have no idea. Who are you by the
 way?

WOMAN IN WHITE
 I live nearby. We have a little
 cabin. It's been so long since I've
 been out.

Caroline is suspicious yet respectful.

CAROLINE

That sounds, uh, nice. Okay. Well,
I should get back to camp. Lunch
will be starting soon.

WOMAN IN WHITE

Come back to my place? We like
having guests.

CAROLINE

Thanks for the offer, but I really
think I should get back. I'm not
supposed to be here.

TWIGS SNAP in the distance.

CAROLINE

I think that thing is here.

The Woman in White hums.

Caroline's placed in a TRANCE-LIKE STATE. Eyes roll back
briefly, exposing the whites of her eyes, before returning to
their normal state, pupils showing.

CAROLINE

(robotic)

Alright, I'll go with you.

WOMAN IN WHITE

Stay close, Caroline.

The Woman in White holds Caroline's hand walking back through
the brush.

EXT. CABIN

Caroline and the Woman in White approach the cabin. The door
opens on its own and the two step inside.

INT. CABIN

Caroline's guided to the chair where she squats.

The Woman in White lingers behind Caroline, placing her hands
around Caroline's neck, and sliding her fingers from front to
back.

She pricks Caroline's neck, a dab of blood drawn. The Woman
releases Caroline's neck. She SLOWLY LICKS BLOOD FROM HER
FINGER, thoroughly enjoying the taste.

The fireplace open slightly. A single lit candle on the floor outside of the fireplace.

WOMAN IN WHITE (O.S.)

Go inside.

Caroline stands, looseness in her poise. She opens the fireplace door, picks up the candle, and steps inside.

CUT TO:

INT. CAMP PENNYSHINE - OFFICE

Celeste is sitting at the desk, STIFF, MOTIONLESS. She looks forward, eyes unblinking, like a real life doll.

Lights flicker. A loud, guttural moan permeates through the office walls.

Celeste twitches. Blinks multiple times as she slowly looks around.

Celeste jumps up. Looks at her hands.

CELESTE

What is this?

CUT TO:

INT. CABIN - BEHIND THE FIREPLACE

The space tight, small, similar to a prison cell. The area all wall, no windows.

A tall STATUE WITH THREE SKULL HEADS AND SIX ARMS SHARING ONE BODY at the end. The heads looking in different directions. The statue well taken care of; no signs of crumbling or damage.

Caroline winces, grabbing her head as if suffering from a headache.

The candle falls, yet doesn't extinguish.

CAROLINE

You're in my head. You know my name.

The Woman in White appears behind Caroline, eyes glowing. She whispers into Caroline's ear.

WOMAN IN WHITE
Help it. Feed it.

CAROLINE
I don't understand.

WOMAN IN WHITE
Tell it what you want. What you
most desire.

CAROLINE
Enough money to start my life.

WOMAN IN WHITE
Then it shall be done. You just
have to wish it.

CAROLINE
I wish to have enough money to make
a better life.

WOMAN IN WHITE
Your wish is his command.

The Woman's face contorts, jaw dislocating like a snake.

CUT TO:

EXT. CAMP PENNYSHINE - PATHWAY - DAY

Caroline breaks from the trance, confused, jittery, barely
able to remember much.

She feels the back of her neck; her finger dabbed with blood.
She grasps her head in pain.

Caroline looks out into the woods. She swerves around and
flees.

EXT. CAMP PENNYSHINE - PARKING LOT

Caroline runs to the driver side door of her car, tripping
slightly but recovers. She pops the car handle. Locked. HITS
THE WINDOW.

INT. CAMP PENNYSHINE - BUNKROOM

Caroline enters and rushes to the duffel bag. Grabs it.

EXT. CAMP PENNYSHINE - PARKING LOT

Caroline returns to the car. Unlocks the door.

Caroline throws her bag into the passenger side seat. She PUSHES the push start on the car.

Nothing happens.

CAROLINE

Come on!

Caroline attempts to start the car a few times with no luck.

Looks at her cellphone: "NO SIGNAL."

CAROLINE

Jesus!

Caroline clobbers the steering wheel.

Celeste bangs on the driver window. She looks spooked.

Caroline jumps in her seat.

CELESTE

Caroline!

CAROLINE

What are you doing?

CELESTE

I don't...know. I was
sleeping...and then. Something's
off, can't ya tell?

CAROLINE

What are you talking about? I'm
just trying to go home.

CELESTE

Don't leave me, please.

Caroline brushes her hair over her ears. She taps the steering wheel in nervousness and fear.

She relents and opens the door and slowly gets out.

CAROLINE

The car doesn't start anyways.

CELESTE
You want to eat? Something about me
you should know is I'm always
hungry.

Celeste holds out her hand. Caroline grasps it.

INT. CAMP PENNYSHINE - BUNKROOM

Caroline and Celeste sit on the bottom bunk.

Celeste has poured a pile of bagged chips and cookies into
the center of the bed.

CAROLINE
I'm not this hungry.

CELESTE
More for me.

Celeste RIPS open a bag of potato chips. She puts a handful
in her mouth.

CELESTE
Enlighten me on your travels.

CAROLINE
Well...I...actually don't remember.

CELESTE
You're in the same sinking boat as
me.

Caroline scratches her head. She feels the back of her neck.

CAROLINE
Here, a cut. See?

Celeste inspects the wound with clotted blood.

CELESTE
You need some antiseptic.

CAROLINE
No. I...there was a woman. She took
me somewhere. She did this, I
think.

CELESTE
What did she look like?

CAROLINE
I don't remember. I'm not crazy,
you have to believe me.

CELESTE
Of course I believe you. We're
friends, right? Trust in your
friends.

CAROLINE
Yeah.
(pause)
I think I have to use the bathroom.

Caroline shuffles off the bed.

CAROLINE
You'll be here when I come back,
right?

Celeste points to the pile of snacks.

INT. CAMP PENNYSHINE - BUNKROOM BATHROOM

There is a single toilet, sink, and urinal. A mirror hangs
above the sink. A half-empty bottle of hand soap sits on the
sink. A paper towel dispenser with a sheet hanging down.

Caroline walks to the sink and turns the handles. Water jets
out.

Caroline splashes water on her face. Scrubs the back of her
neck. Rinses her hand as a light pink hue mixes with the
water.

Caroline stares at mirror Caroline.

CAROLINE
You're not going crazy. You had a
dream. You're just tired. There's
no woman.

Caroline turns off the water. Grabs a paper towel and dries
her face.

Checks her phone again: "NO SIGNAL."

Pockets the phone. Leaves the bathroom.

INT. CAMP PENNYSHINE - BUNKROOM - NIGHT (VISION)

Caroline emerges from the bathroom.

CAROLINE
Celeste, why is my phone...

Caroline notices the change in day from night. She instantly clams up, frozen in fear.

CAROLINE
Celeste, what is happening?

Caroline trudges towards the bed. The pile of snacks gone.

Looks on the top bunk to see it empty.

A door creaks. Footsteps approach Caroline.

CAROLINE
Who's there?

Celeste emerges. The moonlight from nearby windows illuminate her. She steps lightly as if a spirit floating.

Celeste stops at the foot of the bed. She speaks slower, more ominously, as if not herself.

OFF-CELESTE
Can't sleep?

CAROLINE
Why is it night?

Celeste cracks a twisted smile.

OFF-CELESTE
Would you like to hear a scary story?

CAROLINE
No. I want to know what is going on.

Celeste tells a story as she meanders slowly around Caroline. Caroline's head follows Celeste.

OFF-CELESTE

A long time ago there was a singer who would put on a show for everyone. On the night of her first performance of the new summer, donning a white dress, she was arguing with a man who smashed a rock onto her head...

(moves arms up and down in a smashing manner)

...and he kept hitting her, and hitting her, and hitting her even after she fell, until she lay unmoved.

CAROLINE

Why are you telling me this?

OFF-CELESTE

The man looked around to see if anyone saw and dragged her far into the woods, thinking no one would search this far. The woman survived the attack despite being paralyzed and her head caved in. She lay on the ground next to a monument and the man. The monument spoke to her and asked what she wanted. The woman wanted the man to hurt. She gained strength, and twisted the man's neck so much his spine splintered through the skin. Her paralysis returned, but the monument offered her safety. To stay with it forever.

CAROLINE

I don't understand.

OFF-CELESTE

You can kill me, if you want. Your life will be much better. We can offer you safety, like it did to me.

Celeste pulls a KNIFE from behind her back.

OFF-CELESTE

Take it.

CAROLINE

You're not Celeste.

OFF-CELESTE

You're in pain. Do me this favor. I
promise it'll be worth it. Watch
how easy it is.

Celeste reverses the blade and PLUNGES the knife into her
heart. She drags the blade downwards to her stomach. BLOOD
GUSHES OUTWARDS.

CELESTE

If you do this, we can help you.

Caroline screams.

END VISION

Daylight returns.

Caroline collapsed in front of the bathroom door. She
clutches herself and continues to scream.

Celeste rushes over to Caroline. Slides on her knees like a
baseballer.

CELESTE

Ouch, shit...Caroline, I'm here.
I'm here.

Celeste shimmies her arms under Caroline and pulls her in.
Pats Caroline's hair.

CELESTE

Hey, hey. You're okay.

Caroline's screams die down. Tears roll down her cheek. She
hyperventilates as she breathes.

CAROLINE

Y-y-you w-w-were...you...

Celeste rocks back and forth.

CELESTE

Take it easy. Control your
breathing.

Caroline breathes in and out slowly. She calms enough to
speak.

CAROLINE

You stabbed yourself. You wanted me
to stab you.

Celeste releases Caroline. Caroline sits with her legs pulled into herself.

CAROLINE
I k-knew it wasn't you. I knew.

CELESTE
That's right. I would never say
anything like that

Caroline tightly grabs her necklace.

CAROLINE
I must've had another bad dream. It
felt so real. You t-told me a story
about a woman. A gory story.

CELESTE
I do like gory things but
storytelling, I am not.

CAROLINE
I think I want to go home now.

CELESTE
I don't know if that's a good idea.

CAROLINE
Please, I just need my mom and dad.

Caroline dips her head towards her chest.

CELESTE
Let's try and start your car, 'kay?

Celeste places her hand under Caroline's chin and lifts. She smiles.

CUT TO:

INT. CAR (NOT MOVING)

Caroline sits on the driver's side. She lifts and lowers her knee rapidly. She bites her nails.

The passenger side door opens. Celeste gets in.

CELESTE
Right, well, shall we go?

Caroline leans forwards and pushes start. The engine cranks but doesn't turn over.

Caroline falls back into her seat.

CELESTE
Let me take a look under the hood,
'kay? My daddy works on cars for a
living. He's shown me a thing or
two. Pop the hood.

Caroline pulls on the lever to release the hood.

CELESTE
Be back in a jiffie.

Celeste leaves the car.

EXT. CAMP PENNYSHINE - PARKING LOT

Celeste stands in front of Caroline's car and lifts the hood.
Standard car engine in view.

CELESTE
'Kay, let's take a look.

CUT TO:

INT. CAR (NOT MOVING)

Caroline opens the driver's side door. She puts her feet out
of the car and into the gravel. She kicks pebbles around.

Caroline taps on the steering wheel.

STEVEN (V.O.)
Caroline.

Caroline stops tapping the steering wheel to search for the
voice.

CAROLINE
Dad?

Steven stands at a distance. He curls his hand inwards.

STEVEN
Follow me.

Steven turns around and ambles down a path disappearing into
the woods. The trees seems to cave inwards - beckoning
Caroline inside.

Caroline steps out of the car.

CAROLINE
Dad, where are you going?

She leaves the door open walking towards Steven.

Celeste doesn't notice Caroline is leaving.

EXT. CAMP PENNYSHINE - DIRT PATH

Lightly dense trees on both sides of the dirt and stone covered path. Blades of grass grow from the dirt.

Caroline cautiously slinks down the path. Looks in every direction. Her hands wrap around herself.

CAROLINE
Dad, where are you?

EXT. CAMP PENNYSHINE - PARKING LOT

Celeste looks up from the hood. She has grease on her hands.

CELESTE
Well, I don't know if I fixed it,
but give it a go.

Silence.

CELESTE
Caroline, crank the key or push the
thing, whatever you do.

Silence.

Celeste moves to the driver side door.

CELESTE
Oh boy, this isn't good.

JACK (O.S.)
What isn't good?

Celeste spins around quickly. Jack is walking towards her.

CELESTE
Stop right there. Who are you?

Jack stops. He puts his hands up as a sign of peace.

JACK
I'm Jack. I'm sure you've noticed
something off.

CELESTE
What do you know?

JACK
Not much. I can't see Caroline anymore, but I think she's in danger. How did you wake up?

CELESTE
I don't know what you're talking about...I just woke up. What danger is she in?

JACK
I think something's trying to hurt her.

CUT TO:

EXT. CAMP PENNYSHINE - OLD LATRINE

The building clearly not in use anymore. Wood rotted and missing. The roof can cave in any second. Spiders run up and down the walls.

Caroline approaches the latrine from the side. Turns away and gags.

STEVEN (V.O.)
We need your help. Come inside.

The entrance to the latrine a guided panel of wood and cracked concrete that lead to an entranceway with no door.

Caroline approaches and steps onto the concrete. Her hand still under her nose.

Caroline enters the latrine.

An OUTSIDE SHADOW TURNS ITS HEAD as Caroline enters the latrine.

INT. CAMP PENNYSHINE - OLD LATRINE

The interior putrid and dark. A stained trough sink and three toilets that empty into a pit. The top of the latrine a rusted metal ceiling with holes punctured through letting in some light.

Caroline stands in front of the trough sink. A black, bile liquid coated on the bottom.

CAROLINE
Dad, why are you in here? Where's
mom?

STEVEN (V.O.)
We need your help.

CAROLINE
What do you need?

The door to the center toilet opens.

On the toilet sits ZACK (12), a boy from Caroline's
childhood. Passed out, bound by his hands and feet, tape
across his mouth. Blood running down his face.

CAROLINE
Zack?

STEVEN (V.O.)
You remember him, right? All the
suffering he made you go through?

CAROLINE
I don't understand.

STEVEN (V.O.)
Now's your chance to make it right.

A loud SLAM as something falls into the sink.

Caroline flinches harshly. She looks into the sink. A large
HAMMER sitting in the liquid. She picks up the hammer.

Zack wakes up. He looks at Caroline. He tries to speak but
his words are MUFFLED. He struggles on the seat but can't
move.

CAROLINE
What am I supposed to do?

STEVEN (V.O.)
Kill him.

Caroline shakes her head vehemently.

CAROLINE
Absolutely not! Why are you asking
me to do this?

STEVEN (V.O.)
(angry)
I knew you were weak.

CAROLINE
Dad, why are you...what is going
on?

Tears pour down Zach's cheeks.

ZACK
I'm sorry. Please don't hurt me.

CAROLINE
I'm not going to hurt you.

ZACK
We were kids. Just kids.

Caroline rushes to Zack. She drops the hammer, tries to
remove the tape and, undo the bindings - all unsuccessful.

STEVEN (V.O.)
If you don't do this, then it'll be
worse for you.

Caroline begins to grieve.

STEVEN (V.O.)
Five...four...

Caroline scratches at the bindings. None will budge as if
everything is welded on the skin.

CAROLINE
I d-d-don't understand.

ZACK
Please, please, we were just kids!
I didn't mean to hurt you!

STEVEN (V.O.)
Three...two...

CAROLINE
Dad, stop!

ZACK
Caroline, I'm sorry...I'm s-s-
sorry.

CAROLINE
Zach, I-I don't know what to do.

STEVEN (V.O.)
One.

Caroline is SHOVED out of the stall against the sink. She grabs onto the lip to stop from falling.

Caroline looks back into the stall.

Steven, with twisted facial features and glowing eyes, stands on the crowded toilet. He look at Caroline with a terrifying smile.

Steven holds the hammer above her head.

CAROLINE

Dad.

Steven SMASHES Zach's head over and over.

Caroline falls to her knees.

CAROLINE

NO!!

Zach cries and BLOOD POURS from his head. Pieces of him sloshing into the liquid underneath.

Caroline stands and tries to run away.

The Creature confronts Caroline and GRABS her neck. It lifts and drags her to the sink.

Caroline is overpowered, yet tries to fight back. She grabs at the Creature and yanks A NECKLACE wrapped around its neck.

The Creature, oblivious, grabs Caroline's hair and looks into her eyes.

CREATURE

Suffer like you made me.

The Creature SLAMS Caroline's head into the sink.

Caroline is dazed, confused as she rebounds from the impact.

CAROLINE

(weakly)

Help.

The Creature THROWS Caroline by the head against the wall of the latrine, ripping a clump of hair from Caroline's head.

Caroline barely conscious, grabs the necklace from around her neck. She pulls it out of her shirt and grips tight.

The Creature advances but suddenly stops at the sight of the necklace.

CAROLINE
Please...stop.

The Creature hurriedly leaves.

Caroline tries to stand up a few times but repeatedly falls.
Her breathing labored.

Celeste barrels into the latrine.

CELESTE
Caroline!

Celeste rushes to Caroline. She kneels down.

CELESTE
Hey you, you're bleeding...shit,
okay, need to get you out of here.

Celeste lifts Caroline up.

CELESTE
I need some help from you, 'kay?
God, it stinks in here. What a shit
place for you to come.

CAROLINE
Stall...dead.

CELESTE
Don't even try to speak now. Let's
get you back to the office and
looked at.

CAROLINE
Take.

Caroline opens her grip. The item she grabbed from the
creature lays on the palm. ETCHED ON THE BACK IS THE LETTER
"C."

Celeste pockets the necklace. They leave the latrine.

CUT TO:

INT. CAMP PENNYSHINE - OFFICE

Caroline and Celeste enter the office. Celeste kicks the door
shut.

Caroline barely able to stand. Her feet dragging.

Celeste drags Caroline to the front of the desk and sets her down.

CELESTE
I'm going to look for a first aid
kit. Stay here.

Celeste leaves.

Caroline rubs her head. Pulls out the necklace from under her shirt.

CAROLINE
You stopped when I held this.

The office door creaks open.

Wind whistles into the office dragging leaves that start out as few and become many that whirlwind onto the wall. The leaves PATTERN ON THE WALL in the shape of a door.

The door of leaves open. Darkness inside.

WOMAN IN WHITE (V.O.)
Come back to me.

Caroline seemingly being pulled into the darkness although not moving.

WOMAN IN WHITE (V.O.)
I can help you. It hurt you.

Celeste returns with the first aid kit.

CELESTE
Let's take a look, 'kay?

Caroline is facing forward. Celeste looks where Caroline is looking. THE WALL BLANK.

Celeste snaps her fingers.

CELESTE
Snap out of it.

Caroline loses focus, coming back to reality. She looks at Celeste.

CAROLINE
Sorry. I'm seeing things.

CELESTE
I get that. Might have a
concussion.

(MORE)

CELESTE (CONT'D)
I'm not equipped for that, but
let's clean up that head wound.

Celeste finds alcohol, pours it into a cloth, and places it on Caroline's head wound.

Caroline grunts and winces.

CELESTE
I know, I know. We're almost done.

LATER

Celeste closes the first aid kit, satisfied of her work.

Caroline has a large bandage on her head. She sips a cup of water.

CAROLINE
How do I look?

CELESTE
Well, like shit. What the hell
happened back there? You were at
the car and then gone.

CAROLINE
I saw my dad.

CELESTE
I didn't see anything.

CAROLINE
No. I don't know what's going on,
but things are happening, and it
all started with that woman. I need
to go back and see her.

CELESTE
Makes sense, horror movie 101, but
also a terrible idea. Maybe you can
tell me something about this.

Celeste pulls the other half of the necklace out of her pocket. She dangles it.

Caroline takes and combines the half with hers to make a whole heart.

CAROLINE
It fits.

CELESTE
Some friend of yours. I think you
need to rest, 'kay?

Caroline nods.

CUT TO:

INT. CAMP PENNYSHINE - BUNKROOM

Celeste walks with Caroline to the bed. She helps Caroline
get under the sheets.

CAROLINE
Thanks. Where is everyone? The only
person I've seen around is you.

CELESTE
I'm just a receptionist. I'm sure
they're around. Now we stay in bed,
right? No wandering.

Caroline nods.

CELESTE
Good.

Celeste kisses Caroline's forehead.

CELESTE
Sleep as long as you need. When you
wake up, we'll have dinner. Now
close you eyes.

Caroline closes her eyes and instantly falls asleep.

Celeste takes the necklace half out of her pocket. She holds
it up and leaves the room.

INT. CAMP PENNYSHINE - OFFICE

Celeste enters.

Jack kneels at a blood spot.

CELESTE
Must've missed that.

JACK
It hurt her. What is going on here?

Celeste marches over to Jack.

Jack stands. Celeste gives Jack the necklace half.

CELESTE
Caroline pulled this off something
that attacked her. She's wearing
one too.

Jack is wide-eyed.

JACK
Oh, no. Natalie. This can't be
possible. How am I being shut out?

CELESTE
Who's Natalie?

JACK
Come with me.

CUT TO:

INT. HALLWAY - LATER

Jack and Celeste stand in front of an open closet door.

Jack kicks the chains that once barricaded the door, now
slung on the floor.

Celeste eyeballs around, seeing a myriad of doors further
down.

CELESTE
What is this place?

JACK
This is where Natalie was. That
necklace Caroline wears...she found
it recently. Doesn't remember it,
but Natalie had the other half.

CELESTE
Seems a bit morbid to keep someone
locked in a room.

Celeste sashays into the closet. Jack follows.

INT. CLOSET

The space small, yet tall, nothing inside. Walls pale in
color.

JACK

It was necessary to keep Caroline from delving into insanity. You see, Natalie died. But how this door is open is...I didn't think possible.

CELESTE

There's always an explanation. For instance, whoever opened it had the key.

(pause, hands on hips)

What a lonely place to be.

JACK

It was full of things. To think Caroline would leave her friend to sit in silence is cruel. Someone took them. And the point about the key. The only person who does is Caroline. To open this without her knowledge would require tremendous force.

CELESTE

So, this woman lets this Natalie out for a purpose. Can we not put our detective brains together and figure this out.

JACK

A woman?

CELESTE

Caroline thinks she saw a woman out in the woods. There's a local legend about something that lives out there, but no one has ever seen it.

JACK

A woman is more information than I knew...okay, well, this was a traumatic experience. The only reason to have someone relive trauma is to hurt them.

CELESTE

Why would Natalie be trying to hurt her?

JACK

That's where you're mistaken. Watch
Caroline for the night. See if this
woman seeks her out

CELESTE

What are your plans?

JACK

Going to take a little trip through
the woods.

CUT TO:

INT. CAMP PENNYSHINE - BUNK ROOM - NIGHT

Caroline sleeps in the bed with blankets pulled up to her
neck. Light snores but nothing obnoxious.

Celeste sits cross-legged on the top bunk reading a book.

Distantly, the FLOOR CREAKS.

Celeste lowers the book. She skims the room.

The bunk room door creaks open.

Celeste silently climbs off the bed, crawling underneath.

The Woman in White strolls towards Caroline's bedside. She
caresses Caroline's bandage. She licks her hand.

WOMAN IN WHITE

(whispers)

Your fear tastes so good.

CUT TO:

EXT. WOODS - NIGHT

Jack creeps through the thicket. He carries a flashlight
swaying it from side to side. He stops and looks around.

INDISCERNIBLE WHISPERS STRAIGHT AHEAD.

Jack presses forward through some brush.

The cabin is in view. Darkness on the inside.

INT. CABIN - NIGHT

Jack nudges the cabin door and steps inside.

He sways the flashlight around. Walks to the fireplace. Sees nothing of significance.

Steps away and then stops. He stares down.

JACK

Is this where she has you?

Kneels and puts his hand on the floor. Light VIBRATIONS PULSE upwards.

A loud creak, back of the cabin. Jack pivots the light.

JACK

Someone there? I'm not here to hurt you. I'm trying to understand what's going on. Someone I know is in danger.

A haunting voice wafts under the floorboards to Jack.

JACK

Who hurt you? The woman?

The whispers continue.

JACK

There's something else here? Behind the fireplace? Tell me what happened.

The whispers intensify.

Jack focuses on the fireplace.

JACK

How?

The whispers answer weakly as if dissatisfied.

JACK

It's okay. Caroline is strong enough. I'm sorry this all happened.

CUT TO:

INT. CAMP PENNYSHINE - BUNKROOM

A heavy, dragging from the room corner.

Pieces of the STATUE light up from the moon illumination.

The Woman in White walks with authority towards the statue and stops in front of it. She strokes the statue faces as if deeply in love.

WOMAN IN WHITE

You didn't have to come./I feel
we're getting to her./Yes,
something does seem off, but we'll
make it work. She just needs
time./Yes, we'll use the boyfriend
next. That should get us what you
want. She will break, and you will
feast.

The Woman in White returns to the bedside. Whispers in Caroline's ear.

WOMAN IN WHITE

Come back to the cabin.

The Woman in White disappears. The statue disappears.

Celeste reemerges from under the bed. She approaches where the statue was. She glances down.

A SMALL HUNK OF CONCRETE OR ROCK on the floor.

MORNING

Caroline arises. Huge yawn. She feels her head.

CAROLINE

Ugh.

Caroline swings her feet to the side of the bed and stands. She looks at the top bunk.

Celeste is knocked out and snoring loudly.

Caroline peers around the bunk to see nobody else in the room. Beds neatly made.

As Caroline walks towards the door, a HUM permeates the air.

Caroline stops to acknowledge.

EXT. CABIN

The hum louder as Caroline approaches.

CAROLINE

Hello?

The humming stops instantaneously. The cabin door opens.

WOMAN IN WHITE (O.S.)

Caroline, come in.

INT. CABIN

Caroline enters. The fireplace pulled open.

WOMAN IN WHITE (O.S.)

I had a feeling you'd return.

The Woman in White looms from the fireplace, graceful.

CAROLINE

What is happening to me?

WOMAN IN WHITE

Something woke up inside you. And it's angry.

CAROLINE

I just want to go home.

WOMAN IN WHITE

I hate to say it, but you're stuck here until you give it what it wants.

CAROLINE

I don't know what that is.

The Woman in White laughs. She approaches Caroline. Sensually wraps her arms around Caroline's neck.

WOMAN IN WHITE

Isn't it obvious? It wants to kill you. I told you how to appease it, slow it down. But you didn't listen to your father.

The Woman in White releases her arms from Caroline's neck and stares into Caroline's eyes.

CAROLINE

You wanted me to kill that boy?

WOMAN IN WHITE
Hardly a boy. He bullied you,
right? I'd say he's a monster.
(pause)
You're different than others who
have come before you.

CAROLINE
Meaning?

WOMAN IN WHITE
You're...happy.

The Woman in White circles Caroline.

WOMAN IN WHITE
That poor soul that's chasing you.
(touches Caroline's head
wound)
It drew blood. It'll take more.

CAROLINE
How does it know me?

WOMAN IN WHITE
It will keep pursuing you. The only
way to rid it, is to weaken it. To
weaken it, help us. Think of all
you can have by doing this.

CAROLINE
Tell me what is pursuing me.

The Woman in White disappears.

The cabin door closes.

Caroline advances to the door. She pressures her shoulder on
the door. It doesn't budge.

Caroline takes out her phone and opens the flashlight
application. She scans the room.

CAROLINE
Okay. You're going to be fine.

Caroline closes her eyes.

CAROLINE
One...Two...
(shivers)
It's cold. Three...Four...Five.

Caroline opens her eyes.

CUT TO:

EXT. TRUSS BRIDGE - NIGHT

The bridge is worn, peeling metal, holes on the single lane road. A "ROAD CLOSED" sign blocks a vehicle path. Below the bridge is a fast-moving river. Snow on the ground.

Caroline stands on the road, looking around, confused.

Sitting on the ground, back against the bridge, a FIGURE not dressed warmly for the temperature. Knees pulled in close concealing their face.

CAROLINE

Hey there.

The figure lifts its head revealing a TEEN CAROLINE.

Caroline is taken aback. Teen Caroline stands but doesn't move closer.

CAROLINE

This can't be possible.

Caroline inches towards her teenage self.

Behind Caroline, the Woman in White CREEPS in the distance, out of focus.

CAROLINE

I don't recognize this place.

TEEN CAROLINE

This is where it happened.

Dread flushes on Caroline's face.

CAROLINE

Where what happened?

The sounds of metal clinking.

Behind Teen Caroline, the Creature appears; its upright head falls to the side 180 degrees. Sinew tears as blood erupts. Cracking.

CREATURE

Where you killed me.

The Creature launches at Caroline.

SMASH TO:

EXT. CAMP PENNYSHINE - PATHWAY - DAY

Caroline awakens on the dirt thrashing, out of control.

CAROLINE
NO! NO! STOP!

Kenny kneels next to her.

KENNY
(muffled)
Caroline, it's okay. Calm down.

Caroline grabs onto Kenny as if holding on for dear life, although she hasn't processed yet who she's holding.

CAROLINE
Leave me alone!

Kenny grips Caroline tight, immobilizing.

KENNY
Caroline, you're safe. Okay?
There's no one here.

Caroline settles and sits up. She pushes hair out of her face.

CAROLINE
Kenny?! What are you doing here?

KENNY
You were thrashing about like a
punk band on stage. What happened
here?

CAROLINE
I don't know. I'm seeing...I...I
don't know. I'm glad you're here.

Caroline inhales Kenny's scent.

CAROLINE
There's something off about this
camp. I want to go home.

KENNY
I've brought something for you.

Caroline and Kenny stand in unison.

Kenny displays a wide, unsettling smile.

KENNY

I hope you're ready.

Kenny stands out of the way.

A large, German Shepard dog in view. Snarling, gnashing teeth.

Caroline freezes. Her eyes swell. Breathing stops.

KENNY

Pretty cool gift.

The dog paces back and forth.

KENNY

You're not afraid of a dog are you?
He's friendly, watch.

Kenny puts his hand out to pet the dog.

The dog BITES off Kenny's hand. Blood spurts. Kenny doesn't react. He looks to Caroline still smiling.

KENNY

See, super friendly. Now you reach
out to pet him.

Caroline shakes her head slightly. Her eyes focused on the dog. Face tensed.

KENNY

Caroline, don't be a dick. Reach
out and pet him.

The dog growls and barks with the hand in it's mouth.

Caroline jolts. She slowly and shakily reaches out to the dog.

KENNY

That's right, don't be afraid.

Caroline yanks her hand back in. Kenny's smile gone.

KENNY

Reach out and fucking pet the dog!

Caroline reaches back out.

The dog GROWLS LOUDER baring teeth.

Caroline's hand retreats. She violently shakes her head.

CAROLINE
(sputtering)
I-I c-can't

KENNY
Pet the dog.

TWIGS SNAP.

Caroline hesitantly looks around.

Different breeds of dogs emerge from the woods. Growling viciously, closing in on Caroline and Kenny.

Kenny un-pockets a knife

KENNY
Here, take it.

Caroline takes the knife.

KENNY
Kill me.

CAROLINE
What?

KENNY
You kill me before they do.

CAROLINE
I don't understand.

The dogs close in on Kenny.

KENNY
If you kill me, they'll stop.

CAROLINE
I can't kill you.

The German Shepard nips at Kenny's leg drawing blood. Kenny unphased.

KENNY
Take the knife and stab me.

CAROLINE
Did you feel that?

The dogs swarm within five feet of Caroline and Kenny.

Caroline relaxes slightly.

CAROLINE

You don't feel the bite? You're not really here. Who are you?

KENNY

It's me, Kenny.

CAROLINE

When we were ten years old, I fell down Rosemary Hill, and hit my head. We weren't supposed to be there, so we told my parents what happened instead?

Kenny scoffs.

CAROLINE

Tell me!

KENNY

We told them you fell at my house. In the garage. Now please, help me before these dogs tear me apart.

The dogs focus in on Kenny. The growls and snarls ferocious.

Caroline lowers the knife. Relaxes completely.

KENNY

Caroline, please!

CAROLINE

We told them the truth. And I was grounded for two weeks. You're not Kenny.

Kenny's face turns from fear to annoyance.

KENNY

This isn't working. Get her.

The German Shepperd bounds towards Caroline, snapping its jaw.

Caroline turns to run. The Shepperd BITES Caroline's shirt RIPPING A HOLE.

Caroline screams and pulls away, engaging in a fast sprint.

CUT TO:

INT. BUNKROOM - DAY

Celeste is still fast asleep until...

She is violently awoken by Jack. He pushes on her rocking her back and forth.

JACK
Celeste, wake up!

Celeste opens her eyes and flings upwards.

CELESTE
What? Where am I?

Jack backs away. Celeste looks to Jack, droll on her lips.

JACK
Where's Caroline?

CELESTE
She was sleeping. The woman was here and she was talking...

JACK
Wait, wait, wait...you're just telling me this now?

Celeste hops down. Still tired, she fumbles slightly.

CELESTE
Whoa, got myself. Anyways, don't get pissed at me. Caroline was fine, I thought she could use some sleep.

JACK
But you don't need sleep. You should've come right to me.

Jack walks away, but only a short distance. Clearly upset.

CELESTE
Look, you're right, 'kay. But I got something. The woman was talking to something in the corner over there. Couldn't see it, but I found this.

Celeste reaches under her pillow. She pulls out the stone. She hands the stone to Jack.

JACK
What is this?

CELESTE

I don't know. What did you find
last night?

Jack mulls over the stone.

JACK

I found a cabin.

Jack looks at Celeste.

JACK

There were others.

CELESTE

How many others?

Jack shrugs.

JACK

I only found out two things. The
woman isn't the main force.
Apparently there's a statue. Some
supernatural entity. It's powerful.

Jack tosses the stone back to Celeste.

Celeste catches the stone.

CELESTE

This stone came from it?

JACK

Maybe.

CELESTE

What else did you find out?

JACK

We can break control.

CELESTE

Easy peasy.

JACK

You need to find Caroline, and tell
her the truth.

CELESTE

Won't that be weird.

JACK
Probably, but we don't have a
choice.

CUT TO:

EXT. MESS HALL - DAY

The building a log cabin type. Small windows on the front. A wooden, etched sign above the front door displays a name:
"MESS HALL"

A small set of stairs leads to double doors. A ramp meanders up to the doors.

Growling in the distance but gets louder.

Caroline approaches the set of stairs. She trips and bangs her leg. Her leg has blood dripping down.

CAROLINE
Shit.

CELESTE (O.S.)
Need a hand?

Caroline looks back for the dog. She then eyes Celeste.
Relief.

CAROLINE
How'd you find me?

CELESTE
Just followed the screaming.

Celeste pulls Caroline up. They enter the mess hall.

INT. MESS HALL

The inside full of older looking picnic tables. Four support beams run from the floor to the ceiling. The back wall has an opening and a door next to it leading to the kitchen. The walls decorated with Native American lore along with items/photos related to camp.

Caroline and Celeste enter. Celeste slams the door closed. She slides a deadbolt over and down. Locked.

Caroline backs up from the door. She limps.

Celeste in front of Caroline.

CAROLINE
Please, go away.

Growls from the other side of the door and then -- the growls disappear.

CELESTE
A fear of dogs? Kinda sucks.

A door hinge squeaks.

MELISSA (O.S.)
Caroline.

Caroline turns sharply. She smiles weakly.

CAROLINE
Mom.

CELESTE
Caroline, don't.

Caroline breaks toward Melissa. She leaps and embraces her mom.

MELISSA
What is going on?

CAROLINE
I...I don't know.
Dad...Kenny...they were saying
awful things. I was chased by a d-d-
dog. I just want to go home.

Caroline releases the hug.

CAROLINE
I found something in the woods and
it wants to hurt me.

Melissa pushes Caroline's hair around her ears.

MELISSA
Did you listen to her?

CAROLINE
No, I...
(looks at Melissa with
hesitation)
Why did you ask me that?

Caroline steps backwards. Melissa's lips tremble.

CAROLINE

Mom?

MELISSA

(inhumanly)

When will you learn to listen?

Melissa opens her mouth, a mixture of blood, mud, and water pour out as if a waterfall and pools on the floor.

Melissa's mouth opens inhumanly further, BONES CRUNCHING AND SNAPPING.

Two muddy arms reach out, one hand grabbing the top of the head, the other grabbing the jaw.

The Creature pulls itself out writhing and falls on the floor.

Melissa's body falls backward.

CREATURE

(sing-songy)

Caroline, the murderer.

CELESTE

Oh, fuck!

Caroline screams. She turns to run away.

The Creature grabs Caroline's shirt and yanks her to the ground.

Celeste rushes at the Creature, ready to battle.

CELESTE

Caroline, it's not real.

Celeste is behind the Creature. She kicks the back of it's legs in the hopes of it dropping - it doesn't flinch.

CELESTE

Need more force.

Caroline twists and kicks but unable to escape the Creature's grasp.

CAROLINE

Let go of me!

The Creature lifts Caroline and slams her on a picnic table.

CREATURE
Just like you let go of me? You're
not getting away this easy.

The Creature holds up Caroline's head by her hair.

CREATURE
Nighty night.

The Creature slams Caroline's head on the table.

Caroline is knocked unconscious. We see her view become
blurry and increasingly dark. Her eyes close. Black.

The Creature looks back at Celeste who is holding a chair.

CREATURE
What is your plan here?

CELESTE
To throw this at you and save
Caroline.

CREATURE
You can't save her. She won't let
you.

CELESTE
I'm going to try...Natalie

The Creature's eyes soften in response to the name.

CELESTE
I know about you.

The Creature walks backwards. It's legs tremble with each
step.

CREATURE
NO!

The Creature runs and disappears into the kitchen area of the
mess hall.

Celeste lowers the chair. She hurries to Caroline. She
caresses Caroline's hair.

LATER

Caroline wakes up. Her head hurting, vision foggy.

CAROLINE
Ugh.

Caroline rubs her temples. She rolls over almost falling off the table.

CELESTE
Slow down partner. You took another
nasty knock to the head. Need to
stop doing that.

CAROLINE
W-w-what is going on?

Caroline sits up.

CELESTE
I know you're hurting, but I need
you to listen to me.

MELISSA (O.S.)
Caroline?

Caroline peers behind Celeste.

CAROLINE
Mom.

In front of Caroline, walking out of the shadows is Melissa, Steven and Kenny. They all look normal, like everything that transpired never happened. They're compassionate.

MELISSA
What is going on, honey? You're
bleeding.

Celeste studies all three, and then back to Caroline.

CELESTE
(whispers)
Don't listen to them.

CAROLINE
I don't trust you. Any of you.

STEVEN
You can trust us.

KENNY
We need you to trust that woman.

CAROLINE
(frustrated)
I can't do that. In case you didn't
know, she wants to kill me.

KENNY

She said if you do what she told
you, we can be together. She can
hold back the monster.

Caroline looks at Melissa's neck and sees the crucifix
missing.

CAROLINE

Mom, where's your crucifix?

KENNY

Trust us. We know you best.

CELESTE

They're not real.

CAROLINE

What do you mean?

Celeste talks into Caroline's ear - we don't hear the words.

The mess hall door opens. The Woman in White stands at the
door.

WOMAN IN WHITE

What are you telling her, devil?

CELESTE

Oh, I'm the devil? Real rich coming
from you.

WOMAN IN WHITE

You shouldn't even be here.

CELESTE

Well, someone wanted me here.
(to Caroline)
Push her away.

CAROLINE

This is all fake. You're turning
everyone against me. Why?

WOMAN IN WHITE

Don't listen to that skank.

CELESTE

Push her away. Now. You can do it.

Caroline's shoulders relax. She inhales deep. She closes her
eyes.

The world around Caroline becomes silent. We focus in on her eyes. They open.

CAROLINE
I won't let you drag me down. Get
OUT!

The Woman in White is THROWN BACKWARDS out the mess hall door. The doors SLAM shut.

Caroline collapses.

CELESTE
You did it!
(looks to Caroline)
Oh, shit. Are you okay?

CAROLINE
I don't know.

The mess hall door opens again. Jack enters. He looks at Caroline and smiles.

JACK
Hi Caroline. I'm sorry, but we need
to talk if you want to survive.

CAROLINE
Who are you?

JACK
I'm an old friend.

SMASH TO:

INT. CABIN - IMMEDIATE

The Woman in White THROWN against the wall and falls flat.

WOMAN IN WHITE
How the...
(grabs head in pain)
Agghh.
(pause)
I don't know what to do. She's
fighting us back. Not afraid.

The Woman in White stands, frightened - something she's never experienced before.

The statue outside of the fireplace, it's stone faces FOCUSED on the Woman in White.

WOMAN IN WHITE

I am not going to fail. I can fix this. We've had fighters before and they all give in. You've got her in your grasp.

The Woman in White looks at the statue, there are visible CRACKS on its exterior, chunks missing.

The statue's faces are in agony, mouths agape.

WOMAN IN WHITE

Him and that bitch won't stop us.
I'll make them pay.

CUT TO:

INT. MESS HALL

Caroline stands in the middle of the building.

The doors to the mess hall burst open. The Woman in White enters.

Caroline turns to reveal a knife in her hand. Below Caroline, Celeste laying on the ground, unmoved.

WOMAN IN WHITE

What did you do?

The Woman in White tramps to Caroline.

WOMAN IN WHITE

You killed her?

CAROLINE

I didn't have a choice.

The Woman in White scrutinizes Celeste's body.

WOMAN IN WHITE

Just to be sure.

The Woman in White SQUEEZES her hands.

BONES CRUNCH in Celeste's throat.

WOMAN IN WHITE

You're all alone now.

CAROLINE

You're wrong.

WOMAN IN WHITE
Hmm? You say something?

CAROLINE
I said you're wrong. I'm not alone.

Metal grinds. The entire mess hall becomes dark.

WOMAN IN WHITE
What are you doing?

Snow trickles inside the mess hall.

DISSOLVE TO:

EXT. TRUSS BRIDGE - NIGHT

The snow falls lightly. The night sky young.

Caroline stands just before the bridge.

WOMAN IN WHITE (O.S.)
The scene of the crime. I've never
had one fight so hard to protect
itself.

CAROLINE
You did say I was different.

The Woman in White scoffs.

WOMAN IN WHITE
You think you're strong, but
underneath your skin, you're just
as weak as the others. You're not
special, you were just privileged
enough to hide your pain.

CAROLINE
Is that what you enjoy? Pain?

The Woman in White steps away. The Creature prowls towards
Caroline gnashing teeth.

WOMAN IN WHITE
You could've had it easy like the
rest of them. All I asked was for
one eensy teeny life, but you
rejected it.

Caroline stands her ground as the Creature gets closer.

CAROLINE
I gave you a life. You're going
back on your word.

The Creature snarls.

WOMAN IN WHITE
Make her suffer. It doesn't have
much more patience.

Caroline retrieves the necklace half from her pocket.

CAROLINE
There's one thing you didn't
anticipate.

WOMAN IN WHITE
What's that?

CAROLINE
I'm in control now.

The Creature begins to rush. Caroline holds the necklace up.

CAROLINE
Natalie! Stop!

The Creature screeches to a halt. The Woman in White's mouth
agape.

CAROLINE
Natalie, it's me, Caroline.

NATALIE (CREATURE)
I know who you are. I know what you
did to me. You killed me.

CAROLINE
No. You have to know I wouldn't. We
were best friends.

Natalie backs off Caroline like a scared puppy.

NATALIE
You let me fall.

CAROLINE
I tried to pull you up. I just...

WOMAN IN WHITE
Stop this now. Don't listen to her.
Hurt her!

CAROLINE

You remember why you did it right?

Caroline comfortingly rests her hand on Natalie.

CUT TO:

INT. NATALIE'S HOUSE, HALLWAY - NIGHT (FLASHBACK)

The house run down. The carpet littered with holes as well as the walls.

Teen Caroline runs to a familiar wooden, closet door with the exterior gash and opens it.

NATALIE, her best friend, stands in the closet. Her hair pulled back in a ponytail.

TEEN CAROLINE

Found you.

NATALIE

Not fair. I thought this was a good spot.

TEEN CAROLINE

You always hide here. It's like the first place I look.

Teen Caroline and Natalie laugh.

NATALIE

Let's watch some tv.

They go to the living room.

INT. NATALIE'S HOUSE, LIVING ROOM

Teen Caroline and Natalie plop in front of the TV and channel search for cartoons.

NATALIE'S DAD (O.S.)

Gahhhh, fuck...how many times do I have to tell you?

NATALIE'S DAD rages into the living room and shuts off the TV.

NATALIE'S DAD

Tell me Natalie. How many times do I have to tell you to pick up your shit from the fucking hall. If I break my arm tripping over them...
(threatening look)
Now pick them up.

Natalie gets up and quickly leaves the room.

NATALIE'S DAD

Your mom called Caroline. Your parents flight is delayed until tomorrow. You have one more night with us.

TEEN CAROLINE

Okay, thank you.

Natalie's Dad leaves the room. Caroline hears Natalie's Dad in the hallway.

NATALIE'S DAD (O.S.)

(whisper yelling)
If I find one more thing out of place, you will regret it.

NATALIE (O.S.)

Yes sir.

A distant THUD.

Natalie returns to the living room holding the side of her head.

TEEN CAROLINE

Did he hit you?

NATALIE

No, I did it to myself. Do you have to move away? I don't know what I'm going to do without you.

TEEN CAROLINE

(whispers)
Just call the police. My parents will take you in. I want to help you.

NATALIE

I'm fine. We're fine.

Teen Caroline rolls up Natalie's shirt sleeve revealing bruises.

TEEN CAROLINE
Doesn't look like you're fine.

Natalie quickly pulls the sleeves back down, hiding a secret.

NATALIE
Just stop.

Natalie turns the TV back on to the cartoons. She laughs to forget the conversation.

Teen Caroline looks on with concern.

INT. NATALIE'S BEDROOM

Teen Caroline asleep on the floor. She wakes up to use the bathroom.

Natalie's bed is empty.

TEEN CAROLINE
Natalie?

She exits the room to search.

INT. NATALIE'S HOUSE, FRONT DOOR

The front door swings open from the wind.

Teen Caroline looks outside. Snow on the ground.

Grabs her winter coat and puts it on. Leaves the house, shutting the door behind her.

EXT. NATALIE'S HOUSE, FRONT YARD

The moon out, casting light to the ground reflecting off the snow.

Teen Caroline stands on the porch, and sees footprints in the snow leading away from the house.

TEEN CAROLINE
Come back inside Natalie.

She searches the yard from her position. Sees a swaying light in the distance. Follows.

EXT. TRUSS BRIDGE

Teen Caroline approaches the bridge and sees Natalie standing on the ledge of the bridge about to jump off.

Natalie holds a flashlight.

TEEN CAROLINE
Natalie, what are you doing?

Natalie looks back to Teen Caroline. She is in tears.

NATALIE
You were right. And with you leaving, I'll have nobody.

TEEN CAROLINE
Step back from the ledge, and we can talk. Can you do that for me?

NATALIE
I can't.

TEEN CAROLINE
You can come live with me. Get a new start to your life.

NATALIE
He won't let that happen.

TEEN CAROLINE
Fuck him, Natalie. You don't deserve to be a punching bag. Now step down from there, and let's call the police.

Natalie slips but catches herself. Teen Caroline lunges forward.

TEEN CAROLINE
Please, step back. You're my best friend.

NATALIE
You don't know him like I do. If I leave, he'll find me.

TEEN CAROLINE
No he won't. I promise you. You'll be safe. Just please come to me. I need my TV cartoon partner. My hide and seek partner.

Natalie forces a smile.

TEEN CAROLINE
There's that sweet smile I know.

Natalie turns to step off the bridge. A gust of wind knocks her off balance and she falls.

TEEN CAROLINE
(screams)
Natalie!

Teen Caroline races over to the bridge edge.

Natalie hangs off the edge trying to pull herself up.

Teen Caroline gapes over the edge.

TEEN CAROLINE
Hold on. I'm going to reach down.

NATALIE
I'm slipping. I can't pull myself out. Please help me.

Teen Caroline tries with all her might but can't reach.

TEEN CAROLINE
I can't reach you. I need to find something. I'll be right back.

Teen Caroline hunts for a long item. She stumbles around but finds a stick of proper length. Rushes back to Natalie.

TEEN CAROLINE
I'm here.

NATALIE
Pull me over. Pull me over. I can't hold on any longer.

Teen Caroline lowers the stick over the bridge edge. Natalie grabs onto the stick with one hand.

NATALIE
I got it.

TEEN CAROLINE
Okay, I need you to grab onto the stick with your other hand. I know it's scary, but I got you, okay?

Natalie nods.

NATALIE
Okay.

Natalie grabs onto the stick with both hands.

Teen Caroline, not expecting the dead weight, is pulled forward and the stick flies out of her hand.

TEEN CAROLINE
(yells)
NATALIE!

A THUD is heard as Natalie's body hits a rock.

Teen Caroline looks at Natalie's body, her neck broken.

Natalie's body slides off the rock into the water.

Teen Caroline collapses on the bridge crying heavily. Her knees pulled into her chest.

TEEN CAROLINE
Natalie, no, no, no, no...

END FLASHBACK

BACK TO SCENE

EXT. TRUSS BRIDGE - NIGHT

Caroline removes her hand from Natalie, who looks no longer like the creature, but as herself from the day she died, still wearing the same clothes.

Caroline sobs. Natalie wipes away a tear from Caroline's face.

CAROLINE
I'm so sorry. I forgot you. I kept
you locked away. I'm so, so sorry.

Caroline attaches the other necklace half to Natalie.

NATALIE
You did nothing wrong. You were,
still are, my best friend. You
never forgot me because here I
stand. She turned me against you,
based on a lie.
(straight-faced)
Now go finish her. We're in your
head.

WOMAN IN WHITE
Caroline, you bitch! You couldn't
just do what you're told.

The Woman in White lunges for Caroline. The Woman in White FREEZES IN PLACE, mid lunge.

CAROLINE

Celeste. Jack. Would you like to say hello?

Celeste and Jack both close in on Caroline and stand behind her.

WOMAN IN WHITE

You. I snapped your neck.

CELESTE

Ya see, we told Caroline that she's stuck in her own head, add that to Jack's plan to throw you out so they could meet, and it all equals that me was fake, and you're a fucking moron, 'kay?

CUT TO:

INT. CABIN (OUTSIDE CAROLINE'S HEAD)

Caroline sits in front of the fireplace. Her eyes white. Her head lifted up. Blood on her face. She is immobile, in a trance-like state.

The statue in front of Caroline. It's hands all grasping Caroline in different positions. One hand is on top of her head. The STATUE PULSATES as if it's pulling something out of Caroline.

The Woman in White stands behind Caroline gripping her neck. The Woman's eyes are glowing yellow.

CELESTE (V.O.)

Enjoy your final moments, bitch.

CUT TO:

EXT. TRUSS BRIDGE

Caroline turns around to glare at the Woman in White.

NATALIE

Her and that statue are feeding off you. They feed off grief, pain, torment.

The Woman in White laughs.

WOMAN IN WHITE
 You can't stop it. We are many.
 You're stuck with us until your
 thoughts cease.

A LOOSE BEAM RUMBLES AND SHAKES from the bridge.

CAROLINE
 People go through hardships. People
 lose friends and family.

WOMAN IN WHITE
 (uneasy laugh)
 That's what makes them easy to
 control.

The Woman in White is slowly LIFTED into the air.

CAROLINE
 We learn from these experiences.
 It's what makes us human. And you
 and that fucking thing in the cabin
 take their lives. Not anymore.

WOMAN IN WHITE
 YOU CAN'T KILL US. WE'RE STRONGER
 THAN YOU!

CAROLINE
 That's where you're wrong. In here,
 I'm stronger than you...you fucking
 parasite.

The BEAM LAUNCHES AND PIERCES THE WOMAN IN WHITE, going
 through her body. She falls to the ground.

Caroline struts over to the Woman, whose chest cavity is
 opened.

Celeste joins Caroline. She squints her face.

CELESTE
 Eww.

The Woman in White looks up to Caroline, lost, beaten.

WOMAN IN WHITE
 Your parents helped you forget. Did
 that help you learn?

The area around Caroline begins to SHAKE, as if an earthquake
 is happening. Everything around Caroline GLITCHES.

A loud moan.

Caroline looks to Natalie.

CAROLINE
What is happening?

Natalie smiles.

NATALIE
Thanks for saving me.

Caroline looks at Jack and Celeste.

CAROLINE
What happens to you?

JACK
I'll always be here. Come visit
every now and then in your dreams.

Caroline walks up to Celeste and holds her hands.

CAROLINE
Thank you. Thank you both.

CELESTE
Glad to help, but it was mostly
you. You're a strong and brave
person.

JACK
Talk to your parents about these
memories. There's a reason you
forgot. Don't hold it against them.

Caroline releases Celeste's hands.

CELESTE
Keep in touch with the me out
there. You've got a lot to learn
about me.

The glitches get stronger and then -- BLACK.

CUT TO:

INT. CABIN - DAY (OUTSIDE CAROLINE'S HEAD)

Caroline wakes up. Her eyes no longer white.

The STATUE VIBRATES is in front of her and howls.

Caroline scrambles backwards.

Caroline looks at the statue. All of it's faces tortured, angry, staring directly at her before it COLLAPSES into pieces on the floor.

Caroline walks to the dust pile. Scoops some debris into her hand, letting it fall through her fingers.

Exits the cabin. SUN SHINES inwards on her.

EXT. CAMP PENNYSHINE - PARKING LOT

Caroline stumbles to her car. She puts her hand on the handle.

CELESTE (O.S.)

Caroline!

Caroline sees Celeste jogging towards her. A worried look on Celeste's face.

Celeste notices the blood.

CELESTE

What happened? Did someone do this to you? Let me get you a warm cloth.

CAROLINE

I'm okay, Celeste. Thank you for caring. Actually, thank you for everything.

Caroline offers a light smile, remembering the Celeste from in her head.

CELESTE

Not sure what I did, but you're welcome. You must've taken a nasty tumble. I'm pretty sure you were told to stay in camp perimeters.

CAROLINE

I'm adventurous you could say.

CELESTE

Maybe a little too much. You need me to go with you? I assume the hospital is your destination.

CAROLINE

I just need my parents.

INT. TANK'S OFFICE

Tank types on his computer.

Ted enters, flustered. He sits in a chair opposite Tank's desk. His knee bounces, fingers tremble.

Tanks looks towards Ted.

TANK
What did you do?

TED
I didn't do nothing, but that girl,
the new one you hired...she walked
out of the woods bloody.

TANK
Who? Caroline?

TED
I don't know her name, but do you
think she found...

TANK
Don't move.

Tank leaves the room in a rush.

EXT. CAMP PENNYSHINE - PARKING LOT

Caroline and Celeste are in the car.

Tank runs up to the passenger side window and knocks.

TANK
(out of breath)
Caroline.

Caroline rolls down the window. Tank sees her all bloody.

TANK
Shit. Come into my office. I've got
first aid stuff. Let me take a look
at you.

CAROLINE
I think I'd rather just leave,
thank you very much.

TANK
Please, I insist. It won't take
long.

(MORE)

TANK (CONT'D)

Celeste, you can wait here if you choose. I won't dock pay for you going with her, okay? Please, just come inside.

Caroline ponders for a few seconds. She turns off the car.

CAROLINE

I'll give you five minutes.
Celeste, you want to wait here?

CELESTE

'Kay, I'll play games on my phone.

Celeste opens a game application.

Caroline leaves the car. Her and Tank walk back into the office.

INT. TANK'S OFFICE

Tank and Caroline enter the office.

Ted is still sitting in his chair.

TANK

Caroline, please take a seat.
(to Ted)
Ted, bring me the first aid kit.

Ted stands up and grabs a first aid kit hanging on the wall.

Caroline sits in the other chair opposite Tank's desk.

Tank stands in front of her.

Ted hands off the first aid kit to Tank and then sits down.

TANK

Tell me what happened.

Tank opens the kit and takes out gauze, band-aids, alcohol.
He administers aid.

CAROLINE

On one hand I don't know if you'll believe me, but on the other hand, I think you know exactly where I was.

TED

You found the cabin?

CAROLINE

Bingo. Does anyone care to explain what it is, and why the fuck it's near children.

TED

You weren't supposed to cross the red tape.

CAROLINE

I found a spot that wasn't marked by anything.

Tank glares at Ted. Ted squirms in his chair.

CAROLINE

I saw the woman.

TED

You saw her outside of the cabin?

CAROLINE

Yeah.

TANK

The sigils.

TED

I swear they were all good.

TANK

Apparently not.

CAROLINE

Do you mind telling me what it was?

TANK

I, uh, we don't know exactly what it is.

CAROLINE

Why did you build a camp near it? You have young kids come here. What if they found it?

TANK

I keep people away from parts of the woods, and others keep it safe. They should've been there.

CAROLINE

Your assurances really worked on me.

TED
(remorseful)
You have to understand, they don't
just let you out.

CAROLINE
Who are they?

Tank finishes administering aid.

TANK
I don't know.

CAROLINE
Seems you don't know a fucking
thing.

Caroline stands up and walks to the door. She opens the door,
she turns back to Tank.

CAROLINE
Do you even know what you're
guarding?

Tank shakes his head. Disappointed and upset.

CAROLINE
I pray you don't. How many people
have you taken there?

Tank and Ted hold their heads down.

Caroline leaves the office, SLAMMING THE DOOR behind her.

EXT. CABIN IN THE WOODS

Tank and Ted stand out front of the cabin.

TED
I don't want to go in there

Tank and Ted walk to the door and enter.

INT. CABIN

Tank and Ted enter to see what's left of the statue in chunks
and dust.

Tank picks up a piece of the statue, rolling it in his hand.

TED

We shouldn't have let her leave, if you know what I mean.

TANK

You want to kill her? After many people have seen her face, know she's here, has both parents that know she works here?

TED

We've killed people, Tank, and now the police are going to descend on this place. I thought there were supposed to be guards here.

TANK

I know that. We just...have to let them know what happened. They won't let us go to jail. They've too much invested in this.

TED

I hope you're right. I wonder what they'll do to her.

CUT TO:

EXT. PARK - DAY (ONE MONTH LATER)

The sun shining as it always does. A light breeze bends the leaves and grass.

Caroline is jogging on a path. Earbuds in. Smiling.

Looks down to see her shoe untied.

A FRISBEEEE lands directly next to her. She picks it up. Turns to see...

The same dog and it's owner from before.

Caroline doesn't freeze up when she sees the dog. Holds the frisbee up.

The dogs takes it. She smiles and pets it. The Man runs up to them both.

FRISBEE MAN

Hey, thanks. I think we've done this scenario before.

CAROLINE
This time it's different. Have a
good day.

She stands and continues to jog.

INT. CAROLINE'S BEDROOM - DAY

Caroline is putting items in boxes. She is moving out of the house. The half-heart necklace dangling from her neck.

Melissa enters.

MELISSA
We're all going to Spoony's.

Caroline doesn't say anything.

MELISSA
Are you okay, Lily? How has therapy
been going?

CAROLINE
I saw a dog today and didn't flinch
or freeze.

MELISSA
(smiles)
I'm so proud of you. Your dad and I
thought we were doing the right
thing. After Natalie...you...

Caroline looks at Melissa.

CAROLINE
I know...well, now know.

MELISSA
Let's get going. We're halting up
your dad. You know how he gets.

Caroline smiles. They leave.

INT. LIVING ROOM

Caroline enters the room.

Melissa, Steven, Celeste, and Kenny are waiting - Steven a bit too excited to leave for ice-cream.

STEVEN

About time you come down. Been anticipating my double peanut butter scoop.

CAROLINE

I was looking at my room for the last time.

CELESTE

I'm excited for us to move in together. I've got most of my things at the apartment already.

KENNY

Can't believe you're finally moving out after all this talk.

STEVEN

Tell me about it.

Melissa nudges Steven.

MELISSA

We're very excited for you, for both of you.

CAROLINE

(to Kenny)

Maybe one day, you and I will move in together.

Caroline and Kenny both smile at each other.

STEVEN

I'm glad you both finally made your dating official.

A knock at the door.

STEVEN

I got it.

INT. FOYER

Steven stands in front of the door. He looks through the peephole and opens the door.

Two AGENTS stand on the other side of the door wearing plain clothes. They're both roughly the same height. Hair cut in a way that screams military service.

STEVEN
Can I help you?

AGENT ONE
Yes, we're looking for Caroline.

Caroline steps next to Steven.

CAROLINE
I'm Caroline.

AGENT TWO
Could we talk to you privately? It would only take a few moments.

STEVEN
Who are you by the way?

AGENT ONE
(flashes a police badge)
We're working a case and it seems Caroline might have some answers we're looking for.

CAROLINE
It's okay, Dad. Just give me a few minutes.

Caroline steps outside with the Agents.

EXT. FRONT YARD

Caroline leads the Agents away from the door.

Situated in a spot, Caroline crosses her arms and faces the Agents.

The Agents both look at each other.

CAROLINE
You're here about the camp, aren't you?

AGENT TWO
You haven't went to the police. Why's that?

CAROLINE
I did, but I didn't know how to make sense of everything. I feel sick to my stomach not knowing what to do. Are you here to arrest me?

AGENT ONE

(chuckle)

No. We actually need your help.

AGENT TWO

We've been watching you for awhile now. We believe you're life is in danger. You did more than survive, which no one else has done, but you destroyed it. We've been trying to take one down.

CAROLINE

Who do you work for? I'm sure it doesn't fall into standard FBI work.

AGENT ONE

We're, heh, not FBI. What you did interrupted an industry. Made a lot of powerful people angry.

AGENT TWO

Profit to be made in the suffering of others. We need to take it down and expose them. You in?

Caroline's eyes move back and forth between the two agents as she contemplates what they're telling her. She taps her foot.

CAROLINE

How do I know to trust you?

Agent One pulls a photo from his pocket showing a young woman with blonde hair and a cheery smile.

AGENT ONE

My sister was taken...ten years ago. That's how I first encountered them.

A tear rolls down Agent One's cheek.

AGENT ONE

We didn't have a chance to help her.

CAROLINE

I'm sorry for your loss.

AGENT TWO

You've brought us hope. For all those who lost loved ones. You're a hero.

Caroline looks back to the house.

CAROLINE
Okay. Where do we start?

FADE OUT.