


2013

Re-imaging A Career In Filmmaking

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ZELLWOOD: RE-IMAGING A CAREER IN FILMMAKING

by

JASON SUTTON

B.S University of Massachusetts 2005

A dissertation submitted in partial fulfillment of the requirements
for the degree of Master of Fine Arts
in Department of Film, Entrepreneurial Digital Cinema
at the University of Central Florida
Orlando, Florida

Fall Term
2013

Major Professor: Robert Jones

ABSTRACT

The purpose of this project was to learn every aspect of the film business, and to do so within the guidelines of an ultra-low budget digital format. This meant creating a project that could be written, produced, and directed all for fewer than fifty thousand dollars. All of the money had to be raised by me as well. The process began day one in the classroom, learning every step of the way.

It began by turning an idea into a feature length film script. This was done over the course of a year. The next step began putting together every piece of preproduction. Preproduction involved casting, location scouting, and fund raising. Fund raising proved to be the most difficult aspect to the entire process. For “Zellwood” we were unable to reach the ultimate goal of fifty thousand dollars, and had to readjust on the fly to make the project work on a budget that would be half the size. This is not uncommon in the industry, but it is an extremely difficult hurdle to handle. In order to do this the script had to be scaled down in order to accommodate the new numbers.

The actual filming of “Zellwood” proved to be both the most invigorating aspect as well as one of the most disappointing. The thrill of watching my words and acts come to life was amazing. Each day having to compromise my vision in order to get the entire script filmed on an extremely tight schedule was difficult. The compromise meant sacrificing a bit of quality. Once the filming was finished similar issues would arise in postproduction. Financial and time constraints would once again cause compromises along the way. The promotion and eventual selling and distribution of the film continues to be incredibly difficult. The film has been sold and paid for in six foreign territories so far, and a deal for domestic distribution has been signed. Finding a distributor involved

contacting other filmmakers and trying to find someone trustworthy in the industry.

Hopefully we are currently in business with one now.

In conclusion I have left this project as a much wiser student and filmmaker. Making a film under these circumstances can be done, and can be done successfully, but making a film with far more resources would be the only way I would attempt to do so again. I have learned the hard way that this is a business first and foremost. I believe that this process is an excellent way to learn the business.

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PRESS KIT

This press kit was put together as part of my marketing plan. The kit was sent out to distributors to help them get a feel of the film through both text and photos. Below is the actual press kit that I used to sell my film.

6TH PLAGUE PRODUCTIONS & ABYSSMAL ENTERTAINMENT
PRESENT



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6th Plague Productions

ABYSSMAL
ENTERTAINMENT

ZELLWOOD

82 MINUTES | HORROR/THRILLER | 2011

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Low budget films present challenges that blockbuster budget projects wouldn't even think about; single shots in many movies consume what we had for our entire budget. But my goal was not to focus on what we couldn't do with our budget, but rather how we could make our budget look like a million bucks on film. And I'm proud to say that we accomplished that. I'm also proud that I was the person who had the pleasure directing Sara Underwood in what is sure to be her first of many dramatic roles. Without multi-millions at our disposal, we were forced to partner with people who have a passion for filmmaking rather than a passion for money and that, too, is something both noteworthy and appreciated in what became a labor of love.

The characters in this film aren't socially correct and pleasant, and worse, they don't even need a reason for being who they are. They're just doing what they love. In the end, I could have made a nice film about nice people but that's not what the seedy side of horror is all about. Horror is about crazy people, not the unfortunate person drawing on the walls in a padded cell type of crazy, but genuine people wildly outside the norms of what society accepts.

At the end of the day I wanted to make a fun horror movie and I hope that came through on the screen. Thank you for watching.

JASON SUTTON
WRITER/DIRECTOR

SHORT SYNOPSIS

A relaxing camping weekend turns deadly when vengeful jealousies are revealed around the campfire.



LONG SYNOPSIS

When two young couples take one last relaxing trip to the country before moving to different cities, secrets are revealed around the campfire that bring out vengeful jealousies. The weekend soon takes a deadly and unexpected twist with a nearby airboat captain and his two daughters caught in the middle.

SELECT CAST BIOGRAPHIES



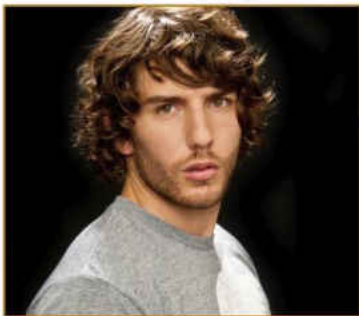
Sara Jean Underwood (*Katie*) became an instant hit when she first appeared in the October 2005 issue of *Playboy*. Her popularity rose further when she was featured as 2006's Playmate of the Month for July, and then as the 2007 *Playboy* Playmate of the Year. She is currently a Co-Host on G4's "*Attack of the Show*" and has appeared in films such as *The House Bunny* and *Epic Movie*, and in television on "*The Girls Next Door*."

Patricia Rosales (*Brittany*) is a captivating actress and model. She was chosen to represent Cuba at the 2009 Miss International pageant. Patricia will be appearing as a series regular on the new television show *Hacienda Heights*.



Haley Boyle (*Zoe*) has appeared in movies regularly since her debut in 2005. She worked as a principal in *The Tenant*, *Second Coming*, and the short film, *Mina*, as the title character. Haley began working in commercials more than a decade ago.

Julie Anne (*The Woman*) started her career modeling under the stage name "Vanity Flair". She has appeared in magazines such as *Gothic Beauty*; worked with Troma Independent Film Studio and Sony Playstation; acted in many nationally produced horror films; and as a spokes-model at conventions throughout the Southeast. She can most recently be seen in Herschel Gordon Lewis' "*The*



Bruster Sampson (*Matt*) started his acting career after his college baseball career fell into jeopardy due to a reconstructive ACL surgery. With a no-holds-barred approach he landed his first lead role in the play, *Lie of the Mind*. He has taken the same approach and landed a supporting role in the feature film *Dr. Feelgood* and the lead in *Zellwood*.

SELECT CREW BIOGRAPHIES

Jason Sutton (*Writer/Director/Producer*) is a graduate student at the University of Central Florida in the film MFA program. He has worked as a writer, director, producer, and actor in the Florida film scene for the past three years. *Zellwood* was his first feature film as a writer and director.

Philip P. Moran (*Executive Producer*) has been in business for nearly 30 years as founder and CEO of Coliseum of Comics, a premier chain of comic book specialty stores. The transition from comic entrepreneur to movie producer came via his children, who had already been acting in commercials and movies for more than a decade. As comics went from geek-fare to blockbusters films, Phil's interest in the movie industry grew. Merging two businesses into a larger entertainment field, the result was the birth of Sixth Plague Productions, a studio focusing on small budgets with celebrities who may not have been in film. With the hiring of Sara Jean Underwood, the studio found solid footing in the Central Florida film community. Phil lives in Orlando, Florida with his wife and four teenage children.

Amber Norell (*Producer*) began her career in entertainment at a very young age. She began modeling for clients such as Disney and entering the pageant circuit at a mere 6 months old. At age 18, she began studying at Valencia where she helped produce R!OT magazine and produced her first full length feature, *Zellwood*. In the past few years, she has been doing hair and makeup professionally, helping coordinate the Orlando 24 Hour Film Festival, and spending her time both behind and in front of the camera on projects such as *Burn Notice*, *Bubba's World* for FUEL TV, and *2:22* which was selected to be shown at Cannes and several other international film festivals.

Steven Shea (*Associate Producer*) has been working in the entertainment industry since he was 16 years old. Starting out in the local television market in the Florida Keys where he grew up. He eventually made his way to Orlando where he founded Abyssmal Entertainment in 2002. His first film, *The Night Owl*, was distributed globally in the Summer of 2005. Steven then went on to co-produce *Andre The Butcher*, which was distributed nationally the Spring of 2006 through Velocity/ThinkFilm. Steven also wrote and directed the 2008 DVD release *Hoodoo For Voodoo*, internationally award-winning short film *2:22* and is producing and co-directing the upcoming anthology film *Doomsday County*.

Matthew MacCarthy (*Director of Photography*) is a Georgia resident and member of the International Cinematographer's Guild. He has been the cinematographer of international feature films, *Trois 2 & 3*, *The Gospel* and *Baby Blues*.

ZELLWOOD

FULL CAST AND CREW

Sara Jean Underwood.....Katie
Bruster Sampson.....Matt
Patricia Rosales.....Brittany
Amani Atkinson.....Ryan
Haley Boyle.....Zoe
Chelsea Lee.....Abby
Kevin J. O'Neill.....Bo

Julie Anne.....The Woman
Victor Mueller.....Charley
Tancy Hannah.....The Wife
Anthony Giordano.....Jay
Jessie Harris.....Gail

Director.....Jason Sutton
Writer.....Jason Sutton
Producers.....Amber Norell
Philip P. Moran
Executive Producer.....Philip P. Moran
Associate Producers.....Jason Sutton
Steven Shea

1st Assistant Director.....Johnny Perez
Unit Production Manager.....Joe Lee Frank
Director of Photography.....Matthew MacCarthy
1st Assistant Camera.....Kraig Swisher
2nd Assistant Camera.....Robbie Corcoran

Editors.....Peter Ebanks
Jose Zambrano Cassella
Gaffer.....Van Bridges
Key Grip.....Kevin Sprayberry
Sound Mixer.....Pete Wesenberg
Boom Operator.....John Claudio Statzell
Supervising Sound Editor.....Robert Reider

Key Makeup Artist.....Ashli Szymanski
Key Makeup Artist.....Lindsay Hill
Special Effects Makeup Artist.....Kurt Combs
Assistant Makeup Artist.....Jessie Harris
Hair Stylist.....Celyne Parage-Donadi



CHAPTER 1: INTRODUCTION

Artist Statement

“Zellwood” the movie has become “Deadly Weekend”, and in many ways the name change has become symbolic with my change in the way I view and understand the film industry. Before I decided to make “Zellwood” I had a very limited view of how the movie business worked. My love for movies began like most people’s I suppose, in that I loved to watch films. I loved to be taken away to a different world inside the darkness of the movie theater. It was magical. It was a place to escape, and in so many ways it was something I needed. Movies gave me hope, and they still have the power to do so on occasion. I never believed that I would ever be able to do anything in the film business. I went to college and I had at least seven majors, and they never really stuck. I graduated and began bartending. I had no real drive or direction in my life, and then I started to write, and it changed everything. After two years I had written three full screenplays and I decided I needed to be somewhere where I could learn more and so graduate school at the University of Central Florida became my goal. Once I move to Florida I started helping out on student music videos and I began acting in a ton of short films. Being on set was a lot of long days and hard work, but it juts felt right. The first short film I directed was a disaster in so many ways, but it was worth every second.

Methodology

After a year of school I began work on my forth feature script, the film that I called “The Last Trip”. “The Last Trip” would go on to be called “Zellwood” after the town in was shot in, and then “Deadly Weekend” as the distributors changed it. I have loved horror

movies for as long as I can remember. I know they are not generally considered to be the highest form of art in the film business, but I don't think it makes them any less art than anything other genre. In many ways I believe that making a great horror movie is more difficult than making a great film in the other genres. Once you get past the "horror movie" stigma, you still have to craft a world that can be based in reality and yet dip into the bizarre. The other aspect from both a directing and writing standpoint is that very few, if any, people have ever experienced the scenario in which most of the films are based. There is no real life experience to draw from or reference. In terms of directing, the actors you work with have probably never been tortured by an axe-wielding maniac. This makes drawing out a realistic performance all the more difficult. The audience is in the same boat. As a writer and director you are attempting to bring to life the nightmare of millions of different people who are there hoping you scare them all the while knowing it is just a movie. While all filmmaking is an incredible challenge I think making a great horror movie is an extremely difficult one.

When I began the script writing process I didn't do so thinking that I would change the world, but rather that I would terrify it for an hour and thirty minutes. I had incredibly high hopes. As I wrote the script I did my best to keep in mind the budget. I don't think that is the best script-writing plan, but in some cases it is a necessity. In the case of "Zellwood" it was a combination of keeping the film within the program's guidelines and my very own limited financial resources. Those limitations made the writing process a bit of a challenge. One of my personal pet peeves in the horror genre is the lack of flushed out real feeling characters. Sometimes it feels that they simply throw a bunch of generic stereotypes on the screen to be led to slaughter. Often times the

audience is rooting for them to be killed. I wanted more than anything to make the audience feel something for the characters on screen. I wanted my audience to root for the characters to survive. To do this I tried to make each character have qualities of people I already knew. They always say, “write what you know”, and that is the advice that I followed. I have to admit that each character also contained parts of me as well. One of the early arguments is almost a word for word fight that I had in real life. When it came to time to write the villains, it became much more a work of pure fiction and borrowed archetypes from the genre.

There are countless things and types of people that scare us all as an audience. When it came time to write my villains I had to choose, and so I chose the type that scares me the most. I have always been terrified of pure evil. By pure evil I mean that there is no motive, no reason, and no explanation for the behavior. The characters do what they do because it is who they are. They don’t have mental conditions, parental issues, or demon possessions.

The overall story was the toughest aspect to write. I would get on a roll, and then it would happen. I would have a little voice pop into my head saying “That was just like...insert movie title here.” I think every writer probably goes through something similar. At some point it seems as if everything has in some way been done before. I did my best to put the similarities into the back of my mind and focus on my story and how I wanted to tell it. After I finished the script I was really happy, but that was three years ago and now I have trouble reading it. On one level I feel I have come along way as a writer and that given the chance to do it today I would do it better. The other part is that I learned many hard lessons that I will get into that have soured me on the film.

The next step in the process was two fold. The first was to mine the local area for actors talented enough to pull off the roles and the second was to find a rising star that I could get to do my film for a very small price tag. My producer Amber and I began making a list. Our list consisted of low-level WB stars, former child actors, WWE wrestlers, MMA fighters, and Playboy Playmates. We began getting contact information through the Internet and an IMDB Pro account. My complete lack of experience made early calls a complete disaster. I assumed that the initial calls would involve explaining the plot of the script and the make-up of the character. This was never the case. The first and only question was “How much is your budget?” Usually after I answered I was laughed at and told “Good Luck.” I quickly realized that signing talent to a film was all about money. We began to research Sara Jean Underwood from both Playboy fame and Attack of the Show. She seemed to fit the interest of our target audience. Armed with much more experience I was able to call her agent and make progress. When I convinced her that the character she would be playing wouldn’t be a dumb blond she signed on for only five thousand dollars, plus some money to come based on the films success. I wanted a name of some level for a reason. As it becomes easier to make quality looking films one needs to find a way to have the film stand out. Unfortunately the best way to do so is through some sort of celebrity. At the end of the day the film has to stand up for itself, but a name on the box can open the door allowing the film to be debuted. Sara also has a large online following and social media presence. One far larger than everyone else on the film combined. It is important to push a movie as much as possible through social media today, but getting people to notice it in the first place is a challenge. It is the reason we went with a minor celebrity.

The rest of the cast was filled out over the course of twenty auditions taking place at school, hotel conference rooms, and even my living room. The biggest lesson I learned from casting at this level is find talent first, and don't worry about character description. I wasn't able to pay the rest so my pool was limited. In the end I feel that we found and were able to work with some very talented individuals. It was also here that I made one of my biggest mistakes. I was talked into a few contracts that left the film owing a lot of deferred money. I read the contracts, but I simply didn't understand them, and rather than finding someone who did I just signed them. I was so caught up in getting to follow my dreams and make a movie I was not paying attention to all the details.

The crew was going to be mostly volunteers as well. The biggest challenge with this is finding people that are qualified and that will show up every day despite not receiving financial compensation. In this area we were extremely lucky. For most of the crew it was their first feature film, and many have since go to work on much larger projects. It seemed we found so many people at just the right point in their careers. The best example is with our catering. We found two chefs who had just left jobs as head cooks at the Marriott Resorts that were starting a film catering business. They were eager to build a reputation and went all out. To help their cause we were able to get a ton of donations, including tons of steaks and chicken from Omaha Steak Company all at no charge. Other local businesses also were more than willing to help out. It is important to note that for all the companies that said "Yes" at least twenty said "No". The lesson here is that it never hurts to ask and never get discouraged by the first 'No' or even the fifth, if you keep asking someone will help. Despite our tiny budget I have still been told that we had the best food, including mega-budget films in Los Angeles.

We again relied on the kindness of others when it came time for locations. As with all films on small budgets we had to make sacrifices in order to get locations. I had to do rewrites based on what we had as opposed to what we wanted. What I learned again and again on this project is that you need to be flexible. In one instance, the barn scene, it turned out even better than I had planned. We had to cheat the shot to make the location work, but the scene in the barn had incredible set design by happenstance. Even the main room that when we first scouted was just empty tables ended up filled with plants by the time we shot our scene. This gave the room a sign of life and color that was just by chance, as we had no room in the budget to decorate it.

We were able to get equipment from a number of sources. We borrowed lights from three or four different places, and found a gaffer with his own two-ton grip truck who cut us an amazing race. A friend with the RED camera again cut us a special deal. On a budget like ours it become clear that we needed favors and deals in order to pull off the look we wanted and I will never be able to repay all those who helped us.

With the film cast, the crew “hired”, and the locations ready to go we faced an even bigger challenge. We were only able to afford our rentals and main actress for twelve days. So we had to find a way to shot an entire feature length film in that time. This would be a huge challenge that would end with mixed results. The film has made its budget back already so it’s hard to say it hasn’t been a success, but it came at a cost. In order to prepare for the shoot we broke our shot list for each day into three categories: have to have, would be great to have, dream shots. Before we shot I worked as often as possible with the actors so that we could get it right in the fewest number of takes possible. This worked with all the actors except for Sara who was in Los Angeles until

the night before we got on set. The actors were all prepared, and the crew was ready to go. Each day everyone worked at a frenzied pace and I will forever be grateful for everyone's effort. In the end we simply didn't have enough time. We ran into special effects blunders, weather, and various audible interruptions including a herd of cows on the farm we shot adjacent to, and a helicopter just a few hundred yards away for four hours. We rarely had a day where we got anything above and beyond the shots we had to have to tell the story. The result was a film that didn't have a lot of camera movement or shot variety. I would later learn that it also resulted in a solid seventy-four minutes, and the distributors wanted a full eighty-two. As a result I was forced to stretch out scenes longer than I wanted and remain in shots a few seconds longer than necessary. While I am incredibly thankful that it worked out I know that twelve days is not enough time to shoot a feature film when you already have very limited assets.

With the film shot we moved into post-production, and a whole new litany of problems. Once again, as with the actor's contracts, I have no one to blame but myself. I want to make sure it is clear that both of my producers were essential in the film's overall success. Having said that they fought constantly, and we spent over a year with the two of them infighting and eventually ending up in mediation to avoid the two of them suing each other. Each had copies of different aspects of the film contracts. I should have made sure that I had a copy of everything that they had, but I failed to do so. Because each had some and no one had all there were standoffs that held up everything. While all of that was going on we had so many other problems. We had three separate editors that all took months longer to finish than they said they would. Our colorist had to redo everything twice due to a technical gaff. It seemed as though anything that could have gone wrong

went wrong. As the film was a success on some level I feel like these stories sound like complaining, but they are simply the story of the film. The point is that many of the issues and mistakes could have been avoided if I had more knowledge and experience.

The last faze of the process has been in the distribution department and by far the most frustrating and least rewarding. The film has released in both Japan and Germany so far. We have been paid as promised, and that is they only good part. Our US money as of September 19, 2013 is in escort but we haven't seen it as of yet. I have to be completely honest in saying that I don't know how I would do this part differently. I feel like the producer's and I did the best we could given the situation and at the same time I feel like it could have gone better.

Findings

After a long three year process I have written, directed, and produced a film that has been released around the world and will be released in the United States within the next two months. All in all in was an incredibly successful venture, and at the same time I can't help but feel an incredibly lucky one as well. There are so many fazes to making a film and each one is filled with multiple areas that can tear the entire film apart. When I attempt to do this again I definitely will be far more prepared moving forward, but I will also be hyper aware of all the financial risks involved in the process. I realize that this is an academic project and making a profit is not part of the degree, but I have to argue that it should be. The only way to continue forward in the industry is to produce results, and part of that is making a successful film.

Throughout the process I found that having more resources would have allowed me to make a better project. I will freely admit that it is possible to make a successful film on a small budget under an extremely tight schedule, but I believe everyone who succeeds in this way would have loved to have had a few more days, a little better equipment, or access to more seasoned actors. My findings through my own experience and the experience of meeting and talking with other small filmmakers is that this is the case.

Dealing with distributors is also extremely difficult on this level of filmmaking. They are in a position of total power and I would love to explore alternative methods of distribution on a future project.

The one aspect I have not been able to make much progress on is marketing. Many people throw out the words “social media” as the be all end all solution to low to no budget marketing, but I found that even this method faces the same problem as regular marketing. That being “How do you get people to care?” It is easy enough to get “Likes”, but how do those translate to sales.

Conclusion

Despite all the disappointments and realizations I still love every aspect of filmmaking and I intend to continue to pursue it as far as I can. The road to a filmmaking career is extremely trying and difficult, but I cannot give up. I feel that earning this degree and moving through the process has made me both a better filmmaker and a smarter one moving forward. I have left behind some of my naivety towards the process,

but I have not lost the passion that still flows through me everyday. I have no idea if I will ever get another attempt to be the writer, director, and producer of another feature film, but if I do I will be far more ready and prepared moving forward. I am wiser, but I am still the same person who fell in love with movies.

CHAPTER 2: FILM COMPONENTS

Screen Grabs

The following photos are still scenes from the actual film. They are a good visual representation of the actual film. The stills themselves are from random scenes throughout the film and are not in a particular order.



Figure 1: Actor Close Up



Figure 2:Actor Medium Shot



Figure 3:Close Up



Figure 4:Close Up



Figure 5:Two Shot



Figure 6:Close Up



Figure 7:Medium Shot



Figure 8:Actor



Figure 9:Close Up



Figure 10:Two Shot



Figure 11:Close Up



Figure 12:Medium Shot



Figure 13:Medium Shot



Figure 14:Silhouette Shot



Figure 15:Medium Shot



Figure 16:Two Shot



Figure 17:Medium Shot



Figure 18:Close up



Figure 19:Medium Shot



Figure 20:Close Up



Figure 21:Medium Shot



Figure 22:Two Shot



Figure 23:Two Shot



Figure 24:Two Shot



Figure 25:Close Up



Figure 26:Close Up



Figure 27:Close Up



Figure 28:Close Up

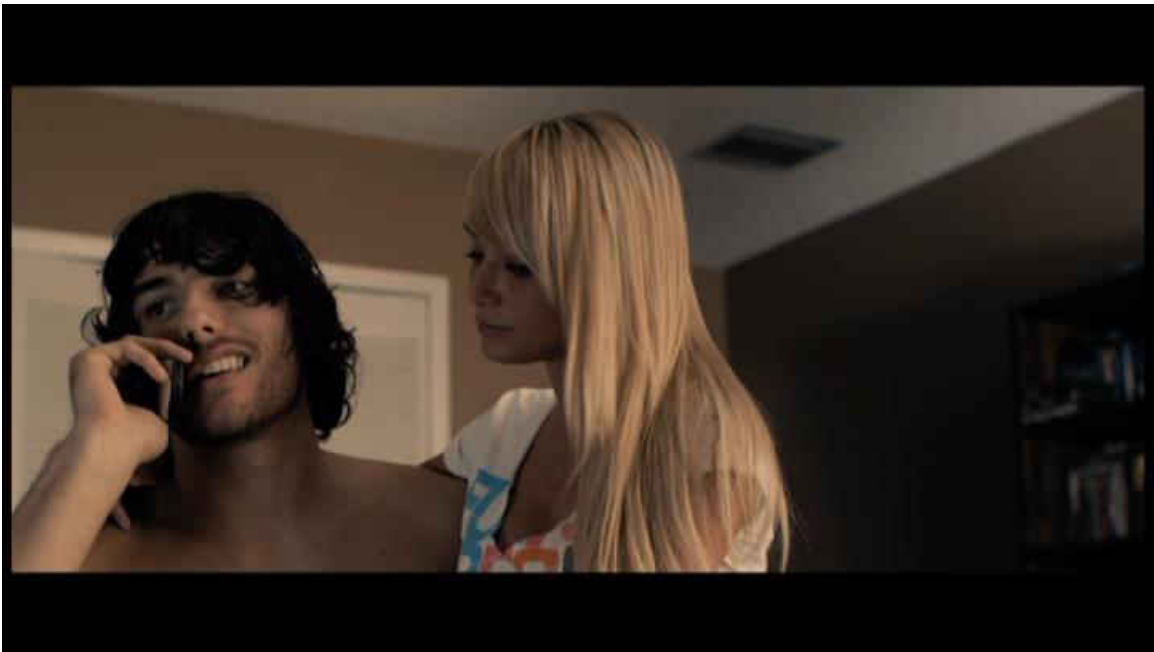


Figure 29:Two Shot



Figure 30:Action Shot



Figure 31:Close Up



Figure 32:Action Shot



Figure 33:Close Up



Figure 34:Close Up



Figure 35:Action Shot



Figure 36:Two Shot



Figure 37:Two Shot

Film Synopsis

“Zellwood”, also known as “Deadly Weekend”, is the story of four friends on their last weekend before they move away and start their post college careers. Matt and Katie have been a couple for two years and are moving into together and beginning to plan a life together. Ryan is Matt’s best friend and the two have known each other for over a decade, and he brings with him his girlfriend Brittany. Brittany has only been with the group for six months, but is very much a part of it. The four decide that a camping trip where they take in all of Florida is the best way to say goodbye. They arrange an airboat ride in alligator country and a few days away from the world where they can just be themselves without distractions. The weekend begins with a fun road trip and a tent set up right next to a lake where they swim and talk about how much they will miss each other. Everything seems like it is the perfect way to say goodbye.

They also bring along with them some emotional baggage that has been holding all of them back. During a drunken night around the campfire some of these issues rear their ugly heads along with a few secrets from the past that cause fights amongst the group. After Matt and Ryan come to physical blows Matt storms off and soon after Ryan goes and looks for him. Matt comes back bruised and bloody claiming that he fell and Ryan is never to be seen again. The girls begin to turn on Matt and the tension only gets worse when the next day’s activity shows up in the form of their airboat ride guide and his two daughters.

While everyone searches for both Ryan and answers they all learn that this is just the beginning of a nightmare that will end horribly for everyone involved.

Script

EXT. WOODS-NIGHT

A light mist falls down through the trees. The sky is black. The moon is hidden behind a thick wall of clouds.

The dark silhouettes of the trees form even darker lines in the sky. No movement is visible in any direction.

As the wind picks up the leaves RUSTLE above. A branch CRACKS.

Through the trees an old two story house is visible. No lights are on.

EXT. HOUSE-NIGHT

The porch is a southern style wrap around.

A swing in the corner makes a subtle SQUEAK as it moves slowly back and forth in the breeze.

Near the door is a wooden sign that says welcome.

INT. HOUSE-NIGHT

A SCREAM rips through the darkness. The walls of the hallway are completely empty.

There are no photographs and no mirrors. At the end of the hallway sits a door. A faint glow slips underneath the crack between the bottom of the door and the floor.

The light is not steady, but instead it flickers and dances in the darkness.

MUFFLED WHIMPERS can be heard growing louder as the door becomes closer.

INT. DARK ROOM-NIGHT

A man, JOHN, lies on a wooden table. His arms are strapped to boards moving out horizontally from the table.

His feet are strapped to the bottom of the table with thick ropes. His head is held down with an old worn leather strap.

A single light bulb hangs above his head.

2. CONTINUED:

Another light from a fire glows near his feet. There is a large oil drum on the floor where the fire glows from.

Next to the fire a man's silhouette is visible.

The man on the table is sweating, his eyes dart back and forth.

Dried blood is crusted on a number of wounds on his chest and legs.

His left hand is just a ball of blood soaked cloth.

JOHN
Please.....please

The man continues to sob and repeat his plea over and over.

SILHOUETTE
I told you to stay away.

JOHN
You can't do this!

The silhouette reaches into the fire wearing thick industrial gloves and removes a hot coal. The coal glows red.

The silhouette's face is still not visible as he walks over to the man and holds his mouth open.

SILHOUETTE
I guess you won't be running that mouth of yours ever again!

He inserts the hot chunk of coal in the man's mouth. He covers the man's mouth as he struggles against the ropes and restraints. His movements are violent.

After thirty seconds of struggling he passes out. The silhouette removes his hand, the mouth opens slightly. Smoke seeps out. The inside of the mouth is black and bloody.

INT. HOUSE-NIGHT

A woman's eyes pop open. She stares into the darkness. Immediately her eyes fill with terror and tears.

She feels her way along the dark walls of the hallway and begins crawling along on her hands and knees.

The woman gently SOBS as she feels her way along the wall.
FOOTSTEPS can be heard approaching the woman from behind. The woman feels her way up the wall until she is standing.

The woman continues to feel her way along the wall as she limps along.

A small trail of blood can be seen behind her. The FOOTSTEPS are closer.
The woman begins limping frantically along the wall until she reaches the door.

FOOTSTEPS are closer.

The woman pulls hard as she can on the knob.

The door rumbles and the metal CLINKS inside the lock, but the door refuses to open.

The woman turns. Her eyes widen.

The silhouette is on top of her now. He raises a large bladed knife.

The camera moves into the woman's mouth. After a few seconds a SCREAM erupts.
CUT TO:

INT. BEDROOM-NIGHT

The camera moves out of KATIE'S mouth. Her SCREAM echo's on the walls.

MATT bursts into a laugh. Katie pushes him and he tumbles off the bed.

Katie is 5'4' with dark hair, and big brown eyes. Matt is tall with brown hair.

He is shirtless.

Katie looks over the edge of the bed, she is wearing only a T-shirt.

Matt gets up and climbs back onto the bed next to Katie.

KATIE
That is sick! How can you watch that?

MATT

It's just a movie, it's fun to feel scared.

KATIE

Well you and I have very different definitions of fun. Plus it's sick, not scary. It's torture porn.

Matt holds down Katie and makes an evil face.

MATT

So you screamed because it wasn't scary?

Matt smirks as he waits for a response.

KATIE

Well, I don't...

MATT

So it was scary, I win.

KATIE

Fine, it was scary, but it was still really stupid.

Katie gives Matt a smirk back.

MATT

Good comeback.

Katie sticks out her tongue at Matt.

MATT (CONT'D)

I have to point out that horror movies get far less credit than they deserve. There are some really great ones out there.

KATIE

Well try and pick one of those next time if you force me to do it again.

Matt smiles at Katie.

Matt

What?

KATIE (CONT'D)

CONTINUED: (2)

MATT

I was just seeing if you were ready for round two.

KATIE

Look you only got lucky because I got bored during that movie.

MATT

Really?

Katie pulls in Matt close.

They kiss and Matt over and turns out the light.

INT. RYAN'S ROOM-MORNING

RYAN and BRITTANY are walking around the bedroom packing clothes in bags on a bed.

Ryan is over six feet tall with all American good looks. Brittany is his physical equal in female form.

As Brittany places more clothes in the bag Ryan stares at her quizzically.

RYAN

Babe its four days, not four weeks.

Brittany puts her fingers to her lips and SHH's him, Ryan smiles and shrugs.

RYAN (CONT'D)

Fine, but remember we are hiking a few miles on foot to the campsite so..

BRITTANY

Why again? I mean what part of this is more fun than a weekend of clubbing in the city?

RYAN

Because its just the four of us, a chance to really spend some time together before we leave.

BRITTANY

You are so cute. You are really going to miss him, huh?

RYAN

My mom was friends with Matt's mom, I mean I've known him forever, you know?

Brittany smiles and gives him a hug.

BRITTANY

Well at least I'm staying around for you.

Ryan pulls her close and they kiss.

BRITTANY (CONT'D)

It's cute, you guys are like brothers.

RYAN

Well he's the closet thing I have ever had to one.

CUT TO:

INT. BEDROOM-MORNING

Katie is sitting at the computer.

Matt enters the bedroom fresh from the shower. He looks over at Katie and shakes his head.

MATT

Seriously?

KATIE

What?

MATT

You have issues, get off the
computer. We have to leave soon.

KATIE

Two minutes.

Matt walks over to the computer. Matt looks at the screen and sighs.

Don't start.

KATIE (CONT'D)

MATT

Why do you talk to losers like that?

KATIE

I went to high school with him, and no we never dated.

Matt sits on the bed.

KATIE (CONT'D)

Don't do this. We had a an amazing night. We are leaving for vacation in an hour. Then we are moving to NYC together. I love you.

Katie gets up and sits on Matt's lap and kisses him on the cheek.

KATIE (CONT'D)

You have no reason to get jealous.

MATT

I love you too. That guy, all those guys are just trying to get in your pants, they aren't really your friends.

Katie's face shows frustration.

KATIE

Well they can't, and they won't.

Matt looks Katie in the eyes.

KATIE (CONT'D)

Matt nods.

Okay?

A HORN blasts from outside.

A cell phone BUZZES. Matt picks up the phone.

MATT

We are on our way out now.

Matt and Katie scramble to get dressed and finish packing.

CUT TO:

INT. RYAN'S TRUCK-DAY

Ryan and Brittany sit in the front seat.

The back doors pop open and Matt and Katie pile in.

They dump their stuff in the back. Ryan looks back at the two and smiles.
The MUSIC cranks up and the truck pulls out.

EXT. DRIVEWAY-DAY

The truck drives through the streets. The truck hits the highway.
The truck passes over a low bridge about a mile long. To the side of the bridge is a large lake surrounded by trees on either side.

In the water below are alligators. An airboat with a couple up front watches as the man in high chair tosses food out to bring the gators closer.

CUT TO:

EXT. LAKE-DAY

Bo pulls the airboat to a stop.

SCOTT and DARLA look to both sides of the boat. Bo opens up a plastic bucket on his left side.

Darla's face looks like she might puke at the smell.

DARLA
What is that?!

BO
Bait.

Bo dumps the bloody meat chunks into the water. Scott points to the left side of the craft.
A seven foot gator is slowly swimming toward the boat.

SCOTT
What do you use for bait?

BO

This is scraps, a little pork, deer, cow, whatever the butcher has left.

SCOTT

How much danger would we be in if we fell in?

BO

Not as much as you think, though I guess it depends on how hungry he is.

Scott smiles at Bo.

SCOTT

I saw on TV that they don't usually go for people.

BO

Not usually. I heard if you cut up the body and wrap it in pork that they will take it down quick.

Scott looks back at Bo. Bo smiles

BO (CONT'D)

Of course I've never tried either method myself.

SCOTT

That's good to hear.

Darla snaps a picture.

EXT. LAKE-DAY

Abby and Zoe walk towards the dock.

Bo drives the airboat up to the dock and the two girls help an elderly couple off of the boat.

The couple stands on the dock and poses for a quick picture with the lake and the boat in the background.

CUT TO:

INT. RYAN'S TRUCK-DAY

MUSIC blasts through the open windows of the blue SUV. Ryan is driving with Brittany sitting in the passenger seat.

Matt and Katie sit in the back and stare out at the landscape.

Matt stares out and points at the alligators in the water.

Brittany looks down and pulls up a cell phone. She shrugs as if she doesn't recognize the number.

Ryan turns off the radio and hits talk. The phones on speaker.

CUT TO:

INT. BO'S HOUSE-DAY

BO and his two daughters, ABBY and ZOE, are all in the kitchen putting together a pancake breakfast.

Bo is a tall man in his late thirties.

Abby is about fifteen years old and Zoe is twelve.

BO

Hey its Bo.

RYAN

Hey Bo what's up?

BO

Just calling to see if you got the map I e-mailed you, and if you had any questions?

RYAN

Thank you, yes we got it, now the only question is if we can follow it.

The girls have left the room.

CUT TO:

INT. RYAN'S TRUCK-DAY

Katie sees all the alligators sunning themselves along the bank.

Katie yells into the front seat so the phone can pick up her voice.

KATIE
Excuse me Bo, I'm Katie.

BO
Hello Katie.

KATIE
Do we need to worry about alligators?

BO
No need dear, the alligators will be just fine.

Katie looks concerned, Matt and Ryan smirk.

CUT TO:

INT. BO'S HOUSE-DAY

Zoe and Abby giggle in the background but they are not seen.

BO
I'm kidding. Just a little humor, you will be fine. There won't be any gators near your
campsite, the only one's you will be seeing will be off the bow of my boat.

RYAN
Thank you for all of your help, we will see you tomorrow.

BO
Just to warn you the cell phone reception is a mess out there. You have to go to the road
to get a call through. See ya.

Bo hangs up the phone.

Bo serves the pancakes onto the plates. The girls are no where to be seen.

BO (CONT'D)

Girls?

CUT TO:

INT. GIRL'S ROOM-MORNING

Zoe and Abby sit on the bed painting their nails

CUT TO:

INT. KITCHEN- MORNING

He scans the room.

BO

Oh, okay. We're playing hide and seek now?

Bo looks around the corner.

BO (CONT'D)

I'll find you before breakfast gets cold.

Bo turns the corner and heads down the hallway.

CUT TO:

INT. CLOSET-DAYS

Zoe's eyes watch Bo from the inside of the closet. Her eyes scan the room through the slats of the closet door.

Bo scans the room. Then we see him look directly at the closet door.

BO

Where are you?

Zoe freezes. Bo starts walking to the closet, his eyes fixed on the closet door.

Zoe attempts to push herself farther back behind the hanging clothes.

As she does the clothes sway slightly.

Bo opens the door just as the clothes stop moving.

Bo sticks his head inside. He looks into the closet and sniffs the air.

BO (CONT'D)

I can hear you breathing.

He laughs as he crouches down on his knees. Zoe's feet stand amongst the shoes on the closet floor.

BO (CONT'D)

Breakfast is getting cold.

He swishes his hand through the clothes. We see Zoe's legs move and press against the back wall.

His hands barely miss her. He stands up and closes the closet door.

Zoe releases her breath.

INT. BEDROOM-DAY

Abby is hidden under the bed. Abby's face protrudes through a small opening of the blanket as she watches her father's feet walk by the bed.

The feet stop. Abby sees her father get down on his knees. She quickly closes the crack of the blanket. It is completely dark.

We hear Abby's heart POUND. His hand sneaks under the covers and slowly moves along the floor near her face.

Abby stops breathing. The hand moves away and her father stands up. She peers back out from under the blanket, no one is seen.

She crawls out from under the bed. She sees no one.

She walks towards the door. Just as she reaches the door she gets ready to peer out.

Just as she reaches the door Bo jumps out.

BO

BOO!

Abby jumps and screams. Then she giggles and stares up at her father. Zoe pops in and joins them.

ABBY

You got lucky dad.

BO

Did I?

ZOE

You didn't find me.

ABBY

If we were playing for real, outside, you would never have found me.

BO

So you're that good are you?

ZOE

You have no idea

ABBY

Yeah.

Bo grabs them and they giggle.

EXT. WOODS-DAY

The blue SUV rolls down the dirt road.

The truck pulls into a clearing in the trees in the woods.

RYAN

The notion is totally antiquated.

MATT (SARCASTICALLY)

Excuse me professor?

RYAN

You know what I mean, dick! I'm just saying its not like olden times anymore.

BRITTANY

"Olden times", you sir, are brilliant, why haven't you graduated again?

Ryan playfully hip checks Brittany.

RYAN

Shut up. I'm just saying that when all the rules of sex and dating and getting married were established people only lived to be like thirty and they lived in towns with like fifty people, staying monogamous was easy.

Katie turns to Brittany and smiles.

KATIE

Comments like that must make you feel great.

RYAN

I'm just making a point.

Ryan smiles and laughs. Britt squirts him with a bottle of water and gives him a look.

MATT

If your point is you are going to end up sleeping outside the tent then I think you made your point.

Brittany gives Ryan a playful smile and raises her eyebrows.

Everyone moves to the back of the SUV and begins to unload the camping supplies.

RYAN

I'm with Brittany and she knows it. I'm just saying a lot has changed.

BRITTANY

Just shut up while you still have a chance of sleeping inside tonight.

EXT. WOODS-DAY

Matt and Ryan carry a cooler with two tent bags piled on top.
Brittany and Katie each carry bags on both shoulders. The four emerge from the woods into a lush green valley
and then after a hundred yards reenter the tree lines and
disappear into the forest.

CUT TO:

EXT. WOODS-DAY

The couples walk amongst the tall green trees.

MATT

I gotta ask, could we have parked any farther way?

RYAN

We're almost there stop bitchin, it's going to be a blast.

Brittany and Katie are about one hundred yards behind the boys.

KATIE

Ryan this is so much better than the beach, good call!

Ryan shakes his head.

RYAN

Just wait. This weekend is going to be an amazing weekend. I've got a few surprises.

The group continues their trek through the woods.

MATT

Have you ever seen the Harry Potter
movies?

RYAN

Parts...why?

MATT

I don't get it, you have all these
powers, but these kids refuse to use them.

Ryan looks over at him and raises his brows as if to say get on with it.

MATT (CONT'D)

First what kid ever does what he's told and second who could resist?

RYAN

Could you picture Megan Fox in your head and fuck her?

MATT

Probably. Is it always about sex for you?

RYAN

I'm going to have to say yes. Plus no matter what you say that's what it would come back to.

MATT

How so?

RYAN

OK, say you use your powers to get rich, that's mostly to get laid, rock star, to get laid. It always comes down to pussy.

Matt laughs and shakes his head.

RYAN (CONT'D)

There is a danger though.

MATT

Really?

RYAN

If you could create your fantasy girls all day you would probably die of dehydration.

MATT

Leave it to you to turn a beloved children's book into a cautionary tale of masturbatory death.

Ryan smiles and Matt laughs.

CUT TO:

EXT. WOODS-DAY

Brittany and Katie walk together still ahead of the boys.

KATIE

So where did Ryan find this Bo guy?

BRITTANY

On line actually. He and his family run an airboat business. Ryan asked him about good camping spots and he e-mailed us a map.

Brittany looks at Katie.

BRITTANY (CONT'D)

I know this is gross, but anybody who would chose to live in the woods and play with alligators is probably married to his sister.

KATIE

That is too gross to think about.

The group continues to walk.

The girls are only about twenty steps behind the boys now.

BRITTANY

Ryan honey!

BRITTANY

Yeah!

I hate you!

RYAN BRITTANY RYAN

We are almost there!

Ryan turns to Matt and smiles.

KATIE

I'm really going to miss you guys.

BRITTANY

We are going to miss you too! This morning I thought Ryan was going to cry it was so cute.

Katie smiles.

EXT. WOODS-DAY

Ryan and Matt are only about ten steps behind the girls. Everyone looks tired.

MATT

Please tell me we are close.

Ryan sets down his end and Matt follows suit. Ryan unfolds the map and looks around.

RYAN

Well I think it should be less than half a mile down to the left.

KATIE

Excuse me! You think?

Ryan turns to Katie with a smile.

RYAN

Katie I'm positive.

Katie smiles back.

KATIE

You better be, or else I'll kick your ass.

The group led by Ryan walks into the clearing.

EXT. CAMP SITE-DAY

Everyone drops what they are carrying.

Matt opens the cooler and drinks an entire bottle of water.

BRITTANY

It really is beautiful out here.

Ryan and Matt begin laying out the pieces of the first tent.

Katie walks over and begins doing the same with the second.

RYAN

Don't worry we will take care of it.

Katie turns and glares at Ryan.

KATIE

Let's race.

Ryan looks to Matt who smiles.

RYAN
Fine what are the stakes?

Katie looks to Brittany who shrugs.

RYAN (CONT'D)
Alright. I got it. Losers have to gather all the wood for the camp fire.

Katie looks to Brittany for approval, and she shakes her head.

KATIE
You're on!

Katie and Brittany dump the contents of the tent bag on the ground, in the background
Ryan and Matt do the same.

BRITTANY
Why are we doing this?

KATIE
Fun, and to shut your boyfriend up.

BRITTANY
He really isn't that bad, plus look at him, he's worth a little bull shit.

Katie looks and Brittany and they smile.

BRITTANY (CONT'D)
I swear you are more competitive than most men. I just hope you know how to put this
thing together cause I don't have a clue.

Ryan and Matt slide tent poles through opposite sides of the tent.

Both are laughing.

MATT
I swear it wasn't deliberate.

RYAN
OK fine take it to the grave with you, but I still say you did it on purpose, and if he finds
out you deserve the ass kicking that's coming.

MATT
Fuck that, I'd kick his ass.

RYAN

Without me? Do you know how many times I've saved your ass.

Ryan continues smiling.

Matt's demeanor changes slightly. He smiles, but something in his eyes shows annoyance.

MATT

Last time I checked we are pretty even on that front.

The boys continue to put together the tent. Across the way the girls are moving quickly. Katie pushes the last pole through the other side of the tent and Brittany secures it.

Both girls SCREAM in excitement.

Go get the wood bitches!

Matt and Ryan looked shocked.

MATT

Wait you haven't hammered the spikes into the ground, it's not over.

BRITTANY

Sorry you said put the tent up, we did, so don't cry.

Matt looks at Ryan who shrugs.

MATT

Fine.

The girls cheer.

KATIE

On a serious note where is the bathroom.

Ryan smiles and walks over to a bag and pulls out a small shovel.

RYAN

At least 100 yards away, and you have to bury it....Bears.

KATIE

Fantastic.

BRITTANY

He's kidding about the bears.

RYAN

Nope, sorry I'm not kidding.

EXT. WOODS-DAY

Katie wonders into the woods with the small shovel.

She turns around and the campsite is no longer visible. Katie walks into the middle of the two trees.

Katie looks around and kneels down and digs a small hole. Katie squats near a log, and rolls her eyes and sighs.

Katie is visible from behind. A branch CRACKS behind her.

KATIE

Very funny...I'm so scared.

Katie looks around, nothing is visible.

She gets up and pushes the dirt over the movement. Another CRACK is heard this time to her left.

KATIE (CONT'D)

I'm serious, stop it!

No sound is heard except the sounds of the woods.

Katie holds the shovel in her right hand out in front of her for protection.

Katie turns in all directions, but sees nothing. After a second she runs back to camp.

EXT. CAMP SITE-DAY

The girls are lying in swim suits on a blanket, their bodies face the sun.

Matt and Ryan toss a football back and forth. Ryan talks loudly so the girls can hear.

RYAN

Do you see?

Ryan raises his hands in the air and turns in a circle. Katie turns on her side to face him, while Brittany lies on her back.

BRITTANY

Just get on with your point, I want to take a nap.

RYAN

This, just us, no people, no stressed.

BRITTANY (SARCASTICALLY)

Yes sweetie its amazing.

MATT

Just throw the ball already.

Ryan tosses the football back to Matt.

CONTINUED:

RYAN

All that I'm trying to say is this may be the last time its just the four of us like this. No schedules, no jobs, just fun.

MATT

Yeah, we get it. You seem to be uncharacteristically sentimental today.

RYAN

Matt we shared a crib man, now you are off, its never going to be like this again. Not to sound gay, but I'm going to miss you.

MATT

Me too, now throw the ball back. Fag.

Ryan tosses it back to Matt who catches it one handed and then does a celebratory dance after he spikes the ball.

BRITTANY

Dancing after you guys talk about how much you are going to miss each other...is there something you want to tell us.

Matt tosses the football playfully at the two girls.

EXT. CAMP SITE-NIGHT

Both tents are set and the four sit around the camp fire eating hot dogs.

Alcohol and beer are being consumed in great quantities.

MATT
Where are the marshmallows?

RYAN
No marshmallows here, sorry.

Ryan makes a mocking sad face.

MATT
Well I suppose the beer and everything else just about makes up for it.

Katie stands and trips a tiny bit.

CONTINUED:

KATIE
They sure do.

MATT
Careful babe.

KATIE
No worries.

Katie heads off to the wood line.

RYAN
She's feeling good.

MATT
She's not the only one.

BRITTANY
No, definitely not.

Brittany toasts Matt in the air.

BRITTANY (CONT'D)
Are you excited about moving?

MATT
Yeah. I mean its a new city, new people. It will just take some time to adjust....OK This is lame where here to celebrate.

RYAN
Celebrate, you mean get wasted.

MATT
Same thing.

Matt pulls out a bag of weed from behind his chair.

BRITTANY

Awe Matt, that's just what I wanted.

Matt begins rolling a blunt.

BRITTANY (CONT'D)

Where will you find any better friends than us?

MATT

Better than you two? Hell after dealing with you two psychos I'll be able to get along with anybody.

Ryan raises his glass.

RYAN

Here's to psycho's then!

Katie rushes back to the fire.

KATIE

No toasting without me.

Katie grabs her shot glass and raises it into the air.

KATIE (CONT'D)

What are we toasting this time?

BRITTANY

Crazy people.

Us or you? Both.

KATIE

You gotta love the crazy people.

The four tap glasses and down their drinks. The camera moves into the fire.

CUT TO:

EXT. CAMP SITE-NIGHT

The camera pulls out of the fire.

A pile of beer bottles and an empty bottle of vodka sit a few feet away from the fire.

Matt and Katie sit side by side in fold out chairs. Brittany sits between Ryan's legs on the ground.

Brittany blows smoke from her mouth and hold the blunt up for Ryan.

RYAN
No you didn't!

Brittany begins laughing.

BRITTANY
I sure as hell did.

Ryan and Katie laugh too.

RYAN
Professor Michaels?

BRITTANY
There is no way I would have passed that class otherwise.

RYAN
I can't believe you screwed Michaels.....how has that never come up before?

BRITTANY
You never asked.

RYAN
Was this before or after we met?

BRITTANY
Before, of course!

RYAN
Fine, but just pick dare next time.

BRITTANY
Like you can talk, you and Katie, I still can't get over that one.

Katie and Ryan freeze. The laughter stops.

Brittany cups her hand over her mouth. Everyone looks over to Matt.

Matt looks like he was punched in the stomach. Katie sits up and walks slowly towards Matt.

KATIE
It was before we met.

Matt has tears begin to well up in his eyes combined with rage.

RYAN

It didn't mean anything! We were wasted...I just...

Ryan looks over to Katie.

Matt stands and walks towards Ryan.

MATT

What the fuck!

Ryan stands up. Katie runs across the camp site and she and Brittany stand between the two.

MATT (CONT'D)

This isn't over!

Matt begins walking away.

Katie follows with tears in his eyes and yells.

MATT (CONT'D)

Just stay the fuck away!

It is clear by his tone he needs to be left alone. Katie turns back towards Ryan and Brittany.

Matt walks off.

Brittany mouths "I'm sorry"

Ryan walks over to the two girls. Ryan helps Katie up.

RYAN

I'm going to go get him.

KATIE

No, give him some time. I've never seen him that way.

RYAN

I've known him known him forever, I need to go.

KATIE

I know, but he...just give him a little time. We should have told him.

BRITTANY

I'm so sorry. Katie turns to Brittany.

KATIE

You shouldn't have said anything, but we never should have kept it from him. We told you, we should have told him.

As she says this she turns and looks at Ryan.

RYAN

Its on me. I just knew how he felt about you, he went on and on, and before I made the connection that it was you he was talking about....he's just ...I didn't want you to not workout because we hooked up one night.

Ryan looks out towards the lake.

KATIE

Ryan.

Ryan turns and looks at Katie.

KATIE (CONT'D)

Please let me talk to him first.

Ryan shakes his head in agreement. He walks to the tent.
Brittany stands and looks at Katie.

BRITTANY

I'm so sorry this is all my fault.

Katie stands and hugs Brittany.

KATIE

It will be OK.

Brittany walks over to the tent to join Ryan. Katie walks into her and Matt's tent to wait.

EXT. WOODS-NIGHT

Matt stands at in the woods and stares out into the trees.

There is a sound to his left.

Matt turns and stares deep into the trees but sees nothing.

Matt takes a few steps towards the trees. He stares for a few seconds watching the leaves watching the leaves and the branch below the limbs, but nothing moves, and no sounds are made.

CONTINUED:

Matt turns back to the right after another CRACK is heard.

Matt begins to walk back to the camp site.

EXT. CAMP SITE-NIGHT

Matt walks back and sits next to the fire.

He picks up a beer from the cooler and stares into the fire.

INT. TENT-NIGHT

Katie looks out through the flap. Matt sits across from the fire.
He seems completely lost in the flames.

Katie sits up and makes a move to get out of the tent but stops and lays back down.

EXT. WOODS-NIGHT

From the edge of the woods the camp site is visible. Matt can be seen at the edge of the fire drinking. The camera moves to the tent. Katie is just visible behind the flap.

The view moves into the fire and focuses on a log. The log is now the only thing visible.
CUT TO:

INT. TENT-MORNING

Katie stirs awake. She is still dressed as she was the night before.

Matt enters. His eyes are blood shot. He is still drunk. He looks at Katie who sits up.
His eyes are full of anger.

Katie has tears in her eyes, and she goes to hug him.

CONTINUED:

Matt backs away.

Katie stops and sits back down.

KATIE
I wanted to tell you.

Matt has no reaction on his face.

KATIE (CONT'D)
I liked you so much...Ryan was, we were afraid you couldn't handle it.

Katie is pleading with Matt.

MATT
Well lying about it for two years was clearly the way to go.

Matt is being very sarcastic.

KATIE
Its just.. You get so jealous.

MATT
Fuck you! Maybe there's a reason. You fucked my best friend.

KATIE
It was before we met. It meant nothing, we were both wasted.

MATT
Everyone's favorite excuse. I was drunk, it doesn't count. I've been drunk and I have never done anything I didn't want to do.

KATIE
Fine I wanted to, but it was once. I'm with you! I love you!

MATT
How was it?

Katie bites her lower lip and closes her mouth while shaking her head.

MATT (CONT'D)
Now that its out there let me know, was he better? Do you think about him at night?

Katie shakes her head.

CONTINUED: (2)

KATIE

That's not fair! You have been with other people. Were they better?

Matt just looks at her.

MATT

Well? Who was better?

Katie stares back at him. There is anger and hurt on her face.

MATT (CONT'D)

Well? Who was better? Did you also fuck all of your "online friends"? What else have you been lying about.

Katie is crying, she slowly shakes her head. Matt shrugs and leaves.
Katie to herself.

KATIE

I love you.

Matt shakes his head and walks out of the tent.

EXT. CAMP SITE-DAY

Katie emerges from the tent and looks around. She doesn't see Matt.
Down the hill she sees Brittany.

EXT. WOODS-DAY

Katie walks down to the tree line.

Brittany is trying to get a cell phone signal.

She moves her arms around and eventually gives up and closes the phone in frustration.

Brittany turns and sees Katie.

KATIE

Why did you have to say that?

Brittany looks at Katie and mouths that she is sorry.

Katie shakes her head no.

KATIE (CONT'D)

You are my best friend! You know how Matt is.

BRITTANY

I'm sorry, we were all wasted.

Katie shakes her head.

KATIE

You're always sorry. I'm always cleaning up your messes.

BRITTANY

Hey, don't turn this on me! This is your psycho boyfriend flipping out over nothing! This isn't MY mess!

Brittany turns and walks away.

EXT. CAMP SITE-DAY

Matt emerges from the woods and walks up to Ryan and sits across from him.

He is very agitated.

MATT

Don't even start. You were suppose to be my best friend.

RYAN

I am! It was before you met her. I wasn't right to hide it, but I thought I was doing right by you.

Matt looks down.

RYAN (CONT'D)

When you told me about this amazing girl you met I was so happy for you. It killed me not telling you, but I thought it was better if you never knew. I wouldn't have wanted to know..

MATT

Why her?

RYAN

It was before you guys met, if I could go back in time..

MATT
Good one! Go back in time.

Ryan just shrugs and shows sympathy and regret on his face.

MATT (CONT'D)
Why only the one night?

RYAN
It was a drunk thing. I don't know.

MATT
Well you win, you can have her back now.

Ryan has a look of frustration come across his face.

RYAN
What the fuck, it was before you met her! It's not a big deal. Quit being such a bitch about it.

Matt stands up and Ryan does as well. Matt punches Ryan hard.
Ryan stumbles back and then counters with a punch of his own.

Matt falls down hard.

Matt gets up and tackles Ryan.

With Ryan on his back Matt delivers a hard punch to his face.

Ryan pushes Matt off.

Brittany and Katie hearing the fight are running towards the two.

Both of the men stand up and square off.

Brittany runs and garbs Ryan and tries holding him back. Katie grabs Matt from behind in a bear hug.
He pushes her off.

Katie hits the ground hard. All the action stops.
Everyone turns and stares at Matt. Katie is crying.
Matt looks at all of them one by one.

MATT
Fuck all of you!

Matt turns and walks into the woods.

Ryan looks at the two girls and holds his hands up. Matt has disappeared in the trees.
Ryan begins walking after him.

KATIE
Ryan wait!

Ryan turns and looks at Katie and Brittany.

RYAN
I have to.

Ryan turns and almost runs into a fifteen year old girl. ZOE looks startled.

ZOE
Hi.

Ryan walks past her and into the woods following the path it appeared Matt took.

BRITTANY
Bad time? Who are you?

ZOE (CONT'D) BRITTANY

ZOE
I'm Zoe, Bo's daughter.

Brittany still seems confused. She turns to Katie.

ZOE (CONT'D)
You guys are the ones who hired my family for the airboat ride, right?
BRITTANY
Oh, I'm sorry.

ZOE

Dad's still out on the river with another couple so he sent me here to show you guys the way to the boat launch.

Zoe looks around and sees the mess of the camp site, the empty bottles.

ZOE
Wow.

Brittany looks to Katie, who looks back and just shakes her head.

ZOE
Rough night?

KATIE

Yeah, it was a crazy night. Do you want a soda?

Katie walks over to the cooler without waiting for an answer and returns and hands Zoe a soda.

ZOE

Thank you.

KATIE

Sorry. Excuse us for just one minute.

Zoe moves over and sits on a chair. Brittany and Katie walk out of ear shot.

The camera moves from the two girls to the trees.

CUT TO:

EXT. WOODS-DAY

Ryan walks through the trees. Matt is no where in sight.

RYAN
Matt!

Ryan turns in all directions looking for some sign of his friend.

He pauses on a group of trees to his right.

RYAN
Hello?

RYAN (CONT'D)

Ryan takes a few steps towards the trees.

CUT TO:

EXT. WOODS-DAY

Matt walks at a brisk pace through the trees.

He picks a rock up and throws it deep into the woods.

CUT TO:

EXT. WOODS-DAY

Ryan looks and waits a few seconds.

Ryan continues to head north, he heads in the direction that they entered the camp in.

Ryan looks at the woods and he seems to be a little lost.

CUT TO:

EXT. WOODS-DAY

Matt stops at a clearing. Anger covers his face.

CUT TO:

EXT. WOODS-DAY

As he approaches a clearing in the trees he sees movement near his SUV.

Ryan walks over picking up his pace. He stares at his truck.

Ryan approaches the truck.

The engine's car battery sits on top of the truck on the roof above the driver's side door.

RYAN
What the fuck?!

Ryan walks around the truck.

The bushes and trees to his left move causing Ryan to turn around quickly.

RYAN (CONT'D)
Hey! Matt!?

Ryan walks towards the movement.

He picks up a stick off the ground and tosses it at the bushes.

A squirrel runs out. Ryan freezes for a second and then laughs a little.

He hears a noise behind him. His laughter quickly stops and he turns back around.

He moves slowly back to the truck. He stops at the door.
His face is reflected in the tinted glass.

A large branch appears in the reflection, it smashes his face into the window.

He falls down leaving blood all over the glass, it trickles in the cracks.

Ryan looks up from his one opened eye. His face is bloody.
Ryan begins to say something. He looks shocked.

He raises his hand up in defense, but it doesn't stop the branch from connecting again.

EXT. CAMP SITE-DAY

Brittany and Katie are standing just outside the camp site.

BRITTANY

I guess this won't be our last great weekend before we enter the real world.

Katie shrugs.

Brittany puts her hand on Katie's back.

Katie turns and holds back tears.

BRITTANY (CONT'D)

I'm sorry I said that stuff last night..

Katie shakes her head.

KATIE

It's not...he's just been so insecure about other guys. It has always been there but...and after
last night.

Brittany hugs Katie and she hugs right back.

BRITTANY

What can I do to make it better? I'll talk to him.

KATIE

He's always been jealous and insecure, I don't know what to do. He knows that his best friend was with me.

BRITTANY

Don't talk like that, it really isn't a big deal, once he calms down and sobers up.

KATIE

You don't know him like I do, he has a really dark side. He gets mad if a guy from work calls with a question.

Zoe walks over to where the girls are standing.

ZOE

Is there anything I can do to help?

Katie wipes the tears from her eyes.

KATIE

No, I apologize for this mess. We hate to cancel, but this is too much. Tell your dad we will pay him what we said plus a cancelation fee.

Someone can be heard approaching. Katie turns in the other direction.

CONTINUED: (2)

Matt is seen walking into the camp.

CUT TO:

EXT. CAMP SITE-DAY

Matt enters the camp.

Matt has a cut above his eye, and another on his arm that is still bleeding.

Matt is covered in dirt and the blood from his cut has ended up on his shirt.

Matt's leg is cut.

Katie runs over to Matt.

Matt pushes past her and stops for a second when he sees Zoe.

Matt ignores Katie and heads to the cooler and pulls out an ice pack and a beer.

KATIE
Are you OK?

Matt ignores Katie and heads towards his tent emerging with a first aid kit.

Katie sits down next to him with a bottle of water and small cloth and begins to wipe the wound on his leg.

Matt begins to protest but relents. Brittany looks at Katie concerned. Matt looks at Zoe.

MATT
Who is that?

KATIE
That's our guides daughter, he sent her to pick us up for the airboat ride.

Matt nods in her direction.

ZOE
Do you need me to go get some help?

Katie shakes her head no.

CONTINUED:

BRITTANY
I'm so sorry Matt, did Ryan do this?

MATT
No! I fell. I lost my footing.

ZOE
That's happens to me all the time and I live out here.

Brittany turns her attention to Matt.

BRITTANY
Where's Ryan?

Matt shrugs.

BRITTANY (CONT'D)

He went after you. He left like a minute after you did. You had to have seen him.

Matt just looks at her.

MATT

I don't know or care where he is. Maybe you should ask Katie.

Matt stands up and grabs a beer out of the cooler and sits on the other side away from Katie.

BRITTANY

Matt!

Katie walks over and touches her arm.

A girl in her early teens walks out of the woods.

Zoe makes eye contact with the new girl and points at her wrist indicating she was late.

ZOE

This is my sister...Abby

Abby waves. She gives Zoe a look.

ABBY

I asked you to wait.

Abby and Zoe exchange a look.

Brittany grabs a pair of shoes out of the tent.

BRITTANY

I have to go and look for him.

ABBY

Who?

ZOE

Her boyfriend. Where is he?

ZOE (SARCASTICALLY)

If we knew that we wouldn't have to find him. Now would we?

Katie smiles a tiny smile, she is amused by the girls.

BRITTANY

Maybe he fell like Matt! Maybe he's lying out there bleeding or hurt.

ABBY

We can help you.

Brittany looks at Katie.

KATIE

No that's OK.

ZOE

Seriously, we spend all of our time out here we can help.

BRITTANY

I guess, thanks.

Zoe, Abby, and Brittany head out into the woods.

KATIE

We will stay here and wait for you guys.

Brittany waves. She has a look of growing concern on her face.

Matt ignores everyone and continues drinking his beer.

EXT. WOODS-DAY

Brittany leads the way. Abby and Zoe follow.

ABBY

I don't mean to pry, but what did we walk in on back there?

Brittany seems not to hear the question.

ZOE

It's none of your business, don't be rude.

ABBY

I didn't mean to nosey.

Abby gives Zoe a look of "happy" Zoe and Abby run and catch up.

BRITTANY

Matt and Ryan got in this big fight, and it has left us all on edge.

ZOE

Did Ryan do that to Matt?

BRITTANY

I really don't know. I hope not.

Abby turns and faces Brittany.

ABBY

Don't worry. It is really easy to get lost out here. I'm sure Ryan just took a wrong turn.

ZOE

Definitely. And as soon as we get back you need to come with us out on the lake. It will help you guys put it all behind you.

Brittany looks at the girls and smiles.

Zoe turns and leads the group further into the woods. The trees are beautiful.

EXT. CAMP SITE-DAY

Matt and Katie are sitting in chairs on opposite sides of the fire pit.

Katie looks at Matt who looks off in the other direction.

KATIE

So did Ryan really do this?

MATT

I told you already. I fell, I hit my head, cut my arm, and I fell down a hill.

KATIE

Is he OK?

MATT

I don't give a shit. I never saw him and I don't care if alligators ate him.

KATIE

He left a minute after you did. How could you not have seen him?

MATT

You have no right to question me! You're the one who keeps secrets and lies.
Matt throws his bottle into the fire pit and walks away. Katie gets up to follow, but then sits back down frustrated.

Katie looks into the woods at the trees.

CUT TO:

EXT. WOODS-DAY

Zoe, Abby, and Brittany walk through the thick forest. They are a few feet away from the clearing.

The truck can be seen about twenty feet away.

BRITTANY

Do you think he went this way?

ZOE

No, but we are going to look until we find him.

ABBY

Brittany we have lived out here forever.

Everyone looks as they walk.

ZOE

I think he is probably just walking around staying away from Matt.

Brittany nods in agreement.

The trio walks closer to the truck.

As they get near the bloody cracked window becomes visible.

As soon as Brittany sees she SCREAMS. Abby and Zoe exchange a look.
Brittany begins to run but Abby grabs her and stops her. Brittany rips out of her grip and stands near the blood. She looks around and then falls to her knees.

ABBY

Don't worry, this doesn't mean anything.

Blood lines the broken windows on the driver's side. There is blood on the ground, but no body.

Abby helps Brittany to her feet and holds her. Abby continues to hug Brittany.

ABBY (CONT'D)

It will be OK. We will find him. This is probably just an animal.

Brittany shakes her head NO.

BRITTANY

That's not an animal.

ZOE

I know it looks bad, and its a lot of blood, but it really could have been an animal attacking another animal. It happens.

Brittany nods in agreement trying to will herself to believe it.

ZOE

Don't panic. We will get our dad and we will call the police for help. OK?

Zoe is very calm as she says this.

BRITTANY

OK.

Abby turns Brittany around and walks her back towards the trail to the camp.

EXT. CAMP SITE-DAY

Katie is sitting alone by the fire pit.

She is staring at the tent across from her, it moves every few seconds.

After a few seconds Matt emerges from the tent with a full back pack.

He tosses the pack onto the ground showing very little concern for its contents.

Matt reenters the tent and comes out with a bottle of water and a bottle of vodka.

He puts the water in the pack and begins opening the vodka.

MATT

This is the best fucking day ever!

He takes a long swig and looks at Katie. Katie just looks back at him.

Matt scoops up his back pack.

KATIE
Where are you going?

Matt walks past her, ignoring her question.

KATIE
Matt!

MATT
What?!

KATIE
You can't leave.

MATT
Don't tell me what to do.

Katie stands up.

Matt stops and stares at her. His eyes are full of anger.

MATT (CONT'D)
Why? Why did you hide it all this time.

Katie shrugs and shakes her head.

MATT (CONT'D)
Its not just the lie, or the omission of truth, it says what you think of me.

KATIE
I didn't tell you because if you knew I didn't know if you would still go out with me. I was wrong I should have told you. It was a no win situation. If we don't tell you this happens if we do it makes it seem like a big deal, which it wasn't. And you act so psycho anytime I so much as talk to anyone.

MATT
Well, fuck it!

KATIE
So you want to end it all because of something that happened before we ever met?

Matt takes another sip of his vodka. Matt remains silent as he stares at her. Matt begins walking way.

KATIE
Matt!

CUT TO:

EXT. WOODS-DAY

YELLING can be heard.

Brittany and the girls stop for a second.

Brittany sees the campsite and begins to quicken her pace in hopes that her boyfriend awaits her.

Both girls pull her back from her walk.

ABBY

Brittany, do you think that Matt could hurt someone?

Brittany bites her lower lip and then looks at Abby.

BRITTANY

What do you mean?

Zoe and Abby look at Brittany.

BRITTANY (CONT'D)

What are you saying?!

ZOE

Calm down. We aren't saying anything. It's just we need to know, so we can ..

Brittany shakes her head "NO" back and forth.

BRITTANY

Ryan is fine!

Brittany begins walking back to the camp. She doubles her pace and then runs.

CUT TO:

EXT. CAMP SITE-DAY

Brittany runs into the camp and looks around.

Her eyes meet Katie's and she knows that Ryan hasn't returned.

Her eyes turn to Matt

Matt is picking up his back pack from the ground. Zoe and Abby now arrive at the site. Katie hugs Brittany who looks really shock up.

KATIE
We will find him.

CONTINUED:

Brittany nods and holds Katie close. Brittany cries on Katie shoulder. Matt begins walking.

Abby stands next to Matt and gets his attention.

Matt.
What?

Matt stops walking and looks at Abby.

ABBY
Brittany is freaking out. Can you walk with us to our house?

Matt begins walking away.

ABBY (CONT'D)
Please.

Matt drops his back pack. He nods.

MATT
Fine.

ABBY
Thank you so much.

The other three girls walk over to Matt and Abby.

BRITTANY
Are we ready?

Abby leads the way, the other three girls follow and Matt brings up the rear.

Brittany and Katie walk off to the side a little and begin talking quietly.

Katie shakes her head.

KATIE
He wouldn't.

BRITTANY
Then what happened?

KATIE
I don't know. But Matt ..never...

Katie looks back at Matt who gives her a mean look back. She looks away.

KATIE (CONT'D)
This is too much.

Katie picks up her pace, but Brittany begins to slow her pace until she is in stride with Matt.

She reaches out her hand and he offers her his bottle. She takes a sip, and hands it back.

BRITTANY
Do you think Ryan is OK?

MATT
Yeah, you know him. He's a tough guy, he probably just got lost.

BRITTANY
What if he fell like you? Aren't you worried?

MATT
I made it back, I'm sure he will too. He probably got lost.

BRITTANY
Ryan lead us out here, he should be back by now.

MATT
Anyone can get lost out here even your little inbred friends.

BRITTANY
Don't talk about them like that.

Matt stops and looks at Brittany

MATT
I don't know where he is!

Brittany walks away and doesn't respond. Brittany looks up ahead.
Abby, Zoe, and Katie are a good fifty yards ahead.

KATIE
He couldn't.

Katie is beginning to break.

ABBY
You didn't see what we did.

KATIE
You know what murder looks like?

ZOE
No! But we have seen animal attacks before living out here and this wasn't one.

KATIE
No! No! I know Matt, I live with him.

Katie stares at Abby and Zoe.

ZOE
There is no other explanation right now.

Katie looks back. Brittany and Matt have closed the gap. Zoe looks at Abby, and then back to Katie.

ABBY
I'm sorry. Your friend is missing, there is a ton of blood, and Matt comes back looking like that. Try to look at it from an outsiders view.

ZOE
Maybe there is another answer, but for now, we need to get him back to our place and then let the police deal with it.

Katie doesn't respond.

ZOE
OK?

Katie nods.

She looks back at Matt.
She turns back around quickly and begins walking.

Through the trees up ahead a barn is visible.

CUT TO:

EXT. BARN-DUSK

The sun is beginning to set in the sky. The group passes an open barn. Parked inside the barn is a vintage pick up truck. Zoe walks into the barn. A house is in view up ahead.

Matt takes a sip of his beverage, as he does he catches a look in the eyes of his companions.

MATT
What is going on?

Brittany and Katie look at each other back and forth.

MATT (CONT'D)
I don't know anything!

Matt still has blood on his shorts.

MATT (CONT'D)
You really think I would. I fell! I don't know anything!

BRITTANY
How!? He left a minute after you! You had to have seen him!

Matt looks around and points at Abby.

MATT
Are you taking advice from a kid? She made up some stupid story and you..

Katie and Brittany stare at Matt. Matt turns and begins to walk away. Abby moves in front of him.

ABBY
Don't go, this will all get worked out..

CONTINUED:

Matt pushes her away, but not to hard. She stumbles and falls on her back. Zoe runs over and hits Matt with a bat she grabbed from the barn.

He collapses in a heap. Katie runs over to his side.

KATIE

What the hell was that?!

ZOE

He attacked my sister, and he killed your friend.

Katie holds Matt's head in her hands. He is almost out.

ZOE (CONT'D)

I had to. He knew something was up. He is a killer!

KATIE

You don't know that!

Katie rushes over to Matt. He is not moving.

BRITTANY

We don't know anything!

Abby holds out her hands in front of her.

ABBY

You didn't see what we did.

Abby looks to Brittany as she says this.

BRITTANY

I did! It was animals just like you said!

The girls give a pleading look to Katie. Abby looks straight at Katie.

ABBY

Lets get him inside and call for help

ZOE

We have a first aid kit inside.

Brittany moves over and helps Katie get Matt to his feet. He is groggy but awake.

ABBY

Let's get everyone inside.

Abby looks up to the house.

INT. HOUSE-NIGHT

Brittany, and Abby emerge from a bedroom. Zoe walks in from the kitchen

ZOE

The cops are on their way. I am so sorry. After what we saw in the woods I got scared
and then he pushed Abby.

Zoe is on the verge of tears.

BRITTANY

It's OK, really. This whole thing is crazy.

ABBY

I'm going to make everyone some ice tea.

BRITTANY

OK

Brittany sits on a couch in the living room. Abby enters with a tray full of ice tea. Abby
hands one to everyone.

Abby then walks to the bedroom to give a glass to Katie.

CUT TO:

INT. BEDROOM-NIGHT

Katie is talking to Matt when Abby enters and hands her a glass.

Katie nods and begins sipping from the glass.

She holds Matt's head in her hands and gets him to take a sip as well.

CUT TO:

INT. HOUSE-NIGHT

All the girls begin sipping their beverages. Slowly Brittany begins to open and close her
eyes. Brittany drops her mug and collapses to the floor. A THUD is heard coming from
the back bedroom.

INT. HOUSE, ROOM-NIGHT

Katie is tied up on the floor, she is not moving. Brittany is strapped into a wooden chair.

Her legs are held onto the legs of the chairs with wooden straps.

Her eyes pop open.

Her face is a mess. Her head is strapped to the back of the chair limiting her movement.

Her eyes dart around the room.

She looks around and sees Abby walking towards her. In her hand is a hammer.
Zoe runs over holding an old coffee can.

ZOE
Found them.

She shakes the can, the nails can be HEARD CLANKING on the sides.

KATIE
Please!
KATIE
Brittany!

The girls continue to lay out tools. They seem to have no notice of Brittany's pleas for help.

ABBY
Nice.

Abby picks a nail from the can.

ZOE
We have to be fair about this.

ABBY
I know, no fighting.

The girls still seem completely unaware of the action in the room. They are focused on their tasks.

BRITTANY
Please...

BRITTANY (CONT'D)

Please let me go! What is going on?

Brittany rails against the straps on the chair but is unable to free herself.
Abby and Zoe make their way towards the girl in the chair Brittany SCREAMS as Abby stands in front of her holding a hammer and a nail in each of her hands.

Brittany SCREAMS again.

BRITTANY (CONT'D)

No, no, no, I'll do anything...

Abby places a nail in the center of Brittany's hand. Abby holds the hammer up high above her head.
Abby brings the hammer crashing down on the side of the chair. An ECHO is heard.

Brittany SCREAMS again, but stops when she sees it missed.

Abby and Zoe LAUGH.

Katie opens her eyes in the foreground. She sees the scene in front of her.

KATIE
Let me go!

Zoe turns around and shh's her. Katie freezes in disbelief.
Zoe turns back to Abby and holds out her hand for the hammer.

ABBY

That doesn't count. It was only a practice swing.
Abby lines up the hammer again and this time connects. The SCREAM mixed with the CRACK of the hammer on bone rips through the room.

KATIE
Stop it!

INT. HOUSE, BEDROOM-NIGHT

Matt is tied to a chair in the bedroom.

His arms are stretched down on his sides and bound with rope.
His wrists are already rubbing raw from struggling. The light in the room is off and the only light comes from the window and the night sky.

Through the little bit of light he can see that the room is mostly empty.

The only other thing in the room is a small bed. The closet door is slightly ajar. Matt moves his mouth and jaw.

His lip is crusted with blood and a bruise has formed above his right eye.

Brittany's SCREAM can be heard in the room.

Matt flail's against his restraints but again makes no progress.

Another SCREAM is heard.

Matt's legs are tied but he can move his feet.

He pushes hard off the floor and CRACKS the chair into the wall.

He feels a little give in the wood and gathers himself for another attempt.

INT. HOUSE, ROOM-NIGHT

Katie still lies in the corner and is struggling against her restraints.

Brittany SCREAMS.

Zoe just smiles at her as she takes the hammer from her sister.

Brittany's right hand is a bloody mess with a nail peeking out at the center.

Zoe puts the nail on Brittany's left hand.

Brittany's face is covered in dirt, make up, and tears. Brittany SCREAMS. Zoe raises the hammer and fakes like she is going to smash it but stops at the last minute.

Brittany's eyes close and more tears stream down.

Zoe waits for her to open them again and then gives her a coy wave.

This time she brings the hammer down hard.

Blood squirts up and the sound of CRACKING bones mixes with Brittany's SCREAM.

KATIE
Stop it you little psychos!

The girls turn and face Katie.

They bend down to be closer to her face.

ZOE
Trust me, the last thing you want us to do is stop, cause when we do it will be time for us
to play with you.

Katie looks stunned.

Zoe pats her on the head and the two girls turn their attention back to Brittany.

Abby now takes a hammer and nail and smashes it into Brittany's right foot.

The CRUNCH of the bones can be heard.

CONTINUED:

Zoe licks the blood that splattered up on her lip.

KATIE
Why?

Abby hands the hammer to Zoe who gets ready to go on the left foot.

KATIE (CONT'D)
Why, you little sickos?

ABBY
Why do you do the things you do?

A SMASH and CRUNCH mixed with Brittany's SCREAM. Abby looks at Katie.

ZOE

It makes me happy. I mean really happy. I know you want to hear that we were abused or
love the devil, but it comes down to pleasure, and nothing in the world feels this good.

Zoe pauses and stares intently at Katie a smile fades and then pops back up.

KATIE
You can't...

The girls giggle.

ABBY
You want to hear something?

Katie eyes the knife lying on the ground but can't move her hands tied to post behind her.

Abby waits for Katie to look at him.

ABBY (CONT'D)
It will be much worse when it comes to you.

ZOE
Oh yeah, you have no idea what we are going to do. Just know that it will take a really,
really long time. And when its over you won't look very pretty.

Katie now begins to cry.

Zoe kneels down and strokes her hair.

She occasionally pulls it back hard in a pulling motion when Katie turns her eyes away.

She continues to struggle, but it is pointless.

KATIE
What is wrong with you!?

Zoe looks to Abby and shrugs.

ZOE
Nothing is wrong with us.

KATIE
You are crazy, crazy, sick people do this!

ZOE
We may not follow everyone's rules, but we are definitely not crazy.

Katie just looks at the girls.

KATIE
You will never get away with this!

ZOE
We haven't been caught yet.

KATIE
What about your family? They..

ZOE
Do you see any family around?

ABBY

Ah no!

ZOE
And we never will, too bad for you, huh?
Abby looks to Zoe and they both smile.

ABBY
You aren't the first and you won't be the last.

KATIE
Someone will come!

ABBY
How many people really know where you are right now?
Katie looks at her. Her face shows horror at the realization.

ZOE
If no one knows where you are they won't know where to look.

Katie looks away from the girls.

The girls turn their attention back to Brittany.

ZOE (CONT'D)
But its not your yet.

INT. HOUSE, BEDROOM-NIGHT

Matt lies on top of pieces of a broken chair.

Matt struggles to get to his feet. He unties the last few pieces of rope.

He falls the first time he attempts to stand. He pushes himself up using the wall.
He attempts to open the door, but finds it locked.

INT. HOUSE, ROOM-NIGHT

Abby walks over with a large knife.

She walks over to Brittany, but notices Katie looking at her.

She walks over to Katie and kneels next to her.

She puts the tip of the knife inches away from Katie's eye.

ABBY

I can't wait till its your turn.

Abby stands and moves over near Zoe. She hands Zoe the knife.
Zoe puts the tip of the blade inside Brittany's nostril.

She rips the knife forward. It tears through the flesh.

CONTINUED:

The pain pulls her awake.

Abby looks over to Katie who is terrified.

ZOE

Do you ever watch stuff about animals on TV?

Abby looks annoyed that Katie isn't responding, and begins walking towards her.

Katie quickly acknowledges her with a nod.

ABBY

Well no one ever questions why animals kill. Its natural, we are animals and its natural
for us to kill.

Abby takes another step forward, she pulls out a knife.

ZOE

Well we are smarter, and why can't we have a little fun as we go.

Abby turns and leaves Katie lying on the ground, as she does she lets the knife CLANK near Katie's face.

Abby walks over to a cabinet near the back of the room. Katie struggles to get her head an inch away from the knife.

While the girls backs are turned she tries to move the knife with her mouth.

Her face is covered in pain as blood trickles down her lips from the knife.

ZOE (CONT'D)

Don't forget, its my turn.

ABBY

I know

Abby returns with something behind her back. A cord is visible behind Abby's back. When Zoe sees this she smiles.

Abby pulls out a hedge trimmer, and takes the cord over to the wall.

She turns it on and watches as the blades spin.

CONTINUED: (2)

Abby hands it over to her sister.

Abby then turns her attention over to Katie.

ZOE

Don't worry we are almost done here, and then we are going to give you all of our attention.

Zoe moves over to Brittany.

Brittany's eye's pop as Zoe holds the blade close to her blood soaked face.

Brittany once again tries to will herself free from the chair.

She begins pulling her hands. The nails press into the skin.

She SCREAMS in agony.

Zoe rams the trimmers into Brittany's stomach.

Her SCREAMS grow louder. The blood splatters all over Zoe.

INT. HOUSE, ROOM-NIGHT

Matt looks over to the closet. Inside the closet is full of boxes.
He kicks over one box and car keys and drivers licences. He backs up.
He looks over to the window and smashes it with his foot.

INT. HOUSE, ROOM-NIGHT

The CRASH of broken glass can be heard. Katie looks up with a gleam of hope.

Zoe looks at Abby.

ABBY
Did you tie him up?

ZOE
Yes!

ABBY
Well not very well.

ZOE
This isn't my fault, I did just what you said.

Abby looks mad, but then controls herself.

ABBY
OK, its no one's fault, but let's go take care of this right now.

Abby turns to Katie.

ABBY (CONT'D)
Sounds like your boyfriend is awake. I'll go see if he wants to join us.

KATIE
Matt is going to get help and...

ABBY
He has no chance!

Zoe looks over to Brittany's lifeless body. Abby picks up the knife near Katie and smiles. She then places it behind her head.

ABBY (CONT'D)

Better hurry, this won't take long.

Abby waves as she exits.

INT. HOUSE, ROOM-NIGHT

Abby unlocks the door with a key and heads quickly to the window.

There is a little bit of blood on the broken glass.

ABBY

Zoe get outside quick.

EXT. HOUSE-NIGHT

Matt leans up against a tree a few yards away from the house.

He picks up a thick branch off of the ground. He looks at the house through the window he escaped from he sees Abby peering out.

Matt looks at the branch in his hand, he squeezes it tight.

He rubs his eyes his head is still hurting. Matt walks along the tree line. About twenty feet away he sees the barn.

He stands on the edge of the side of the barn.

He looks around and then makes a break for the open door. As he reaches the door a bat crashes into his stomach. Matt stumbles back wards and falls onto his back.

Zoe walks out from the barn with a smile on her face. Zoe walks over and raises the bat high over her head.

As she has the bat above Matt sweeps her feet with his arm.

Zoe crashes to the ground and drops the bat.

Zoe begins to rise, she and Matt are close to the bat. Matt looks at her and gets ready to punch her.

ZOE

You wouldn't hit a girl would you?

Matt unloads a hard right to Zoe's head. Zoe crumbles flat on the ground.
Matt stands up picks up the bat and takes a step to the house.

He looks down at Zoe.

He raises the bat as if he is going to hit her, but he can't bring himself to do it.

Matt walks onto the porch.

He walks up to a window and looks inside. The house is not moving.

CONTINUED: (2)

A SCREAM for help breaks the silence. It sounds like Katie.

CUT TO:

INT. HOUSE-NIGHT

Matt opens the front door. He looks straight ahead. He steps into the doorway.
As he does a large blade digs deep into his stomach. The bat hits the floor with a THUD.
His eyes are wide and filled with pain. Blood sprays from the wound.
Matt falls to his knees.

He looks up at Abby. Abby releases the knife from her hand. The handle still sticks out of Matt's belly while the blade sits in his flesh.

Matt has blood fill his mouth as he struggles for a breath.

He falls from his knees to his side.

He grabs the handle weakly with both hands and attempts to pull it from his blood soaked wound.

Abby looks him dead in the eye and appears to be studying him

Matt attempts to speak, but is only able to mutter a GRUNT. More blood spurts from his mouth.

Matt swings his hand weakly at Abby's feet. Abby kneels down near his face.
Abby holds up her fingers a few inches apart.

Zoe walks in her head has blood dripping from a small cut above her eye.

She walks up to Matt and begins kicking him hard over and over in a frenzy.

She kicks him onto his back and she quickly pounces on him.

She grabs the handle of the knife and begins twisting.

ABBY
Zoe!

Zoe spits in Matt's face.

ABBY (CONT'D)
Zoe! Control! We need to stay in control always.

Zoe looks up and smiles.

ZOE
We would have killed you all no matter what. Its what we do you never had a chance.

Zoe stands up and looks to Abby. Abby smiles.

ZOE (CONT'D)
Don't even start, he got lucky.

Abby smiles more holding back a laugh. Zoe pushes her playfully.

ZOE (CONT'D)
I hate you.

ABBY
I hate you too.

ZOE
Should we tell Katie that her boyfriend tried to save her?

ABBY
Yeah that's sweet

The girls walk on down the hall.

INT. HOUSE, ROOM-NIGHT

Katie still lies in the same spot. She has managed to move the knife back to her hands behind her back.

Tears roll down her cheeks.

The tears move through dried blood and dirt on her face.

She coughs and spits a little bit of blood onto the floor.

She pushes the knife back and forth as best she can, but she has made almost no progress.

The knife falls out of her hand. She stares around the room.

She moves her fingers to try and grip again. She hears THE GIRLS coming.
She looks around the room for anything to help her. Her eyes freeze at her best friend's bloody corpse.

The hedge clippers sit in a pool of blood at Brittany's feet.

The walls are bare except for a few tools hanging on hooks and shelves.

The windows have been tinted black. STEPS are heard approaching.

ABBY

We're back!

Abby peaks in the room and flashes a smile to Katie. Zoe moves over towards her. She looks behind at Katie's ropes.

ZOE

You didn't make much progress at all.

Zoe gives her a mocking sad look.

Abby moves towards her, when she reaches Brittany she pauses and looks at her work.

She gives Brittany a kiss on the forehead.

Abby then takes a lip gloss out of her pocket and begins to apply it to Brittany.

She then turns to Katie and gives her a sly smile. After applying the lip gloss on herself.

She then stares at Brittany and uses her fingers to pucker her lips. She then blows an air kiss to her and gets off her lap.

Zoe kneels down behind Katie and begins to stroke her hair.

ZOE (CONT'D)

You are a mess.

Zoe reaches behind her and picks up the knife. Katie closes her eyes tight.

Zoe hands the knife to Abby. Abby puts the knife on Katie's face allowing the blade to rest on her forehead.

Abby then uses the knife to gently knock on her head until Katie's eyes open.

Abby smiles.

ABBY
Hi!

Katie stares at her.

Abby makes eye contact with her sister and then Zoe rises and leaves the room.

Abby taps the knife hard on Abby's head again. Zoe cries out from the other room.

ZOE
Abby!

Abby pops up and runs to join her sister. She leaves the knife on the floor in front of Katie.

INT. HOUSE-NIGHT

Abby runs in and sees Zoe standing over a bloody spot on the floor.

Matt's body is gone.

ABBY
He couldn't have gone far.

Zoe nods and the two girls run out the door.

INT. HOUSE, ROOM-NIGHT

Katie has rolled over and is now moving back and forth on the knife blade Abby left lying on the floor.

Her eyes fill with tears and her face with pain as she does this.

CUT TO:

EXT. HOUSE-NIGHT

A blood trail is easily visible from the house to the tree line.

The girls walk side by side as they follow the trail of red blood.

Only a few feet into the woods they see Matt crawling on his side.

His hand attempts to hold the wound in his stomach closed.

As Matt hears the girls approach he attempts to pick up his pace but his physical condition makes this impossible.

The girls split and move to either side of him. Matt stops and falls onto his back. His eyes move back and forth to each girl. His eyes are filled with anger. The girls return the stare and then look at each other.

Without warning Abby smashed her foot hard onto Matt's hand.

Matt winces in pain.

Zoe kicks him hard in the face and Matt's eyes roll back. Abby turns away and returns with a thick tree branch. She smiles at Matt.

Matt stares at her defiantly.

Zoe walks away and returns with one of her own.

The girls raise the branches up high and Matt closes his eyes. The branches crash down over and over on his body. After a few swings only half of Zoe's branch returns. Both girls drop the branches and begin to walk back to the house.

Again they fall in line and walk back in a pair. They enter the house.
CUT TO:

INT. HOUSE, ROOM-NIGHT

The girls enter the special room only to find that Katie is nowhere to be seen.

Zoe turns and runs up the ramp.

CUT TO:

EXT. WOODS-NIGHT

Katie runs along the trail. Her face grimaces with pain.

In the distance she sees head lights moving along the dirt road about a hundred yards ahead.

To her rear she hears the girls coming on quickly.
She pulls all of her energy and rambles towards the road. The truck is moving quickly, Katie gives it all she can. As she approaches the road she flings herself out from the trees.

The truck's head lights flash on Katie's body. The truck slams on its breaks. Dust flies up on all sides of the truck and dances in the lights of the truck.

CONTINUED:

Katie attempts to stand.

A man, Bo, jumps out of the cab and rushes to Katie's side.

BO
Are you OK!?

Katie rolls over on her back. Her arms reach up and grab Bo.

KATIE
Please help me!

BO
Calm down. Of course I will help you. What's going on?

Katie quickly looks back to the woods.

KATIE
We have to go now! They are trying to kill me!
BO
Who?
KATIE
Please! There is no time.

Katie begins rising to her feet.

BO
Just tell me what is going on.

KATIE
Please!

Katie rises and limps to the passenger side of the truck. Katie looks into the woods but doesn't see anyone.

KATIE (CONT'D)
We have no time!

BO
OK.

Bo moves to the side of the truck and gets in. He puts the car in drive.
Katie breathes out and leans her head back.

BO (CONT'D)
Can you tell me what's on?

KATIE
These two girls..they killed my friends...they tortured me!

BO
Oh my god. Where?

KATIE
There is a house out here and ...

Bo touches Katie's arm.

BO
It's OK, you are safe now.

KATIE
We need to get to the police now!

BO
That's exactly where we are going.

Katie turns and mouths "thank you". Katie closes her eyes for a second.

BO (CONT'D)
Tell me more about these girls. I live out here, I can't believe this.

Katie turns and looks at him.

KATIE
I don't know. These young girls, they seemed so nice and helpful and then..

Katie breaks down into tears.

BO
Rest up. I won't pry anymore, save it for the cops.

The truck continues to rumble down the road.

KATIE
How far is it?

Bo turns and smiles.

BO
You're safe now. It won't be long.

The truck makes a left and turns towards a house. Katie sees the house as her eyes widen. She spins and looks at Bo.

KATIE
What are you doing!? That's the house!

Bo smiles at her.

BO
That's my house.

Katie reaches for the lock on the door.

Bo snaps the locks from the driver's side.

Bo reaches over and smashes her head against the dash board.

Katie's head pops back her eyes open and close.

EXT. HOUSE-NIGHT

He pulls into the driveway.

As he parks the truck the girls walk out of the woods. Katie begins to come through in the passenger seat.

Bo exits the cab and walks to the passenger side he opens the door and pulls Katie out hard out onto the ground.

The girls are keeping their distance.

Bo looks over at them with a disappointed look. Katie begins crawling away. Bo walks over to her and grabs her by the hair and begins dragging her towards the house.

The girls walk over to him.

BO
Explain.

Katie struggles but Bo continues talking to the girls as if she is a bag of groceries.

Zoe and Abby exchange a look.

ABBY/ZOE
We're sorry.

Bo shakes his head and continues to drag Katie through the front door past the girls.

CUT TO:

INT. HOUSE-NIGHT

The blood from Matt is still covering the entry way.

Bo turns and stares hard at the girls who look away from his glance.

Bo drags Katie by the hair to the entrance of the room and pushes her into the doorway.

She crashes onto the floor.

Bo slams the door and applies the lock. Bo then moves back to the front room. The girls are waiting.

Bo looks at them and then walks into the attached kitchen.

The girls watch as Bo inspects the kitchen.

He looks up and then moves to the right where he disappears from view.

BO
Girls! Get in here!

INT. HOUSE, BEDROOM-NIGHT

Bo stands with his arms crossed looking at them as they arrive.

BO
What did I tell you?

The girls look at each other. Bo walks around the room.
He glares at them.

BO
Well?
ZOE We're sorry about letting her get
away. We would have..

Bo's look stops her from continuing .

BO
I'm not talking about that.

Bo stands with his hands on his hips.

BO (CONT'D)
I just talked to you about this the other day.

He smacks the unmade bed hard. The girls look at Bo sheepishly.
The girls walk over and begin making the beds.

BO (CONT'D)
I shouldn't have to still remind you to make your beds.

ZOE
Sorry daddy.

BO
I don't want sorry. I want the beds made everyday. I don't want to keep reminding you. I
mean it girls. I don't have time for this.

ABBY/ZOE
Yes daddy.

Bo sits down on the bed and his face softens.

BO
Now, as for tonight, well that's not all your fault.

Bo pats the bed and the girls sit on either side of him. He puts an arm around each girl
and they hug him.

BO (CONT'D)
This night was too much too soon, and I take responsibility for that.

CONTINUED: (2)

The girls smile lovingly at their father.

BO (CONT'D)
Now let's play.

Bo rises and the girls follow.

INT. HOUSE, DOOR TO THE ROOM-NIGHT

Bo looks to the girls and indicates that they go silent. Bo tip toes to the door and places his ear against it. He can hear BREATHING on the other side.

CUT TO:

INT. HOUSE, ROOM-NIGHT

Katie leans against the door listening for sounds. She holds an axe in her hands. She hears the CLICK of the lock on the other side. She steps back and grips the axe. Her body tenses and she stands ready.

INT. HOUSE, DOOR TO THE ROOM-NIGHT

Bo unlocks the door with a CLICK.

He turns and motions the girls to back up. The girls respond and move out of sight. Bo grips the door handle.

In one motion he pushes the door open and jumps back. As the door opens the axe crashes into the floor.

Bo stares at Katie who tries to recover quickly.

He walks backwards down the hall and disappears to the bedroom.

Katie makes sure he doesn't come out from behind her and picks up her pace as she moves up to the entrance to the main room of the house.

Katie moves out past the kitchen to the main room.

CUT TO:

INT. HOUSE-NIGHT

Katie looks to the right where Abby stares at her. Katie's head jerks to the exit to her left and sees a smiling Zoe.

FOOTSTEPS are heard to her rear.

Katie steps into the center of the room and turns to see Bo enter.

Katie now has her back to the wall of the house she stands in the center of the three others.

Katie grips the axe tighter and moves her eyes from Abby to Zoe and back to Bo.

All three stare at her blankly.

Katie looks to Zoe who stands in front of the door.

KATIE
Move!

Zoe's expression doesn't change, and she doesn't move. She turns quickly but Bo and Abby remain still.

Her attention moves back to the door and Zoe.

Katie pulls the axe back and takes a step towards her. Zoe continues to stare at her without emotion.

KATIE (CONT'D)
Move! Now!

Bo takes a step a little closer forming the triangle around her tighter.

Katie begins to shake.

Katie.

ABBY

CONTINUED:

Katie turns and makes eye contact with Abby.

ABBY (CONT'D)
We want to play a game, do you want to join us?

Katie looks desperate and confused.

BO
Its a family tradition.

Katie spins and sees Bo now a foot closer.

ZOE
You will have fun.

Katie turns back to Zoe.

BO
Here are the rules.

Katie looks hard at Bo.

BO (CONT'D)
Its hide and go seek basically, and the rule is you get away you live.

ZOE
And if you don't

ABBY
Shhh!

Katie is still looking at Bo who turns his attention to Zoe.

Bo nods and Zoe steps away from the door.

BO
Let's begin.

Bo motions with his hand towards the door.

Katie turns her head and sees that Zoe has made a path. Katie doesn't move.

ABBY
If you just stand there it ruins the game.

BO
She's right, and we won't wait all night.

Katie takes a cautious step towards the door and watches as Zoe doesn't move.

Another step and then another.

She then presses her back to the door. Abby, Zoe, and Bo stare at her.
ZOE

One...

Katie stares at her.

BO
Two..

Katie is still frozen.

BO
You only get to ten so I suggest you get moving.

ZOE
Three.

Katie spins around and grabs the lock.

She is unable to get it open with one hand she drops the axe and turns both hands at the knob.

ABBY
Four.

Katie kicks the door and moves her hands quickly and it finally opens.

She pulls the door open.

Five...

ZOE

Katie turns and sees that all three are closing in. Katie turns and rushes from the house.
CUT TO:

EXT. HOUSE-NIGHT

Katie runs about twenty steps out of control. She then pauses and scans the area.

CONTINUED:

She runs as fast as she can to the woods and the cover of trees and darkness.

She runs behind a large tree and presses against it.

She squeezes her body tight and then takes a look around the tree. She sees the door of the house is open, but he sees no sign of the girls.

There is no path up ahead just raw woods.

She hears a CRACK to her left, and then a SNAP to her right.

She runs as fast as she can about twenty yards ahead to another patch of trees. Katie Is BREATHING loudly, she tries to keep as quiet as possible.

Behind her she hears a GIGGLE.

She looks right and sees the barn, and more importantly the shine of the truck within in the light.

Another GIGGLE is heard to her left. Katie Holds perfectly still trying to be silent.

After a few seconds she moves down to her knees and begins slowly making her way to the barn.

Katie has moved about ten feet closer to her goal. Behind her she hears the sound of someone RUNNING. Katie spins around.
Again GIGGLING is heard.

Katie crawls again forward, she fins cover in a bush and peers out into the night.

The barn is about twenty yards away.

Katie sees the long open area between herself and the barn. She Looks left and right.

Behind her she hears a voice.

ABBY
Katie!?

Katie turns and moves along the edge of the woods to her left.

ABBY (CONT'D)
Katie, where are you?!

CONTINUED: (2)

The voice is now closer.

Katie increases the pace of her crawling.

She hears someone RUNNING far off to her right. Katie makes her way to the rear of the barn.

She is directly behind the barn, she can no longer see the front doors of the barn or the house.

She creeps to the edge of the barn and looks around the corner.

She then moves to the side and flattens her body against the wood.

She moves slowly doing her best to not make a sound. When she reaches the front edge of the barn she stands still and listens.

Except for the natural sounds of the night. She hears no sounds from the girls. Katie peers around the corner and sees no one.

She quickly spins out from behind the side of the barn and rushes into the barn.

As she enters she presses herself hard against the wall. She lets her breathing slow.

When a few seconds pass, she listens for the girls, but she hears nothing.

To her right sits the truck and ahead is an open doorway. She rushes to the truck and begins frantically searching for the keys.

She flips the visor down and looks under the mats. She slams her fist down on the seat in frustration.

Outside the SOUNDS of the girls approaching can be heard. Katie eyes move to the doorway in the back of the barn.

With no other option she runs for the doorway in hopes for her salvation.

CUT TO:

INT. BARN ROOM 2-NIGHT

Katie stumbles over the door's threshold.

The girls can be heard entering the main area of the barn.

The back of the second room is not visible.

Katie can only see a few feet in front of her so you walks forward cautiously.

Three long tables stretch vertically across the room.

ABBY
Katie!

The call echoes through the room.

Katie heads down the middle row hoping for an exit. As she reaches the back she realizes she is trapped inside.

Katie quickly seeks refuge under the far right table. The lights over head come on and brighten the scene.

ZOE
Katie?

The girls Abby and Zoe have entered the room. Katie is BREATHING heavy. From under the table she can see the legs and the feet os both of the girls.

ABBY
Are you having fun?

Abby moves over and Katie watches as she makes her way to the far right of the room.

Zoe begins moving to the other side.

The two girls make eye contact and begin walking slowly down the far sides of the room.

Katie slides out from under the table on the right and begins crawling up the center isle.

Her head turns left and right trying to keep an eye on both girls.

CONTINUED:

Abby and Zoe seem to each take a step in perfect strides at the same pace.

ABBY (CONT'D)
Zoe do you see her?

ZOE
Not yet she is doing great, maybe she is not here.

Both girls smile back at each other.

Katie has now progressed to where she is closer to the door than either girl.

Katie makes a quick check of both girls and begins crawling to the front towards the exit.

She reaches the edge of the table and a boot swings around the corner and makes contact with her face.

The kick sends her reeling backwards.

A trickle of blood appears in the corner of her mouth. Katie looks up at a smiling Bo from her back.

Katie begins crawling backwards. Bo makes no movement.

Katie turns her back on Bo as she stands.

When she turns around and looks up, at the corner of the table to her right stands Abby.

At the corner on the table to her left sits Zoe who casually swings her feet back and forth.

Katie freezes in her tracks.

BO

Where you going Katie?

Katie spins in a panic looking at all of her pursuers. Katie quickly drops to her knees and crawls fast under the table that Zoe is sitting on.

After clearing the edge she makes a break for the door only to see Bo move slowly in her way.

This time she dives back and runs under the table away from Bo.

CONTINUED: (2)

She clears the first table and on her way under the second one Abby's shoes and legs pop up. She then heads down the back of the room.

Katie stands and spins around.

Bo still stalks the front of the room and the girls once again have him flanked on both sides.

Katie lets out a SCREAM.

KATIE

Please stop this..please let me go.

No one responds as Katie's eyes once again make contact with each of her captors.

ZOE
Daddy I'm getting bored.

ABBY
Me too.

Bo smirks and looks at Katie.

BO
You have been a rather large disappointment.

Katie is crying.

BO (CONT'D)
I have an idea.

Without warning Bo flicks off the lights. Katie is frozen in a panic. A hand reaches out and grabs her ankle. Katie SCREAMS and kicks herself free. Zoe laughs. Katie hits the ground and begins crawling towards the far left wall.

Katie has made her way to the left of the room. She stands and the lights flick on again. It looks like Bo has remained still, he catches Katie's eyes and he smiles and then winks at her.

Her eyes scan the room, but the girls seem to have vanished.

She begins to turn towards the front of the room and the door.

Bo slowly turns as well. Bo and Katie are equal distance from the door.

Katie's body tense.

From under the table to her left a hand emerges holding a screw driver.

As Katie looks to make her first step the hand crashes the screw driver into Katie's leg between the achilles tendon and the bone.

The screw driver rips through the flesh and out the other side.

Katie's SCREAM tears through the air. Bo, Abby, and Zoe laugh at Katie's pain. Katie crumbles in a heap on the ground. Her hands grip her bloody ankle. The screw driver hangs on both sides on the leg, the tip coming through on one end and the handle on the other.

Katie turns to see a smiling Abby sitting with her legs crossed on the floor behind her.

Bo walks in front of her and stares at her.

He begins to step one at a time slowly towards her. Katie tries to hold in the pain and get to her feet. Bo

Approaches and bends down, he moves his face close to her.

As his smile gets within a foot of head Katie kicks her leg up hard.

The screwdrivers tip still wet with her blood hits Bo in the neck.

He pulls back releasing the tip of the screw driver from his neck.

As he does blood begins to flow out. Abby's face registers shock.

Daddy!

ABBY

Katie uses the moment of panic to hobble past Bo whose hands grip the wound on his neck.

Zoe rushes over to his side.

Katie rushes out the entry and pulls closed the metal door.

CUT TO:

INT. BARN-NIGHT

Katie falls to the ground her hands grip the handle of the screw driver.

Tears pour down her face.

She takes a deep breathe and she yanks the screw driver free.

A SCREAM flies out of her.

Her BREATHING is loud and rapid.

The blood is quickly exiting the wound in her ankle.

To her right is a dirty cloth that she uses to tie around her foot.

She pulls herself up to her feet and tries to walk. Every step is full of pain.
Her eyes meet the truck.

CUT TO:

INT. BARN ROOM 2-NIGHT

Bo has stopped the bleeding with a hanker chief from his pocket.

His eyes are full of rage.

The girls seem to be full of fear.

BO
Finish it!

Bo's words are full of authority.

The girls snap out of their state of fear and then hop to their feet.

They reach the door and after a few tries are able to pull the door open.

INT. BARN-NIGHT

Katie is gone they race to the entry to the barn.

EXT. BARN-NIGHT

Katie scrambles and hops, and limps across the lawn to the house.

She hits the door and disappears inside. Abby and Zoe emerge out into the night sky.
As Katie enters the house the girls see her and smile.

ZOE
Here we come Katie!

The girls run across the lawn to the house they arrive to a locked door.

Key!

ABBY

Zoe runs to the side of the house and pulls a rock out of the garden out front and pulls out a spare key.

CUT TO:

INT. HOUSE-NIGHT

Katie limps along the room searching the tables for something.

She moves from the living room to the open kitchen area. On the counter she sees what she desires.

She sees the key ring and grabs it.

The door flies open and Abby and Zoe burst in.

ABBY
No more play time.

Abby runs full speed to Katie.

In an instant she tackles her with her full body and both girls crash onto the floor.

The keys fly out of a hit the kitchen wall. Zoe stands in the room watching and smiling. Katie begins to crawl away and Abby grabs a hold tight of her ankle.

Katie SCREAMS.

With her hand she reaches out and finds a pan from the stove.

With all of the force she can muster she smashes it onto Abby's head.
With a THUD she collapses motionless on the floor. Katie has a moment of piece before Zoe appears at her feet.

Katie turns away quickly and grabs the keys.

Zoe launches a foot deep into Katie's stomach, her breath leaves her.

Zoe jumps onto her chest and grabs a hold of Katie's head.

She pulls the head towards her and then thrusts it hard onto the floor.

It CRACKS hard.

Katie's eyes roll into the back of her head.

With Katie stunned Zoe spins and turns her attention to her sister.

Abby is out cold.

Zoe strokes her hair.

Katie has caught her bearings and her breath.

She kicks Zoe in the back of her head and sends her toppling over her sister.

Katie then begins crawling to the door.

She comes around the counter and can see the door. She is just a few feet away as she gets to her feet. She falls again and turns to see Zoe attached to her ankle.

Katie tries to kick her off with her good foot but in doing so loses her balance and crashes to the floor.

Zoe rips the cloth off of Katie's ankle.

Katie continues to kick but Zoe fights off each with a hand.

Without warning Zoe her finger into the wound in into Katie's ankle wound.

Katie HOWLS loudly with pain.

Zoe looks up at Katie with a gleam in her eye and a bloody smile from the damage Katie did with the earlier blow to the face.

Katie is frozen with shock.

Zoe begins to crawl up Katie towards her head.

Katie reaches out her hand to the left and finds a fire place log.

Zoe is on top of her smiling, blood drips from the corner of her mouth.

With a THUD the log crashes into the side of Zoe's head. She falls flat onto Katie. Katie pushes her free of Zoe and pulls herself out the door.

CUT TO:

EXT. BARN-NIGHT

Katie limps across the lawn in front of the barn. She looks in all directions but sees no one.
right hand she grips the keys and hobbles to the barn.

INT. BARN-NIGHT

Katie hobbles to the truck and pulls open the door.

BO
Boo!

Katie stumbles backwards.

Bo leaps out from the truck and is on top of her quickly. He holds a knife to her neck. With his other hand he reaches up to the bloody cloth around his neck.

Rage fills his eyes.

ZOE
Daddy!

The sound of his daughters voice temporarily softens the look in his eyes.

He leaps up and grabs Katie by the head of hair. He pulls her hard to a standing position. Abby slowly emerges at the door of the barn along with Zoe, both girls are clearly weary.

Bo throws Katie hard into the wall of the barn and she hits the ground quickly crying.

The girls walk over and the family exchange a hug.

BO
Are you ready for your next lesson?

The girls nod.

Bo pulls a knife from his belt and smiles at Katie.

He pulls her straight up in a standing position again. He hits her low in the belly with the knife.

With a hard tug he begins ripping it up the length of her chest.

Blood begins to spill from the wound and her mouth. The girls watch their dad with admiration.

ALTERNATE ENDING

Bo screams Boo!, Katie turns and begins to run as she does Bo's Wife, Connie hits her hard in the face causing Katie to crumple in a heap.

Shot List

EMPTY TEXT

SHOOTING SCHEDULE

PROJECT TITLE: "ZELLWOOD"

PRODUCER: PHIL BOYLE

DOP: JOSE CASSELLA

DIRECTOR: JASON SUTTON

DATE: 08/22/10

LOCATION	TIME	END	Scn #	Sht #	SHOT DESCRIPTION	ACTION/COMMENTS
BED. night	Night		2	A	ECU Pull out to MCU KATIE	Katie is screaming
BED night			2	B	2SMS Katie and Matt	Matt laughs Katie Pushes off bed
BED night			2	C	MS Matt on floor	Matt laughs while on floor
BED night			2	D	LA CU Katie Slides into frame	Katie over bed to Matt
BED night			2	E	Pull out 2S Matt gets on bed	Matt joins Katie on bed
BED night			2	F	OTS KATIE DIALOGUE	Katie talks with Matt
BED night			2	G	OTS MATT DIALOGUE	MATT Talks with Katie
BED night			2	H	MCU MATT	Matt gives Katie scary face
BED night			2	J	LA OTS KATIE to MATT who pins Katie down	Matt throws Katie down and pins
BED night			2	K	MS MATT DIALOGUE	Matt strattles Katie and Dialogue
BED night			2	L	HA OTS looking down at KATIE.	Katie grabs Matt down to her
BED night			2	M	CU KATIE same action	
BED night			2	N	MCU MATT AND KATIE	Matt and Katie kissing
BEDROOM			2	P	OTS MATT TO KATIE AT COMP.	Matt is watching Katie at comp.
BEDROOM			2	Q	RA MS to MCU Matt walking to Katie	Matt disturbed face
BEDROOM			2	R	MCU Katie Rack focus to Matt Watching Comp.	
BEDROOM			2	S	CU Katie talking to Matt	Katie on computer but talking to Matt
BEDROOM			2	T	2SMS Katie Turns to Matt on Bed	Dialogue between the 2
BEDROOM			2	W	CU Katie Dialogue, Pull out to 2SMS	Katie walks over to Matt on bed.
BEDROOM			2	X	OTS Matt to Katie OTS KATIE TO MATT	Katie is sitting on Matt's Lap.
BEDROOM			2	Z	CU KATIE pull out to MS	Katie Dialogue
RYAN BED			3	A	2SMS RYAN and BRITT packing	Ryan watches as Britt Packs
RYAN BED			3	B	2SMS BRITT and RYAN	SAME ACTION for Dialogue
RYAN BED			3	C	CU RYAN Dialogue	
RYAN BED			3	D	CU BRITT Dialogue	
RYAN BED						

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LOCATION	TIME	END	Scn #	Sht #	SHOT DESCRIPTION	ACTION/COMMENTS
DRIVEWAY			4	A	OTS HH MATT AND KATIE WALK TO TRUCK	
Ryans Trk			4	B	LA Truck pulling out driving off	
Ryans Trk			4	C	MS to WS same action	
Ryans Trk			4	D	INT. CAR B Roll	Listening to Music having fun
Ryans Trk			4	E	Ext. Car B-ROLL	
Ryans Trk			4	F	MS Ryan on speakerphn PULL OUT 4S	Bo on speakerphone
Ryans Trk			4	G	CU of Katie talking to BO	
LAKE			5	A	BROLL of Bo on the Boat with a couple	
LAKE			5	B	WS Boat in Lake	
LAKE			5	C	2SMS Boat POV to Couple	
LAKE			5	D	OTS girls to Couple taking a picture	
BO-House			6	A	3SEWS BO, Girls, Breakfast	Bo pancakes, Girls Setting table
BO-House			6	B	3SEWS Dolly IN to BO	Dolly passes Girls before to Bo
BO-House			6	C	MS BO flipping Pancakes, Pan LTR WS Bo	BO answer phn WS girls gone
BO-House			6	D	CU PHONE Dialogue	
BO-House			6	E	WS From Living room to Kitchen BO	BO calls out to girls
BO-House			6	F	DOLLY IN CU BO grin on face	After dialogue
GIRLS RM			7	A	LA BO's Feet to ABBY under bed	
GIRLS RM			7	B	CU ABBY's eyes	Reaction to BO walking in
GIRLS RM			7	C	ABBY's POV Back of BO's Feet	
GIRLS RM			7	D	WS BO Pan to Bo action	
GIRLS RM			7	E	CU of Closet Door knob BO opens	OPEN AND CLOSE closet
GIRLS RM			7	F	MS Bo leaving out of room	
GIRLS RM			7	G	CU door opens Zoe	Zoe comes out
GIRLS RM			7	H	OTS Zoe BO jumps into Frame	
GIRLS RM			7	J	3SMS on Bed	BO, Zoe, Abby

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LOCATION	TIME	END	Scn #	Sht #	SHOT DESCRIPTION	ACTION/COMMENTS
GIRLS RM			7	K	CU BO on bed	Dialogue
GIRLS RM			7	L	CU ZOE on bed	Dialogue
GIRLS RM			7	M	CU ABBY on bed	Dialogue
GIRLS RM			7	N	ZOE POV LOOKING THRU CLOSET slates	
GIRLS RM			7	P	ZOE POV CU Closet door turning	
DIRT RD			8	A	Trucks POV	Driving down road
DIRT RD			8	B	LA Truck driving away	As far down the road as possible
Woods Park			9	A	WS Trunk enters Right of Frame ends Frnt Cent.	
Woods Park			9	B	WS HA Truck 4S Talent exits Car.	
Woods Park			9	C	4- CU each talent Getting out of Truck.	Wood in background
Woods Park			9	D	HA CU Hand opens back trunk door	Pull out to WS Talent grabbing supplies.
Woods Park			9	E	POV woods watching Talent	Suspenseful eerie
Woods Park			9	F	CU MATT	DIALOGUE, unpacking truck
Woods Park			9	G	CU RYAN	DIALOGUE, unpacking truck
Woods Park			9	H	CU BRITTANY	DIALOGUE, unpacking truck
Woods Park			9	J	CU KATIE	DIALOGUE, unpacking truck
Woods Park			9	K	4SWS	DIALOGUE, unpacking truck
Woods			10	A	OTS MEN to Ladies (BEAUTY SHT) to Woods.	
Woods				B	PAN LTR LA 2S Ladies pass the Camera CU Men walk into Cam (ice chest transition)	
Woods			10	C	(END OF TRANSITION) Ice chest pull reveal forest	To show time has lapsed.
Woods			10	D	OTS Guys with girls foreground.	Walking towards Valley
Woods			10	E	Pan TO RA Track back pulling to WS to EWS	
Woods				F	Track forward to CU MATT	Dialogue
Woods				G	CU Ryan	Respond to MATT
				H	Pull out of CU to KATIE	Dialogue

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LOCATION	TIME	END	Scn #	Sht #	SHOT DESCRIPTION	ACTION/COMMENTS
Woods			10	J	2S MATT and RYAN	Dialogue
Woods			10	K	Pull out to 4S to CU KATIE / BRITT	
Woods			10	L	OTS BRITT TO KATIE	Dialogue
Woods			10	M	RA OF SAME	
Woods			10	N	2S Ladies	Dialogue
Woods			10	P	4SWS to HA Talents leaves bottom of frame	Woods are shown last in frame10
Woods			10	Q	POV WATCHING FROM THE WOODS	Someone is watching talent
Woods			10	R	4SMS MATT AND RYAN	Dropping Cool etc.
			10	S	OTS RYAN to KATIE	Katie Dialogue
Woods			10	T	2S MATT RYAN	Dialogue, Matt confronts Ryan direction "Lost"
Woods			10	V	MS Matt Tilt up to Tree Lline	For transition (Campsite)
Campsite			26	A	Campsite EST. Sht.	
Campsite			26	B	CU Brittany	Dialogue
Campsite			26	C	4SWS MATT RYAN	Setting up Tent , Ladies help
Campsite			26	D	CU RYAN and KATIE dialogue	Tent challenge between two
Campsite			26	E	LA 2S BRITT AND KATIE	Pulling tent supplies
Campsite			26	F	2SMS MATT RYAN	Tent supplies
Campsite			26	G	CU MATT and RYAN	Serious dialogue
Campsite			26	H	4SWS Tents almost Built	Ladies ahead of tent building
Campsite			26	J	CU KATIE FINISHING TENT	
Campsite			26	K	MS KATIE Jumping with joy	
Campsite			26	L	CU MATT	Reaction to the lost
Campsite			26	M	2S MATT RYAN	Reaction to the lost
Campsite			26	N	2S KATIE and BRITT	Katie Dialogue
Campsite			27	A	MCU Ryan	Dialogue (where to take dump)
Campsite			27	B	CU KATIE PULL OUT to RYAN	Sarcastic dialogue

SHOOTING SCHEDULE

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LOCATION	TIME	END	Scn #	Sht #	SHOT DESCRIPTION	ACTION/COMMENTS
Campsite			27	C	MS Profile KATIE	Katie Walks in woods to restroom Use tree for transition
Campsite	FRIDAY		27	D	CU Pan Left out tree to Reveal Katie	Katie popping a squat-edgy
Campsite	FRIDAY		27	E	MS behind Katie She looks Right	Branch snap Katie looks Right
Campsite	FRIDAY		27	F	OTS KATIE looking at noise	
Campsite	FRIDAY		27	G	WS POV WOODS Watching KATIE	Unknown but watching Katie
Campsite	FRIDAY		27	H	POV KATIE LOOKS UP AT SKY	For transition to Lake scene
Lake			27	J	MS Football falls into MATTs hands	Matt celebrates fake TD
Lake			27	K	4SWS Same action	Girls sun tanning guys football
Lake			27	L	2S LADIES	Dialogue
Campsite			27	M	CU BRITT	Dialogue
Campsite			27	N	MS KATIE standing up MATT watching	Matt watches in BKGRD
Campsite			12	F	4S	
Campsite			12	G	2S	
Campsite			12	H	CU	
Campsite			29	A	PULL OUT of Fire to 4SMS	Sitting around Fire
Campsite			29	B	HAWS Campground	
Campsite			29	C	CU Cooler Matt grabs beer from cooler CU MATT	
Campsite			29	D	2SMS MATT and KATIE	Katie is hammered stubbly
Campsite			29	E	HA Tilt down to 4S TOAST by Fire	
Campsite			29	F	CU Beer from Toast to Mouth to Trash pile to 4S.	Talent wasted
Campsite			30	G	2S Ryan and Britt to CU of both	Dialogue
Campsite			30	H	3S MATT KATIE RYAN	
Campsite			30	J	OTS MATT TO KATIE, Katie looks at Matt who stands up	

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LOCATION	TIME	END	Scn #	Sht #	SHOT DESCRIPTION	ACTION/COMMENTS
Campsite			30	K	OTS MATT to CU of RYAN	Dialogue
Campsite			30	L	2SMS MATT RYAN	Arguing (Camera slight above fire)
Campsite			30	M	4SWS Pushing	Ladies intervene with arguing
Campsite			30	N	2SMS MATT KATIE	Matt rips away from Katies arms
Campsite			30	P	MS Katie falls to ground to CU Ryan Picks her up	
Campsite			30	Q	2SMS Ryan Dialogue	"ill go find him"
Campsite			30	R	CU KATIE	
Campsite			30	S	Dolly 3S RTL KATIE, RYAN,BRITT	RYAN BRITT to tent,
Campsite			30	T	Dolly IN MS Katie Past Katie to woods	Use tree for transition
Woods 2	FRIDAY		31	A	Pan out of Tree to WS of MATT Dolly IN Matt spins in to frame Looks around edgy	Matts blowing steam off, heres a noise in the woods
Wood 2	FRIDAY		31	B	Dolly Back Matt walking into forward Pan Left	Checking out the noise
Woods 2	FRIDAY		31	C	CU Matt Feet Walking	Transition to match fire
Woods 2	FRIDAY		32	A	CU Matt Feet at campfire.	Drinking a beer
			33	A	MS Matt Pan RTL to OTS of KATIE in tent	Drinking a beer Katie in tent
			33	B	OTS MS Katie gets up then back in sleeping bag	Katie attempts go to Matt, doesn't
Campsite			33	C	Dolly out of Tent to CU MATT Pan Right Tilt down to fire then log.	Transition from this to morning
Campsite			35	A	CU Log Pull out to Matt walks in Katie's tent	reveal morning
Campsite			35	B	Dolly in to Matt opening flap of tent	
Campsite			35	C	2SMS MATT and KATIE	Arguing
Campsite			35	D	CU MATT CU KATIE	Arguing
Campsite			35	E	MS MATT Leaves out tent	Katie says "I Love you"
Campsite			36	A	MS Katie pan to Katie to Britt 2SMS back sht	Britt looking for reception (jib)
Campsite			37	A	LA Katie Britt, to Ryan Matt in back ground	
Campsite			38	A	4SMS 360 start on Matt end on Matt as he leaves	

SHOOTING SCHEDULE

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LOCATION	TIME	END	Scn #	Sht #	SHOT DESCRIPTION	ACTION/COMMENTS
Campsite			38	B	CU ZOE	Standing there
Campsite			38	C	Pan RTL 3S ZOE KATIE AND BRITT	
Campsite			38	D	WS walk into middle of camp CU ZOE	
Campsite			38	E	CU ZOE Pan to Kaite Britt past to tree.	
Campsite			39	A	WS Ryan	Calling out for MATT
Woods 3			39	B	Dolly Following behind Ryan OTS	
Woods 3			39	C	POV Ryan PAN RIGHT to bushes	
Woods 3			40	A	Pan LEFT to MATT LA	
Woods 3			40	B	OTS MATT Throws rock	Camera following action
Woods 3			41	A	Jib MS Ryan following actions	
BONES			41	A	POV Ryan tilt down looking at BONES	Pile of Bones
BONES			41	B	Tilt Down MS Profile Ryan picks up a Bone	
BONES			41	C	CU Tree limb hits Back of Ryan Head	
BONES			41	D	POV OF KILLER Looking down at Ryan	Ryan is on the Bones
BONES			41	E	POV Killer Hits Ryan again while on ground	
Campsite	THUR		44	F	Dolly in slow to 2S KATIE BRITT	Dialogue
Campsite			45	G	CU ZOE, she turns around to see matt enter	Dialogue
Campsite			45	H	WS MATT, Katie enters quickly, Britt slower	
Campsite			15	E	2SMS MATT and KATIE to 4SWS	
Campsite			15	F	CU MATT MCU KATIE CU ZOE	Dialogue
Campsite			15	G	2S Zoe/Abby to MCU	
Campsite			15	H	Static 3S OTS ZOE, Abby, Britt(background)	Dialogue, sisters talking , Britt walks in.
			15	J	4S Katie enter Left side of frame next to Britt	Katie ask a question
			15	K	2SMCU Katie and Britt	Katie leaves Britt walks into cam.
			15	L	3S HA RTL Leave Bottom of Frame	Zoe, Abby, Britt

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DOP: JOSE CASSELLA

DIRECTOR: JASON SUTTON

DATE 08/22/10132

SHOOTING SCHEDULE

PROJECT TITLE: "ZELLWOOD"

PRODUCER: PHIL BOYLE

DOP: JOSE CASSELLA

DIRECTOR: JASON SUTTON

DATE: 08/22/10

LOCATION	TIME	END	Scn #	Sht #	SHOT DESCRIPTION	ACTION/COMMENTS
Campsite	FRIDAY		51	V	Dolly in with Britt walking up to Matt	
Campsite			51	W	ECU Brittany	Confronting Matt
Campsite			51	X	ECU Matt	Explanation
Campsite			51	Y	3SMS Britt walks next to Katie	Matt, Katie, Britt
Campsite			51	Z	5SWS of Campsite	
Campsite			51	1a	3SWS Pan Right to Matt Abby Zoe	
Campsite			51	1b	CU MATT	
Campsite			51	1c	CU Abby	Girls try to convince Matt
Campsite			51	1d	CU Zoe	Girls try to convince Matt
Campsite			51	1e	MCU Matt	Girls try to convince Matt
Campsite			51	1f	3SMS MATT ZOE ABBY	Girls try to convince Matt to go to the house
Campsite			51	1g	5SMS headed towards the house	
Woods/Barn	WE		18	A	2S Britt Abby	Dialogue, Britt feeling matt out
Woods/Barn			18	B	3S Katie Zoe Abby	Dialogue, Zoe Abby plotting
Woods/Barn			52	C	5SWS from inside Barn Pan Left with Talent	The truck is Half framed left Est shot of house is shown.
Woods/Barn			52	D	3S Zoe Abby Matt	
Woods/Barn			52	E	CU Matt Bat hits his head from left of frame	
Woods/Barn			52	F	5SMS	
Woods/Barn			52	G	CU Britt	
Woods/Barn			52	H	CU Abby	
Woods/Barn			52	J	CU Katie	
Woods/Barn			52	K	MCU Abby	
Woods/Barn			52	L	2S Abby Zoe	
Woods/Barn			52	M	3S Abby Zoe Katie to 4S matt now	

SHOOTING SCHEDULE

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LOCATION	TIME	END	Scn #	Sht #	SHOT DESCRIPTION	ACTION/COMMENTS
House wds			18	N	Pan Right to House	transition
Kitchen			19	A	CU Katie	
Kitchen			19	B	3S all girls	Britt, Zoe, Abby
Kitchen			19	C	FS Abby making tea	
Kitchen			19	D	2SMS Abby and Britt	tea
Kitchen			19	E	2SMS Abby and Zoe	tea
Kitchen			19	F	MS Abby walks down hallway	
Bedroom			20	A	MCU Abby walks in to camera	
Bedroom			20	B	MCU Abby out of Camera now in bedroom	
Bedroom			20	C	MS Katie helping Matt drink tea	
Bedroom			20	D	ECU Katie's Eyes (slowmo)	When they open its reveals britt eyes transition
Livingroom			20	E	CU Brittany's eyes	
Livingroom			20	F	MS Brittany falls	Faints off the couch. fade to black
Torcher Rm			56	A	POV KATIE	See Britt strapped in.
Torcher Rm			56	B	MS Brittany to CU Rack focus to Zoe abby	
Torcher Rm			56	C	Pan to 2S Zoe Abby	
Torcher Rm			56	D	2S CU Dolly behind girls	Katie is seen on the ground
Torcher Rm			56	E	Dolly up to Chair	
Torcher Rm			56	F	CU Britt	Dialogue
Torcher Rm			56	G	3SMCU Zoe Britt Abby	Girls on side of Britt
Torcher Rm			56	H	CU Abby	
Torcher Rm			56	J	CU Britt	
Torcher Rm			56	K	CU Nail	
Torcher Rm			56	L	MS Hammer in Abby's Hand	
Torcher Rm			56	M	CU Hand with nail in Place	

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SHOOTING SCHEDULE

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LOCATION	TIME	END	Scn #	Sht #	SHOT DESCRIPTION	ACTION/COMMENTS
Torcher Rm	SUNDAY		60	A	LA Katie CU Abby Face CU Knife	
Torcher Rm			60	B	CU Knife	
Torcher Rm			60	C	POV Katie Knife in face ECU	
Torcher Rm			60	D	2s Abby Katie	
Torcher Rm			60	E	3S Abby Katie	
Torcher Rm			60	F	CU Zoe Cu Abby	
Torcher Rm			60	G	4SMS	
Torcher Rm			60	H	Pan Behind Britt	
Torcher Rm			60	J	CU Abby	
Torcher Rm			60	K	CU Behind Chair Abby walks into frame	
Torcher Rm			60	L	OTS Britt Abby rips through nose	
Torcher Rm			60	M	MCU Abby Reaction to bloody nose	
			21			
Woods 3	RYAN DEATH		39	A	MS Ryan	Searching for Matt thru forest
Woods 4	MATT PISSSED		40	A	Pan LEFT to MATT LA	Matt Walks up to clearing in wood
Woods 4			40	B	OTS MATT Throws rocks	Camera following action
BONES	RYANS DEATH		41	A	POV Ryan tilt down looking at BONES	Pile of Bones
BONES			41	B	Tilt Down MS Ryan picks up a Bone	
BONES			41	C	POV OF KILLER Looking down at Ryan	Ryan is on the Bones
BONES			41	D	POV Killer Hits Ryan again while on ground	
BONES			41	E	CU Tree limb hits Back of Ryan Head	
BONES			41	F	CU Ryan Dragged out of frame.	Legs dragged out of frame.

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LOCATION	INT/EXT	Scn #	Sht #	SHOT DESCRIPTION	ACTION/COMMENTS
PARK	EXT	1	A	WS Master of Scene	
PARK	EXT	1	B	MS BO Dialog to girls	Bo confronts girls on cell phones
PARK	EXT	1	C	MS Mom Dialog to girls	Mom talks to girls/ pull out cam.
PARK	EXT	1	D	MS Abby Dialog	
PARK	EXT	1	E	MS Zoe Dialog	
PARK	EXT	1	F	MS Bo Turns around to see a car pulling in.	Couple gets out Rack back to Bo.
PARK	EXT	1	G	OTS Couple to Family	Family walks over to couple
PARK	EXT	1	H	OTS Bo to Couple.	Bo asks for them to take a family photo of them.
PARK	EXT	1	J	OTS Girl to Family	She taking the Photo
PARK	EXT	1	K	FS of Family posing	(For Still shot of photo)
CAR	EXT	2	A	WS Family Car drives by.	
CAR	EXT	2	B	Profile Bo in Couple car.	Bo looks thru rearview mirror
CAR	EXT	2	C	FS out back of Car	(parking lot is empty)
WISHLIST		3	A	PAN R TO L OF ENTIRE PARK EMPTY.	
WISHLIST		3	B		
WISHLIST		3	C		
WISHLIST		3	D		

Budget

EMPTY PAGE

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
1100 STORY, RIGHTS & CONTINUITY							
1101	WRITERS						0
1102	DEVELOPMENT COSTS						0
1103	RIGHTS PURCHASED						0
1104	RESEARCH						0
1105	STORY, CONSULT, EDITORS & ANALYSTS						0
1106	XEROX & MIMEO						
		1		1	50	50	
Total							50
1107	SCRIPT TYPING						0
1185	WRITER TRAVEL & LIVING						0
1188	BONUS PAYMENTS TO WRITERS						0
1195	STUDIO CHARGES						0
1199	FRINGE BENEFITS & PR TAXES						0
Account Total for 1100							50
1200 PRODUCERS UNIT							
1201	EXECUTIVE PRODUCER						0
1202	PRODUCER						0
1203	ASSOCIATE PRODUCER						0
1204	PRODUCER ASSISTANTS						0
1205	ASSOCIATE PRODUCER ASST.						0
1207	SECRETARIES & TYPISTS						0
1208	LEGAL & OUTSIDE AUDITING						0
1278	PRODUCER VEHICLES						0
1285	OTHER COSTS						0
Account Total for 1200							0
1300 DIRECTION							
1301	DIRECTOR						
	10						
Total							0
1302	DIALOGUE DIRECTOR						0
1303	DANCE DIRECTOR & ASSISTANTS						0
1304	CASTING DIRECTORS						0
1307	DIRECTOR ASSISTANTS						0
1310	CASTING STAFF						0

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
1385	RESEARCH / OTHER COSTS						0
1386	MISC. CASTING COSTS						0
Account Total for 1300							0
1400 CAST							
1401	STARS & LEADS						0
1402	SUPPORTING CAST						0
1403	DAY PLAYERS						0
1404	STUNTMEN						0
1406	LOOPING						0
1411	STUNT COORDINATOR						0
1439	PERK PACKAGE						0
1450	PRODUCTION COSTS						0
1451	STAR COSTS:						0
1452	STAR COSTS:						0
1453	STAR COSTS:						0
1454	STAR COSTS:						0
1455	STAR COSTS:						0
1456	STAR COSTS:						0
1457	STAR COSTS:						0
1458	STAR COSTS:						0
1459	STAR COSTS:						0
1478	STUNT COORDINATOR						0
1485	OTHER COSTS/STUNT EQUIPMENT						0
Account Total for 1400							0
1500 TRAVEL & LIVING COSTS							
1501	ATL SURVEY						0
1502	HOUSING						0
1503	PER DIEMS						
		1		1	200	200	
Total							200
1505	T&L INITIAL SCOUTS						0
1506	PER DIEM CLEARING						0
1507	TRAVEL-PRODUCER						0
1508	LIVING-PRODUCER						0

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
1509	TRAVEL & LIVING-DIRECTOR						0
1510	TRAVEL & LIVING-CASTING DIRECTOR						0
1511	TRAVEL & LIVING-CAST						0
1512	HOTEL-CAST						
		1		1	250	250	
Total							250
1513	PER DIEM-CAST						0
1514	DIRECTOR ASST LIVING (POST)						0
1585	OTHER COSTS						0
Account Total for 1500							450
1999 Total Fringes							0
Total Above-The-Line							500

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
2000 PRODUCTION STAFF							
2001	US PRODUCTION MANAGER						
	Total						0
2002	LOCATION PRODUCTION MANAGER						0
2003	FIRST ASSISTANT DIRECTOR						
		1		1	600	600	
	Total						600
2004	SECOND ASST DIRECTORS						
	Total						0
2005	ADTL ASST DIRECTORS						
	Total						0
2006	SCRIPT SUPERVISOR						0
2007	LOCATION MANAGER						0
2008	ASST LOCATION MANAGER #1						0
2009	ASST LOCATION MANAGER #2						0
2010	ASST LOCATION MANAGER #3						0
2011	LOCATION DEPT PA'S						0
2012	UNIT MANAGER						0
2013	ASST UNIT MANAGER						0
2014	UNIT MANAGEMENT PA						0
2016	PRODUCTION COORDINATOR						0
2017	A.P.O.C.						0
2018	PRODUCTION SECRETARY						0
2019	OFFICE DRIVER						0
2020	OFFICE PA						0
2021	ADDT'L OFFICE PA'S						0
2022	PRODUCTION ACCOUNTANT						0
2023	1ST ASST ACCOUNTANT-US						0
2024	1ST ASST ACCOUNTANT-LOCATION						0
2025	PAYROLL ACCOUNTANT						0
2026	2ND ASST ACCOUNTANT						0
2027	ART DEPT ACCOUNTANT						0

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
2028	ACCOUNTING CLERK						0
2030	TECH ADVISOR/CONSULT/						0
2041	UNIT P.A.						0
2042	UNIT DEPARTMENT P.A.'S						0
2044	PRODUCT PLACEMENT COORD						0
2076	DGA SEVERANCE						0
2077	BOX RENTALS						0
2078	CAR EXPENSES						0
2085	BUDGET/BOARD						0
Account Total for 2000							600
2100 EXTRA TALENT							
2101	EXTRAS & STANDINS						
Total							0
2102	DANCERS,SKATERS,ETC.						0
2103	SIDELINE MUSICIANS						0
2104	TEACHERS/WELFARE WORKERS						0
2105	LOCATION HIRE EXTRAS						0
2116	ATMOSPHERE CARS						0
2121	EXTRAS CASTING DIRECTOR						0
2185	ADJUSTMENTS/OTHER COSTS						0
2195	STUDIO CHARGE						0
Account Total for 2100							0
2200 SET DESIGN							
2201	PRODUCTION DESIGNER						0
2202	ART DIRECTOR (US)						
Total							0
2203	ART DIRECTOR (LOC)						0
2204	ASST ART DIRECTOR						0
2205	SET DESIGNERS						0
2206	SMALL MODEL MAKER						0
2207	SKETCH/STORYBOARD ARTISTS						0
2208	ART DEPT COORDINATOR						0

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Acct#	Description	Amt	Units	X	Rate	Sub T	Total
2209	ASST ART DIRECTOR COORD						0
2210	ART DEPT RESEARCHER						0
2211	GRAPHIC DESIGNER						0
2212	SET ILLUSTRATOR						0
2213	ART DEP PA						0
2214	ADTL ART DEPT LABOR						0
2216	PURCHASES-SET DESIGN						
		1		1	500	500	
Total							500
2217	EQUIPMENT RENTALS						0
2231	RESEARCH (SET DESIGN ONLY)						0
2277	BOX RENTALS						0
2278	CAR EXPENSES						0
2285	OTHER COSTS						0
2295	STUDIO COSTS						0
Account Total for 2200							500
2300 SET CONSTRUCTION							
2301	CONSTRUCTION LABOR						0
2302	CONSTRUCTION COORDINATOR						0
2303	BACKINGS/TRANSLITES						0
2304	GREENS						0
2305	HEAVY EQUIPMENT/SCAFFOLDING						0
2306	HARDWARE/ELECTRICAL/PLUMBING						0
2308	CONSTRUCTION FOREMEN						0
2309	CONSTRUCTION ACCOUNTANT						0
2310	CONST PAINT FOREMAN						0
2311	CONSTRUCTION MEDIC						0
2315	GENERAL START UP EXPENSES						0
2316	CONSTRUCTION MATERIALS						
Total							0
2317	RENTALS-CONSTRUCTION						0
2318	GRAPHICS/SIGNAGE						0
2377	BOX RENTALS						0
2378	CAR ALLOWANCES						0

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
2384	STORAGE/MOVING COSTS						0
2385	TRASH REMOVAL						0
2395	STUDIO CHARGES						0
Account Total for 2300							0
2400 SET STRIKING							
2401	STRIKING LABOR						0
2416	STRIKING MATERIALS						0
2485	OTHER COSTS						0
2495	STUDIO CHARGES						0
Account Total for 2400							0
2500 SET OPERATIONS							
2501	KEY GRIP (US)						
Total							0
2502	KEY GRIP						0
2503	BEST BOY GRIP						0
2504	DOLLY GRIP						0
2505	COMPANY GRIPS						0
2506	CRANE GRIPS						0
2507	GREENSMAN						0
2508	STANDBY PAINTER						0
2509	RIGGING & STRIKING GRIPS						0
2510	CRAFT SERVICE						
Total							0
2511	SET FIRST AID						0
2513	RIGGING & STRIKING LABOR						0
2516	PURCHASES						0
2517	RENTALS						0
2519	CRANES						0
2520	DOLLIES						0
2548	LOSS AND DAMAGE						0
2577	BOX RENTALS						0
2578	CAR ALLOWANCES						0

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
2585	OTHER COSTS						
		1		1	100	100	
Total							100
2586	LOSS & DAMAGES						0
2595	CRAFTSERVICE PURCHASES						
		1		1	2,500	2,500	
Total							2,500
Account Total for 2500							2,600
2600 SPECIAL EFFECTS							
2601	SPECIAL FX SUPERVISOR						0
2602	SPFX FOREMAN						0
2603	RIGGING-LABOR						0
2604	SPFX MANUFACTURING						0
2607	OPERATING-LABOR						0
2608	SPFX OFFICE ADTL LABOR						0
2609	ADDT'L SPFX LABOR						0
2616	PURCHASES						0
2617	RENTALS						0
2677	BOX RENTALS						0
2678	CAR ALLOWANCES						0
2685	OTHER COSTS						0
2686	LOSS AND DAMAGES						0
2695	STUDIO CHARGES						0
Account Total for 2600							0
2700 SET DRESSING							
2701	SET DECORATOR						0
2702	DRESSING LABOR						0
2703	SWING GANG						0
2704	FIXTURES-LABOR & MATERIALS						0
2705	LEADMAN						0
2706	FLOWERS & GREENS						0
2711	BUYERS						0
2712	MANUFACTURING MATERIAL						0
2716	SET DRESSING-PURCHASES						

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Continuation of Account 2716

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
		1		1	1,290	1,290	
	Total						1,290
2717	SET DRESSING-RENTALS						0
2718	CLEARANCES						0
2720	SET DEC MANUFACTURING						0
2746	CLEANING & DYEING						0
2748	LOSS & DAMAGES						0
2777	BOX RENTALS						0
2778	CAR ALLOWANCES						0
2785	MISC EXPENSE						0
2786	LOSS AND DAMAGES						0
2795	STUDIO CHARGES						0
Account Total for 2700							1,290
2800 PROPERTY							
2801	PROP MASTER						0
2802	ASST PROP MASTER						0
2803	PROPS BUYER						0
2804	WRANGLERS						0
2805	WEAPONS HANDLERS						0
2806	FOOD STYLIST						0
2811	PROP MANUFACTURING						0
2812	MANUFACTURING MATERIAL						0
2816	PURCHASES/RENTALS						
		1		1	250	250	
	Total						250
2817	RENTALS-PROPERTY						0
2820	MARINE CONTROL/SAFETY						0
2825	EXPENDABLES						0
2837	ANIMALS						0
2877	BOX RENTALS						0
2878	CAR ALLOWANCES						0
2885	MISC EXPENSE						0
2886	LOSS AND DAMAGES						0
2895	STUDIO CHARGES						0
Account Total for 2800							250

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Acct#	Description	Amt	Units	X	Rate	Sub T	Total
2900 PIX VEHICLES							
2901	PIX VEHICLE COORD						0
2916	PIX VEHICLE PURCHASE						0
2917	PIX VEHICLE RENTAL						0
2921	PIX VEHICLE EXPENDABLES						0
2945	VEH REPAIR/RESTORE/MAINT						0
2948	LOSS & DAMAGES						0
2977	BOX RENTALS						0
2978	CAR EXPENSES						
		1		1	100	100	
Total							100
2980	TRANSPORTATION OF VEHICLES						0
2985	MISC EXPENSE						0
2995	STUDIO CHARGES						0
Account Total for 2900							100
3000 WARDROBE							
3001	COSTUME DESIGNER						0
3002	KEY COSTUMERS						0
3003	ASST COSTUME DESIGNER						0
3004	COSTUMERS						0
3005	WARDROBE PA'S						0
3010	SEAMSTRESS/TAILOR						0
3011	AGING/DISTRESSING						0
3012	MANUFACTURING MATERIALS						0
3016	PURCHASES/RENTALS						
		1		1	2,000	2,000	
Total							2,000
3017	RENTALS-WARDROBE						0
3021	OUTSIDE ALTERATIONS						0
3034	OTHER DEPARTMENTAL CHARGES						0
3046	WARDROBE CLEANING/DYEING						0
3048	LOSS & DAMAGE						0
3077	BOX RENTALS						0
3078	CAR ALLOWANCES						0

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
3085	OTHER COSTS						0
3086	LOSS AND DAMAGES						0
3095	STUDIO CHARGES						0
Account Total for 3000							2,000
3100 MAKEUP & HAIR							
3101	KEY MAKE UP ARTISTS						
		1		1	600	600	
Total							600
3102	KEY HAIRSTYLIST						0
3103	ADDT'L MAKE UP ARTISTS						
Total							0
3104	ASST MAKE UP ARTISTS						0
3105	ASST HAIRSTYLISTS						0
3106	ADDT'L HAIRSTYLISTS						0
3107	KEY PROSTHETIC MU ARTIST						
Total							0
3108	PROSTHETIC MAKE UP ARTIST						0
3109	ADDT'L PROSTHETIC MAKE UP						0
3116	PURCHASES						0
3117	RENTALS WIGS/HAIRPIECES						0
3177	BOX RENTALS						0
3178	CAR ALLOWANCES						0
3185	MISC EXPENSE						0
3186	LOSS AND DAMAGES						0
3195	STUDIO CHARGES						0
Account Total for 3100							600
3200 ELECTRICAL							
3201	GAFFER						
		1		1	600	600	
Total							600
3201	GAFFER						0

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
3202	BEST BOY ELECTRICIAN						
Total							0
3203	LAMP OPERATOR						0
3204	GENERATOR OPERATOR						0
3205	LAMP OPERATORS						0
3206	ADDT'L LAMP OPERATORS						0
3207	RIGGING AND STRIKING LABOR						0
3209	BURNOUTS, CARBONS, GELLS						0
3210	ELECTRIC CURRENT/TIE-INS						0
3211	WORKLIGHTS, HOOKUP, ETC.						0
3212	GAS & OIL FOR GENERATORS						
		1		1	100	100	
Total							100
3216	PURCHASES						0
3217	RENTALS						
		1		1	1,500	1,500	
Total							1,500
3248	LOSS & DAMAGE						0
3277	BOX RENTALS						0
3278	CAR ALLOWANCES						0
3285	MISC EXPENSE						
		1		1	100	100	
Total							100
3286	LOSS AND DAMAGES						0
3295	STUDIO CHARGES						0
Account Total for 3200							2,300
3300 CAMERA							
3301	DIRECTOR OF PHOTOGRAPHY						0
3302	CAMERA OPERATOR						0
3303	1ST ASSISTANT CAMERA						
		1		1	600	600	
Total							600

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
3304	2ND ASSISTANT CAMERA						
Total							0
3305	STILLS PHOTOGRAPHER						0
3306	ADDT'L CAMERA CREW						0
3308	STEADICAM ASST						0
3316	PURCHASES						
Total							0
3317	RENTALS						
		1		1	3,500	3,500	
Total							3,500
3318	AERIAL CAMERA EQUIPMENT						0
3348	LOSS AND DAMAGE						0
3377	BOX RENTALS						0
3378	CAR ALLOWANCES						0
3384	STILLS SUPPLIES (FILM,ETC.)						0
3385	MISC EXPENSE						0
3386	LOSS AND DAMAGES						0
3395	STUDIO CHARGES						0
Account Total for 3300							4,100
3400 SOUND							
3401	MIXER						
		1		1	600	600	
Total							600
3402	BOOM						
		1		1	600	600	
Total							600
3403	CABLE MEN						0
3405	MUSIC PLAYBACK OPERATOR						0
3407	24 FRAME PLAYBACK OPERATOR						0
3408	24 FRAME PLAYBACK ASST						0
3409	VIDEO ASST OPERATOR						0

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
3410	TRANSFER LABOR COSTS						0
3411	PROD. 1/4" MAG STOCK						0
3412	VIDEO PLAYBACK PURCHASES						0
3413	VIDEO PLAYBACK RENTALS						0
3416	PURCHASES						0
3417	RENTALS						
		1		1	350	350	
Total							350
3418	OTHER RENTALS-SOUND						0
3448	LOSS AND DAMAGE						0
3477	BOX RENTALS						0
3478	CAR ALLOWANCES						0
3486	LOSS & DAMAGES						0
3495	STUDIO CHARGES						0
Account Total for 3400							1,550
3500 TRANSPORTATION							
3501	STUDIO DRIVERS						0
3502	LOCAL HIRE DRIVERS						0
3504	TRANSPORT COORD						0
3505	TRANSPORT CAPTAIN						0
3507	PASSENGER VANS						0
3508	ART DEPARTMENT VAN						0
3509	HONEYWAGONS						0
3510	CAST TRAILERS						0
3511	SET CONSTRUCTION						0
3512	SET OPERATIONS						0
3513	CAMERA/SOUND						0
3514	SET LIGHTING						0
3515	SPECIAL EFFECTS						0
3516	SET DRESSING						0
3517	WARDROBE						0
3518	MAKEUP/HAIR-TRAILER						0
3519	PROPERTY						0
3520	CREW BUSES						0
3521	PRODUCTION TRAILERS						0

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
3522	CAMERA CARS						0
3523	VEHICLE TRANSPORT CARRIER						0
3524	WATER TRUCK						0
3525	MISC VEHICLES/EQUIPMENT						0
3527	MINIVANS						0
3530	UNIT VEHICLES						0
3542	LOCAL OUTSIDE RENTALS						0
3543	DISTANT LOC EQUIP RENTALS						0
3544	GAS/OIL						
		1		1	500	500	
Total							500
3545	MAINTENANCE/SUPPLIES						0
3546	VEHICLE PERMITS/TOLLS/ETC						0
3547	MISC PARKING						0
3548	LOSS & DAMAGE						0
3549	MILEAGE						0
3551	LIMOUSINES/TAXIS						0
3552	DROP LOADS						0
3554	SELF-DRIVE VEHICLE						0
3585	MESSENGERS						0
3586	PROD EQUIP DAMAGES/REPAIR						0
3595	STUDIO CHARGES						0
Account Total for 3500							500
3600 LOCATION							
3601	PERMIT FEES						0
3602	LOCATION SITE RENTALS						0
3603	SUPPORT SPACE						0
3604	LOCATION PETITIONING						0
3605	SURVEY COSTS FARES/HOTELS						0
3606	SHIPPING						0
3607	FED EX/POSTAGE						0
3608	PROD OFFICE RENT						0
3609	OFC PHONE/COMM EQUIP RNTLS						0
3610	OTHER LOCATION EXPENSES						
		1		1	100	100	

Continuation of Account 3610

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
	Total						100
3611	CATERED MEALS						0
3612	CRAFT SERVICE/OFF-SET MEALS						0
3613	PARKING						0
3614	TABLES AND CHAIRS						0
3615	VISA/WORK PERMITS						0
3628	POLAROIDS ALL DEPTS						0
3630	SECURITY						0
3631	MISC UNIT DEPT EXPENSES						0
3632	POLICE						0
3634	MISC LOCAL EMPLOYEES						0
3642	OFFICE FURNITURE RENTALS						0
3643	OFFICE EQUIPMENT RENTALS						0
3644	PRODUCTION OFFICE SUPPLY						0
3650	LOCATION SITE RESTORATION						0
3651	PORTABLE RESTROOM FACILITY						
		1		1	450	450	
	Total						450
3652	TRASH REMOVAL:BINS/ETC						0
3665	ACCOUNTING COMPUTERS/PRINTERS						0
3677	BOX RENTALS						0
3678	CAR EXPENSES						0
3685	OTHER COSTS						
	Total						0
3686	CREW WRAP GIFTS						0
3687	WRAP PARTY EXPENSES						0
3695	STUDIO CHARGES						0
Account Total for 3600							550
3700 FILM & LABORATORY							
3702	FILM RAW STOCK						0
3704	DEVELOPING						0
3705	PRINTING						0
3706	DAILY FILM>VIDEOTAPE XFER						0
3707	TELECINE						0

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Acct#	Description	Amt	Units	X	Rate	Sub T	Total
3708	DAILIES SOUND TRANSFER						0
3728	PROCESS PRINTS						0
3729	STILLS FILM LAB/PROCESS						0
3785	MISC EXPENSE						0
Account Total for 3700							0
3800 TRAVEL AND LIVING							
3801	CREW AIRFARES						
		1		1	400	400	
Total							400
3803	CREW HOTEL						
		1		1	1,000	1,000	
Total							1,000
3805	CREW PER DIEM						
		1		1	500	500	
Total							500
3807	COMPANY MOVE T&L						0
3885	OTHER						0
Account Total for 3800							1,900
3900 PROCESS/VIDEO							
3901	LOCATION PROJECTIONIST						0
3902	VIDEO PLAYBACK						0
3917	VIDEO EQUIPMENT						0
3985	OTHER COSTS						0
3995	STUDIO CHARGES						0
Account Total for 3900							0
4000 SECOND UNIT							
4013	2ND UNIT						0
4014	2ND UNIT						0
4016	PURCHASES						0
4017	OUTSIDE RENTALS						0
4020	PRODUCTION STAFF						0
4021	EXTRA TALENT						0

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
4023	EXTRAS						0
4024	CONSTRUCTION						0
4025	SET OPERATIONS						0
4026	SPECIAL EFFECTS						0
4027	SET DRESSING						0
4028	PROPERTY						0
4029	WARDROBE						0
4030	WOMEN'S WARDROBE						0
4031	MAKEUP & HAIRDRESSING						0
4032	ELECTRICAL						0
4033	CAMERA						0
4034	SOUND						0
4035	TRANSPORTATION						0
4036	LOCATION						0
4085	OTHER COSTS						0
4095	HOLDING ACCOUNT						0
Account Total for 4000							0
4100 TESTS							
4101	ALL TESTS						0
4114	NEGATIVE FILM & LAB						0
4115	SOUND TAPE AND TRANSFER						0
4116	PURCHASES						0
4117	OUTSIDE RENTALS						0
4125	STILL NEGATIVES & PRINTS						0
4177	BOX RENTALS						0
4178	CAR EXPENSES/ALLOWANCES						0
4185	OTHER COSTS						0
4195	STUDIO CHARGES						0
Account Total for 4100							0
4200 MISC PRODUCTION FACILITIES							
4202	STAGE/BACKLOT RENTAL						0
4203	CREW WORKING SPACE RENTAL						0
4204	STORAGE SPACE RENTAL						0
4205	A/C & HEATING						0
4206	STAGE SECURITY						0

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
4207	REPAIRS AND RESTORATION						0
4250	TRASH REMOVAL:BINS/ETC						0
4285	OTHER COSTS						0
4295	STUDIO CHARGES						0
Account Total for 4200							0
4399	Total Fringes						0
Total Below-The-Line Production							18,840

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
4400	SPECIAL PHOTO EFFECTS						
4401	VISUAL EFFECTS PACKAGE						0
4413	DIRECTION						0
4420	PRODUCTION STAFF						0
4422	SET DESIGN-LABOR						0
4423	SET CONSTRUCTION-LABOR						0
4424	SET STRIKING-LABOR						0
4427	SET DRESSING-LABOR						0
4428	PROPS-LABOR						0
4432	LIGHTING-LABOR						0
4433	CAMERA-LABOR						0
4435	TRANSPORTATION-LABOR						0
4436	TRAVEL & LIVING						0
4437	FILM & LAB						0
4439	PROCESS - LABOR						0
4440	MATTE WORK - LABOR						0
4441	TESTS - LABOR						0
4442	FACILITIES						0
4452	SET DESIGN-PURCHASES & RENTALS						0
4453	SET CONST-PURCHASES & RENTALS						0
4454	SET STRIKING-PURCHASES & RENTALS						0
4455	SET OPERATIONS-PURCHASES & RENTALS						0
4456	SPECIAL EFFECTS-PURCHASES & RENTALS						0
4457	SET DRESSING-PURCHASES & RENTALS						0
4458	PROPS-PURCHASES & RENTALS						0
4462	LIGHTING-PURCHASES & RENTALS						0
4463	CAMERA-PURCHASES & RENTALS						0
4465	TRANSPORTATION-PURCH & RENTALS						0
4469	PROCESS-PURCH & RENTALS						0
4470	MATTE WORK-PURCH & RENTALS						0
4471	TESTS-PURCHASES & RENTALS						0
4478	LOSS & DAMAGE						0
4485	OTHER COSTS						0
4495	STUDIO CHARGES						0
Account Total for 4400							0
4500	FILM EDITING						

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
4501	FILM EDITORS						0
4502	ASST EDITORS						0
4503	ADR EDITORS						0
4504	POST SUPERVISOR						0
4505	SOUND FX EDITORS						0
4506	DIALOGUE TRANSCRIPT(CONTINUITY)						0
4509	CODING						0
4510	PROJECTION						0
4511	CONTINUITY						0
4513	EQUIPMENT RENTAL						0
4515	ROOM RENTALS						0
4516	SHIPPING/MESSENGERS						0
4517	POST PRODUCTION SUPERVISORS						0
4518	TELEPHONE						0
4519	PURCHASES						
		1		1	1,500	1,500	
Total							1,500
4524	CAR & OTHER TRAVEL						0
4585	OTHER COSTS						0
4593	LIVING & TRAVEL						0
4594	MEALS						0
4595	STUDIO CHARGES						0
Account Total for 4500							1,500
4600 MUSIC							
4601	COMPOSER						0
4602	COMPOSER-LYRICISTS						0
4603	MUSICIANS						0
4604	ARRANGERS/ORCHESTRATORS						0
4605	COPYISTS						0
4606	MUSIC SUPERVISION						0
4608	SINGERS						0
4609	OTHER LABOR						0
4615	SCORING CREW & FACILITIES						0
4616	MUSIC EDITORS						0
4640	STOCK/MATERIALS						0

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
4646	MUSIC RIGHTS						0
4647	EQUIPMENT RENTALS						0
4648	CARTAGE						0
4664	PRODUCTION/PRE RECORD						0
4665	RECORD STAGE						0
4680	MUSIC NEW USE						0
4682	LIVING & TRAVEL						0
4685	MISC COSTS						0
4695	STUDIO CHARGES						0
4699	MUSIC FRINGES & PR TAXES						0
Account Total for 4600							0
4700 POST PRODUCTION SOUND							
4703	SOUND TRANSFERS						0
4704	DUBBING FACILITIES/CREW						0
4706	ADR STAGES						0
4707	MAGNETIC STOCK-REPRINTS						0
4708	TAPE TRANSFERS						0
4709	MUSIC TRANSFERS						0
4710	DUBBING MASTER STOCK						0
4727	TEMP DUBBING						0
4734	TEMP DUB						0
4741	FOLEY & EFX RECORDING						0
4758	SDDS FEE						0
4785	OTHER COSTS						0
4795	STUDIO CHARGES						0
Account Total for 4700							0
4800 POST PRODUCTION FILM & LAB							
4810	STOCK FOOTAGE						0
4813	NEGATIVE FILM-LEADER						0
4814	REVERSAL PRINTS-B&W						0
4815	CASES,REELS,MOUNTING						0
4819	EDITORIAL REPRINTS						0
4820	OPTICAL NEGATIVE DEV/PRINT						0
4823	INSERTS						0
4826	ANSWER PRINT						0

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
4827	OPTICAL EFFECTS						0
4828	PROTECTION DUPES						0
4830	NEGATIVE CUTTING						0
4833	INTERNEG/INTERPOS						0
4877	VIDEO CASSETTES						0
4885	MISC LAB						0
4889	MANDALAY REQUIREMENTS						0
Account Total for 4800							0
4900 MAIN AND END TITLES							
4901	MAIN & END TITLES						0
Account Total for 4900							0
5299 Total Fringes							
							0
Total Below-The-Line Post							1,500

CHAPTER 3: LEGAL

Marketing and Distribution

Initially our plan for our film was to go the standard film festival route that many filmmakers go with. We had a tier system planned out. We would attempt to hit the big festivals like Toronto and South by Southwest, and then go lower tiers after that and so on. The goal for our film was to achieve distribution and be able to break even financially at the very least if not turn a profit. Our research seemed to show that while festivals are great places to show others what you can do it wasn't a sure fire way to get distribution.

Like every new filmmaker we made social media pages and a Twitter account. While again these are great steps to try and build an audience they don't separate your film from all the others. It seems that as filmmaking has become more affordable on some level, it has also had a negative effect. That effect is that there are so many films out there, many of which look professional to some degree. We decided to tap into out "star". Sara was on the show "Attack of the Show" on the G4 network. She was able to get our trailer played on television for free.

After the trailer aired we were able to premier parts of our film at Wizard-Con in Austin, Texas. Through this three-day festival we were able to get a number of articles written about our tiny little horror movie.

Our next step was to begin to contact distributors. This is a very difficult step. There a lot of distributors out there, but very few with even average reputations. Each time we found one we would contact other filmmakers who had distribution from them. In the end Tomcat Films became our home. So far it has been a mixed bag. We have signed contracts for Japan, Germany, and the United States releases. We have received

payments for two of the countries so far, and have a date at the end of September for our first United States payment. We have been told that we have offers from other territories on the table, but as of mid-September we haven't signed any more contracts. It may take another year, but our film projects to turn a profit, albeit a small one. For that I am very grateful, and at the same time I thought it would be more.

This is the way we chose our distribution strategy. I don't know if I would go about it this way if presented with another opportunity. As I said we achieved the goal of having both foreign and domestic distribution, and we have been paid money, and we should continue to see it trickle in over the next year or two. There is a part of me that looks back on a few missed opportunities and wonder what might have been. We had a deal to have our film premiered by Playboy about six months after we wrapper, but we were unable to have the film ready. When we finally were ready it was almost two years later and the door was closed. There is also a part of me that wonders if the festival route would have been helpful, and this I will never know for sure. Our experience at Wizard-Con makes me think it may have been.

At the end of the day we received distribution.

Executive Summary

- The company is being formed in order to complete the feature-length film "Zellwood" in a professional and efficient manner. Our mission with this production and company is to entertain and inform audiences across the country and world.
- The goal and objective we face is completely the feature-length film "Zellwood" on a

confined budget and schedule with limited resources. Furthermore, we are striving to gain support both aesthetically and financially in order to excel higher into the film industry.

- Our company and production team has a vast variety of experienced and talented individuals. Director & Producer Jason Sutton brings with him feature film production experience. Still currently working as an Actor, Jason creates a comfortable, creative and confident environment for the entire cast. Also, he has a feature length film in worldwide distribution. Cinematographer and Producer Kraig Swisher exerts a mindset of both a technician and an artist. He has been hired to photograph a wide variety of feature and short narrative films, commercials, music videos, and various corporate as well as industrial productions. Kraig has also completed the task of producing a variety of productions from script to screen, and by learning and working with non-linear editing platforms at a young age, he has become a proficient and experienced asset to the post-production process. Producer, Production Designer, and Special Effects Supervisor Frank Bowen offers a variety of talents and expertise. He has been working in the industry for over a decade.
- The company is located in Orlando, FL. We believe this is an excellent location for this production and future projects because of our large network of cast, crew and beautiful Florida locations.
- The film product being created is a feature-length film.
- The amount of capitol needed for this MFA is \$25,000.00. This capitol as already been secured.

- We have found investment from individuals who are passionate about the script and the potential of the final product.

Contracts

I chose to include the contracts for the film I used in the hopes that future filmmakers can see how important legal certified contracts are. By insuring that I had actual legal documents I saved money when it came to errors and omissions insurance. E & O insurance must be had in order to receive distribution. By having legal contracts in regards to talent, locations, and other on screen areas allows the distributor to see that everyone seen on screen is aware and that there will be no legal standing on their parts if a lawsuit were to be pursued.

Certificate of Origin

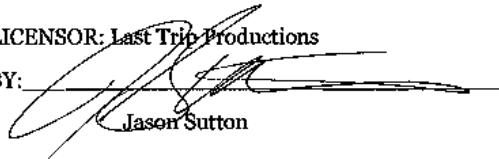
This is to certify that the feature motion picture currently entitled "DEADLY WEEKEND" ("Picture") starring Sara Jean Underwood, Bruster Sampson, Patricia Rosales, Haley Boyle, written and directed by Jason Sutton, and produced by Philip P. Moran, Jason Sutton, and Steven Shea ("Licensor") is an United State of America production. The Picture has a running time of 80 minutes.

The Licensor has granted to Tomcat Films, LLC, throughout the world the sole and exclusive right to enter on Licensor's behalf into distribution agreements regarding the distribution, exhibition and license of the Picture and to advertise and publicize the Picture.

On the basis of the foregoing, it is requested that the Picture be treated as a feature length production for distribution, exhibition and importation purposes.

LICENSOR: Last Trip Productions

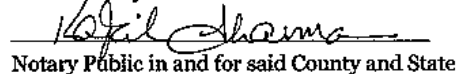
BY:

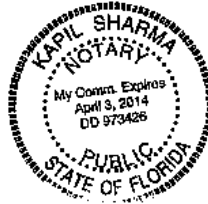

Jason Sutton

STATE OF Florida
COUNTY OF Orange

On Feb. 14, 2013 before me personally appeared Jason Sutton who proved to me on the basis of satisfactory evidence to be the person whose name is subscribed to the within instrument and acknowledged to me that she executed the same in her authorized capacity, and that by her signature on the instrument the person, or the entity upon behalf of which the person acted, executed the instrument.

WITNESS my hand and official seal


Notary Public in and for said County and State



DATED: JAN 09, 2013 ~~2012~~

COLLECTION AGREEMENT

BETWEEN:

COMPACT CAM LIMITED

and

TOMCAT FILMS LLC

and

LAST TRIP, LLC

COLLECTION ACCOUNT MANAGEMENT AGREEMENT

"ZELLWOOD"

THIS AGREEMENT is made this day of 2012

BETWEEN:

- (1) COMPACT CAM LIMITED of
6-10 Whitfield Street
London
W1T 2RE

("CC" which expression shall be deemed to include its successors in title and assigns)
- (2) TOMCAT FILMS, LLC of
10845 N Tatum Boulevard
Suite 200-130
Phoenix
AZ 85028
USA

("the Producer" and "Sales Agent" which expression shall be deemed to include its successors in title and assigns)
- (3) LAST TRIP, LLC of
5644A Commerce Drive
Orlando
Florida 32839-2962
USA

("Producer" which expression shall be deemed to include its successors in title and assigns)

All definitions are as set forth in the Schedule of Definitions

WHEREAS

- (A) The Producer is engaged in the business of producing and exploiting film and TV projects and CC is in the business of collecting, administering and allocating payments in relation to film and TV projects.
- (B) The Producer and other Beneficiaries hereby appoint CC as their sole and exclusive agent in relation to the Film and in consideration of receiving payment of CC's Expenses and CC's Remuneration, CC hereby agrees to administer the collection and distribution of Total Receipts on behalf of the other Beneficiaries in accordance with the provisions of this Agreement and the Schedules hereto.

NOW IT IS HEREBY AGREED as follows

1. TOTAL RECEIPTS

- (a) The Producer hereby undertakes to issue irrevocable instructions and if appropriate to procure that the Sales Agent issues irrevocable instructions to the Distributors to (i) provide full accounting statements to CC; and (ii) pay any sums constituting Total Receipts directly into the Collection Account or to CC at the address of CC set out at the head of this Agreement
- (b) The Producer hereby undertakes in timely fashion to provide CC with copies of the relevant Distribution Agreements and all other necessary agreements and information required by CC in order for CC to distribute to each of the Beneficiaries the sums calculated to be due to such Beneficiary.
- (c) The Sales Agent hereby undertakes to promptly notify CC of delivery of the Film to the respective Distributors and, to the extent known, the respective release dates of the Film

2. CC'S DUTIES

CC shall (subject always to the provisions of the Third Schedule hereto):

- (a) Pay into the Collection Account all Total Receipts actually received by CC and shall hold all Total Receipts received by CC upon trust for the benefit of the Beneficiaries (up to the point of distribution) to the extent of the Beneficiaries' interests therein as provided for in this Agreement;
- (b) Upon receipt, notify the Parties about Total Receipts as and when Total Receipts are received into the Collection Account.
- (c) Monitor when payments of Total Receipts are due to be made to CC in accordance hereof provided that CC shall have received a copy of the relevant Distribution Agreements;
- (d) Advise any of the parties hereto who are parties to Distribution Agreements if payments of Total Receipts due under the said Distribution Agreements have not been received by CC and draw the same to the attention of the relevant Distributor requesting that such payment is made without delay to CC;
- (e) Calculate that portion of Total Receipts to which each of the Beneficiaries is entitled to;
- (f) Subject to the provisions of Clause 5 below distribute to each of the Beneficiaries the sums calculated to be the entitlement of such Beneficiary to the extent received by CC.

3. CC's Liability

- (a) If CC receives conflicting information then CC shall request that the relevant party(ies) that provided or should have provided the information without conflict provide accurate and consistent information forthwith and no later than ten (10) business days following CC's request. If the relevant party(ies) are unable to resolve the conflict in CC's good faith judgment then CC may either elect that the information was not provided or suspend the relevant payments and CC's obligations hereunder until such conflict has been resolved. Similarly, if CC is in reasonable doubt over any information provided and/or not provided which results in CC being unsure of the entitlements to be due to any of the Beneficiaries then CC Shall request that the relevant party(ies) clarify any doubts or uncertainties raised by CC

forthwith and no later than 10 business days following CC's request. Until such time as CC's doubts or uncertainties are resolved CC is entitled to suspend any relevant payments and CC's other obligations hereunder.

- (b) Notwithstanding sub clause (a) above the Producer hereby undertakes to provide in writing to CC the information described in the First schedule and all other information required pursuant to the other Schedules hereto. The Producer shall be deemed to have been appointed by the parties hereto to provide such information on their behalf to CC and the accuracy of any information that may be provided in a document signed by the Producer shall be deemed to be accepted by all parties hereto. In the event that CC is unable to make payments out of Total Receipts in the manner and order set out in the Third Schedule hereto by reason of the failure of the Producer to provide the information required hereunder then CC shall not be obliged to make any further payments out of Total Receipts to any Beneficiary until such time as it has received in writing, sufficient information to enable CC to make such payments.
- (c) If CC incurs any liability, loss, damage, costs or expense including legal fees and/or costs either through a claim or action arising out of, or in connection with its acceptance or its performance under this Agreement the parties hereto hereby jointly and severally indemnify CC against any such liabilities, losses, damages, costs or expenses. If at any time CC shall in good faith determine that the sum of the Total Receipts in the Collection Account are not sufficient to discharge such liabilities, losses, damages, costs or expenses then the parties hereto (except CC [and the Sales Agent]) shall upon written request by CC, forthwith pay a pro-rata share of the amount of such shortfall into the Collection Account.
- (d) In the absence of negligence or wilful misconduct CC has no liability in respect of any decision taken and subsequent action or inaction (including without limitation the suspension of payments hereunder) with respect to this clause 3.

4. DISTRIBUTION OF TOTAL RECEIPTS

- (a) Subject to the provisions of this Agreement Total Receipts shall be paid by CC to the Beneficiaries in the manner and order set out at the Third Schedule hereto
- (b) If under the provisions of this Agreement any sum is due to be paid by CC out of Total Receipts in repayment of expenses incurred by any person and
 - (i) CC has been informed in accordance with this Agreement that the repayment of such expenses is subject to those expenses having been approved by the relevant Approver and
 - (ii) CC has requested from the said Approver confirmation of such approval and
 - (iii) the said Approver has failed to respondCC shall be entitled to withhold payment of such expenses until they have been approved by the said Approver and no liability shall attach to CC for so acting
- (c) Residuals shall only be payable by CC upon written notification of any relevant exploitation being received by CC from the Producer and/or the Sales Agent (if any)

- (d) CC shall not be obliged to make any payment out of Total Receipts if the making of such payment would constitute a breach of any court order or would otherwise be unlawful
- (e) To the extent that the Producer and/or the Sales Agent (if any) derive financial benefit from the utilisation of any withholding tax credit awarded in respect of the Film, such party shall promptly notify CC of the same and, together with such supporting documentation as CC may request, forward an amount equivalent to such benefit to CC to be applied as Total Receipts.
- (f) CC shall not be obliged to pay any withholding tax, income tax, national insurance contributions or any similar payments on behalf of the Producer or an other party when distributing Total Receipts under the Third Schedule hereto unless specifically agreed in writing between CC and the Producer.

5. ACCOUNTING

- (a) In respect of each calendar month during which Total Receipts are credited to the Collection Account CC shall prepare a Statement made up to the last day of the relevant calendar month
- (b) Subject to sub-clauses (d) and (e) below a copy of each such Statement shall be e-mailed to each of the parties hereto and to the other Beneficiaries, subject to the approval of the Producer, not later than ten business days of the month following the month to which the Statement refers. A remittance for the amount, if any thereby shown, shall be made by direct bank transfer. CC shall not be obliged to provide a copy of any Statement to a Beneficiary after that Beneficiary has received in full any monies to which the Beneficiary is entitled under the provisions of this Agreement
- (c) All monies credited to the Collection Account in a currency other than the Accounting Currency CC shall be converted by CC into the Accounting Currency as soon as practicable at the rate of exchange prevailing in London upon the day of such conversion. CC shall remit sums due to the Beneficiaries in the Accounting Currency unless otherwise notified in writing by the relevant Beneficiary(ies).
- (d) In the event that the monies due to be allocated in any month to a Beneficiary amount to less than the Minimum Remittance CC shall not be obliged to remit those monies to the Beneficiary but shall be entitled to retain those monies in the Collection Account until such time as those monies together with any subsequent Gross Receipts to which the Beneficiary is entitled ("the Aggregate Sum") amount to or exceed the Minimum Remittance whereafter the Aggregate Sum shall be remitted to the Beneficiary together with the Statement next following
- (e) In the event that the Gross Receipts in respect of any month amount to less than the Minimum Sum CC shall only be obliged to e-mail a Statement in respect of that month to those Beneficiaries to whom CC is obliged to remit monies for that month in accordance with the provisions of this Agreement
- (f) Each of the parties has the right to audit CC's books relating to the receipt, allocation and distribution of the Collected Total Receipts at its own expenses but no more than once every twelve months during the Term. If after conducting any such audit it is determined that there has been an error in excess of 5% of a Beneficiary's entitlement to Collected Total Receipts or £5,000, whichever is the lesser, CC shall reimburse the auditing party the costs of the audit.

close the Collection Account and transfer any monies retained therein as per the instructions received from the Producer.

- (c) Within thirty (30) business days from the date of termination the Producer shall provide CC in writing with full instructions as to how and who to transfer any monies retained in the Collection Account prior to CC closing it. If such instruction has not been received within the aforesaid mentioned period, CC may close the Collection Account without further notice. As of the date of termination CC shall no longer, perform its obligations hereunder and shall be automatically released without further formality from all obligations and penalties hereunder. Any monies received by CC in relation to the [Film/TV Series] after the date of termination and not payable to CC shall upon receipt be transferred as per the instructions received from the Producer and if no such instructions have been received then CC shall use its good faith judgement as to when and where to transfer such monies.

8. NOTICES

ANY notice required or desired to be given under this Agreement shall be in writing and shall be deemed to have been duly served if delivered or sent by facsimile or prepaid first class post correctly addressed to the relevant party at the party's address given in this Agreement or such other address as may be notified by that party to the other hereto from time to time and any notice so given shall be deemed to have been received:

- (i) if hand delivered at the time of delivery
- (ii) if sent by facsimile within either (8) hours of transmission during business hours at its destination or within twenty-four (24) hours if not within business hours (but excluding Saturdays, Sundays and Bank holidays) but subject to proof by the sender that it holds an acknowledgement from the addressee or transmission report confirming receipt of the transmitted notice in readable form
- (iii) if sent by prepaid first class post (airmail if to an addressee outside the country of posting) within three (3) days of posting if to an address within the country of posting and fourteen (14) days if to an address outside such country

9. THIRD PARTIES

The parties hereto agree and declare that the provisions of the Contracts (Rights of Third Parties) Act 1999 shall not apply to this Agreement and that no term or condition of this Agreement shall confer or be construed as conferring any right on any third party.

10. EXECUTION

This Agreement may be executed in any number of counterparts (each of which shall be deemed an original) and all of which, taken together, shall constitute one and the same agreement and any party may enter into this Agreement by executing a counterpart.

11. LAW

This Agreement shall be governed and construed in accordance with Arizona State Law and the parties hereto shall resolve any disputes by IFTA arbitration

12. CONFIDENTIALITY

It is agreed between the parties hereto that the terms of this Agreement and the attached Schedules are confidential and shall not be disclosed to any third party, except that each party shall be entitled to reveal such terms to its professional advisors and to any Beneficiary with respect to terms which affect such Beneficiary

13. NO PARTNERSHIP OR JOINT VENTURE

Nothing herein shall constitute a partnership between, or joint venture by the parties hereto.

14. REPAYMENT OF OVERPAYMENT

If any of the Beneficiaries receive a payment out of Total Receipts which is greater than they are entitled to, they shall upon discovery of such overpayment or forthwith upon request by CC immediately repay any such overpayment in to the Collection Account for correct distribution by CC and CC shall be entitled to withhold any further payments to the relevant Beneficiary until such overpayment has been repaid in full.

15. FORCE MAJEURE EVENT

If it becomes illegal or impossible for reasons outside of CC's control ("Force Majeure") to carry out any of the provisions hereof CC shall incur no liability as a consequence of such event of Force Majeure, for as long as such event of Force Majeure shall continue.

AS WITNESS the hands of the parties hereto the day and year first above written

SIGNED BY).....
for and on behalf of)
COMPACT CAM LIMITED)
in the presence of).....(witness)

SIGNED BY).....
for and on behalf of)
TOMCAT FILMS, LLC)
in the presence of).....(witness)

SIGNED BY).....
for and on behalf of)
LAST TRIP, LLC)
in the presence of).....(witness)

"the Sales Agent"	Such person, firm or corporation as may be appointed by the Producer to negotiate, conclude and execute Distribution Agreements throughout the Sales Agent's Territory on behalf of the Producer
"the Sales Agreement"	the agreement between the Producer and the Sales Agent dated 9 th August 2012
"the Sales Agent's Distribution Fee"	35% as more detailed in the Sales Agreement
"the Sales Agent's Recoupable Expenses"	As detailed in the Sales Agent's Agreement
"the Sales Agent's Territory"	All countries, states and regions, excluding the USA and Canada
"Statement"	A statement specifying the sources from which Total Receipts have been derived and their allocation
"Total Receipts"	All receipts from the distribution, exhibition and exploitation of the Film and any secondary, merchandising and/or ancillary rights therein throughout the world pursuant to the Distribution Agreements including any recovered withholding tax

Last Trip, LLC
Actor Agreement

This agreement made and entered into as of the 21st day of September, 2009, by and between AMANI ATKINSON, hereafter referred to as "Actor" with a home address of 961 NE 35th Ave. Homestead, FL 33033, and Last Trip, LLC (LLC) with home office located at 7478 Swallow Run, Winter Park, FL 32792.

Last Trip, LLC has sole right to develop, produce, exploit, and distribute the film project, tentatively entitled "Zellwood" ("Movie"), written and directed by Jason Sutton. As such, LLC wishes to enter into contract with Actor to perform the role of Ryan.

Specifically:

1. **COMMITMENT:** Actor will be available for filming of Movie beginning September 21st, 2009 and wrapping not later than October 4th, 2009. Actor agrees to provide voice-over work within 30 days of request to do so in the event that such is required. In the event of a hurricane, Actor agrees to schedule up to 5 make-up shoot days within 30 days of 1st day of shoot.

2. **COMPENSATION:** Upon completion of work, Actor will receive 1% of film profits. Profits are defined as all funds received by LLC for Movie minus investor investment and loans. Actor will be responsible for withholding and paying any taxes he may be liable for at his sole determination. Actor shall receive annual statements so long as Movie is in distribution.

3. **CREDIT:** Upon completion of work, Actor will receive IMDB credit and Reel credit. Movie credit will be: Ryan Amani
Placement, size, and duration of credits are at LLC's sole discretion.

4. **INSURANCE:** Actor will be covered while on set under the worker's compensation insurance of the LLC.

5. **CLAIMS:** LLC retains all rights, including but not limited to use and distribution of film and images, licensing, marketing, and all aspects of Movie throughout the world. Actor shall claim no right to Movie in any manner other than those rights specifically granted by this document as listed above.

6. **TERMINATION:** Actor acknowledges that his unwillingness to complete Movie would cause undue harm to LLC and agrees to pay LLC \$3000 (three thousand dollars) per day's shooting that must be re-filmed due to his absence.

AGREED TO AND ACCEPTED:


Print: AMANI ATKINSON

September 21, 2009
Date

Jason Sutton, Manager Last Trip, LLC

September 21, 2009
Date

Last Trip, LLC
Actor Agreement

This agreement made and entered into as of the 21st day of September, 2009, by and between, BRUSTER SAMPSON, hereafter referred to as "Actor" with a home address of 3770 W. VALLEY GREEN DR., and Last Trip, LLC (LLC) with home office located at 7478 Swallow Run, Winter Park, FL 32792.

Last Trip, LLC has sole right to develop, produce, exploit, and distribute the film project, tentatively entitled "Zellwood" ("Movie"), written and directed by Jason Sutton. As such, LLC wishes to enter into contract with Actor to perform the role of Matt.

Specifically:

1. COMMITMENT: Actor will be available for filming of Movie beginning September 21st, 2009 and wrapping not later than October 4th 2,009. Actor agrees to provide voice-over work within 30 days of request to do so in the event that such is required. In the event of a hurricane, Actor agrees to schedule up to 5 make-up shoot days within 30 days of 1st day of shoot.

2. COMPENSATION: Upon completion of work, Actor will receive 1% of film profits. Profits are defined as all funds received by LLC for Movie minus investor investment and loans. Actor will be responsible for withholding and paying any taxes he may be liable for at his sole determination. Actor shall receive annual statements so long as Movie is in distribution.

3. CREDIT: Upon completion of work, Actor will receive IMDB credit and Reel credit. Movie credit will be: Matt: BRUSTER SAMPSON. Placement, size, and duration of credits are at LLC's sole discretion.

4. INSURANCE: Actor will be covered while on set under the worker's compensation insurance of the LLC.

5. CLAIMS: LLC retains all rights, including but not limited to use and distribution of film and images, licensing, marketing, and all aspects of Movie throughout the world. Actor shall claim no right to Movie in any manner other than those rights specifically granted by this document as listed above.

6. TERMINATION: Actor acknowledges that his unwillingness to complete Movie would cause undue harm to LLC and agrees to pay LLC \$3000 (three thousand dollars) per day's shooting that must be re-filmed due to his absence.

AGREED TO AND ACCEPTED:


Print: BRUSTER SAMPSON

Jason Sutton, Manager Last Trip, LLC

September 24, 2009
Date

September 24 2009
Date

Last Trip, LLC
Actor Agreement

This agreement made and entered into as of the 24th day of September, 2009, by and between, Haley Boyle, hereafter referred to as "Actor" with a home address of 5008 Adanson St. DULF 32828, and Last Trip, LLC (LLC) with home office located at 7478 Swallow Run, Winter Park, FL 32792.

Last Trip, LLC has sole right to develop, produce, exploit, and distribute the film project, tentatively entitled "Zellwood" ("Movie"), written and directed by Jason Sutton. As such, LLC wishes to enter into contract with Actor to perform the role of Bo.

Specifically:

1. COMMITMENT: Actor will be available for filming of Movie beginning September 24th, 2009, and wrapping not later than October 4th, 2009, with pick-up shots possible on October 10th & 11th, 2009. Actor agrees to provide voice-over work within 30 days of request to do so in the event that such is required. In the event of a hurricane, Actor agrees to schedule up to 5 make-up shoot days within 30 days of 1st day of shoot.

2. COMPENSATION: Upon completion of work, Actor will receive 1% of film profits. Profits are defined as all funds received by LLC for Movie minus investor investment and loans. Actor will be responsible for withholding and paying any taxes he may be liable for at his sole determination. Actor shall receive annual statements so long as Movie is in distribution.

3. CREDIT: Upon completion of work, Actor will receive IMDB credit and Reel credit. Movie credit will be: Abby: Chelsea Lee Wheatley. Placement, size, and duration of credits are at LLC's sole discretion.

4. INSURANCE: Actor will be covered while on set under the worker's compensation insurance of the LLC.

5. CLAIMS: LLC retains all rights, including but not limited to use and distribution of film and images, licensing, marketing, and all aspects of Movie throughout the world. Actor shall claim no right to Movie in any manner other than those rights specifically granted by this document as listed above.

6. TERMINATION: Actor acknowledges that his unwillingness to complete Movie would cause undue harm to LLC and agrees to pay LLC \$3000 (three thousand dollars) per day's shooting that must be re-filmed due to his absence.

AGREED TO AND ACCEPTED:

Chelsea Lee Wheatley
Guardian: Claudia Wheatley
Signing for Minor: Chelsea Wheatley

September 24, 2009

Date 9/24/09

Jason Sutton, Manager Last Trip, LLC

September 24, 2009

Date

Last Trip, LLC Actor Agreement

This agreement made and entered into as of the 28 day of September, 2009, by and between, Haley Boyle, hereafter referred to as "Actor" with a home address of 7708 Ligonier Ct, Orlando, Fl, and Last Trip, LLC (LLC) with home office located at 7478 Swallow Run, Winter Park, Fl 32792.

Last Trip, LLC has sole right to develop, produce, exploit, and distribute the film project, tentatively entitled "Zellwood" ("Movie"), written and directed by Jason Sutton. As such, LLC wishes to enter into contract with Actor to perform the role of Bo.

Specifically:

1. COMMITMENT: Actor will be available for filming of Movie beginning SEPT 21, 2009 and wrapping not later than OCT 4th, 2009. Actor agrees to provide voice-over work within 30 days of request to do so in the event that such is required. In the event of a hurricane, Actor agrees to schedule up to 5 make-up shoot days within 30 days of 1st day of shoot.

2. COMPENSATION: Upon completion of work, Actor will receive 1% of film profits. Profits are defined as all funds received by LLC for Movie minus investor investment and loans. Actor will be responsible for withholding and paying any taxes he may be liable for at his sole determination. Actor shall receive annual statements so long as Movie is in distribution.




3. CREDIT: Upon completion of work, Actor will receive IMDB credit and Reel credit. Movie credit will be: Abby: Paige Huston. Placement, size, and duration of credits are at LLC's sole discretion.

4. INSURANCE: Actor will be covered while on set under the worker's compensation insurance of the LLC.

5. CLAIMS: LLC retains all rights, including but not limited to use and distribution of film and images, licensing, marketing, and all aspects of Movie throughout the world. Actor shall claim no right to Movie in any manner other than those rights specifically granted by this document as listed above.

6. TERMINATION: Actor acknowledges that his unwillingness to complete Movie would cause undue harm to LLC and agrees to pay LLC \$3000 (three thousand dollars) per day's shooting that must be re-filmed due to his absence.

AGREED TO AND ACCEPTED:


Guardian: PHILIP BOYLE
Signing for Minor Paige Huston

HALEY BOYLE

Jason Sutton, Manager Last Trip, LLC

September 28, 2009
Date

September 28, 2009
Date

Last Trip, LLC
Actor Agreement

This agreement made and entered into as of the 22 day of August, 2010, by and between, Jessie Harris, hereafter referred to as "Actor" with a home address of 10952 Wildlife Pl Orlando FL 32825 and Last Trip, LLC (LLC) with home office located at 7478 Swallow Run, Winter Park, FL 32792.

Last Trip, LLC has sole right to develop, produce, exploit, and distribute the film project, tentatively entitled "Zellwood" ("Movie"), written and directed by Jason Sutton. As such, LLC wishes to enter into contract with Actor to perform the role of Mom.

Specifically:

1. **COMPENSATION:** Upon completion of work, Actor shall receive a deferred credit in the amount of \$150.00. This amount shall be paid upon sale of the film in proportion to the amounts owed.

2. **CREDIT:** Upon completion of film, Actor will receive IMDB credit. Movie credit will be: Fail: Jessie Harris. Placement, size, and duration of credits are at LLC's sole discretion.

3. **CLAIMS:** LLC retains all rights, including but not limited to use and distribution of film and images, licensing, marketing, and all aspects of Movie throughout the world. Actor shall claim no right to Movie in any manner other than those rights specifically granted by this document as listed above.

AGREED TO AND ACCEPTED:

Jessie Harris

August 22 2010

Print: Jessie Harris

Date

Jason Sutton, Producer, Last Trip, LLC

August __, 2010
Date

TALENT RELEASE

FOR GOOD AND VALUABLE CONSIDERATION, I hereby grant to Last Trip, LLC. ("Producer"), and to its licensees, assignees, and other successors-in-interest all rights of every kind and character whatsoever in perpetuity in and to my performance, appearance, name and/or voice and the results and proceeds thereof (the "Performance") in connection with the motion picture currently entitled "Zellwood" ("The Picture"), and I hereby authorize Producer to photograph and record (on film, tape or otherwise), the Performance; to edit same at its discretion and to include it with the performance of others and with sound effects, special effects and music; to incorporate same into Picture or other program or not; to use and to license others to use such recordings and photographs in any manner or media whatsoever, including without limitation unrestricted use for purposes of publicity, advertising and sales promotion; and to use my name, likeness, voice, biographic or other information concerning me in connection with the Picture, commercial tie-ups, merchandising, and for any other purpose. I agree that Producer owns all rights and proceeds of my services rendered in connection herewith as a work-made for hire.

DATE:

01/22 /, 2010

AGREED TO AND ACCEPTED:


Signature of Talent

Julie Lane
Printed Name

JULIE 'LANE'
CONSENT

TALENT RELEASE

FOR GOOD AND VALUABLE CONSIDERATION, I hereby grant to Last Trip, LLC. ("Producer"), and to its licensees, assignees, and other successors-in-interest all rights of every kind and character whatsoever in perpetuity in and to my performance, appearance, name and/or voice and the results and proceeds thereof (the "Performance") in connection with the motion picture currently entitled "Zellwood" ("The Picture"), and I hereby authorize Producer to photograph and record (on film, tape or otherwise), the Performance; to edit same at its discretion and to include it with the performance of others and with sound effects, special effects and music; to incorporate same into Picture or other program or not; to use and to license others to use such recordings and photographs in any manner or media whatsoever, including without limitation unrestricted use for purposes of publicity, advertising and sales promotion; and to use my name, likeness, voice, biographic or other information concerning me in connection with the Picture, commercial tie-ups, merchandising, and for any other purpose. I agree that Producer owns all rights and proceeds of my services rendered in connection herewith as a work-made for hire.

DATE:

01/22 / . 2010

AGREED TO AND ACCEPTED:


Signature of Talent

Julie Kane
Printed Name

JULIE 'KANE'
CON/SCC/1

TALENT RELEASE

FOR GOOD AND VALUABLE CONSIDERATION, I hereby grant to Last Trip, LLC. ("Producer"), and to its licensees, assignees, and other successors-in-interest all rights of every kind and character whatsoever in perpetuity in and to my performance, appearance, name and/or voice and the results and proceeds thereof (the "Performance") in connection with the motion picture currently entitled "Zellwood" ("The Picture"), and I hereby authorize Producer to photograph and record (on film, tape or otherwise), the Performance; to edit same at its discretion and to include it with the performance of others and with sound effects, special effects and music; to incorporate same into Picture or other program or not; to use and to license others to use such recordings and photographs in any manner or media whatsoever, including without limitation unrestricted use for purposes of publicity, advertising and sales promotion; and to use my name, likeness, voice, biographic or other information concerning me in connection with the Picture, commercial tie-ups, merchandising, and for any other purpose. I agree that Producer owns all rights and proceeds of my services rendered in connection herewith as a work-made for hire.

DATE:

01/22/, 2010

AGREED TO AND ACCEPTED:


Signature of Talent

Julie Lane
Printed Name

JULIE 'LANE'
CONSENT

Last Trip, LLC Actor Agreement

This agreement made and entered into as of the _____ day of September, 2009, by and between, Kevin O'Neill, hereafter referred to as "Actor" with a home address of _____, and Last Trip, LLC (LLC) with home office located at 7478 Swallow Run, Winter Park, FL 32792.

Last Trip, LLC has sole right to develop, produce, exploit, and distribute the film project, tentatively entitled "Zellwood" ("Movie"), written and directed by Jason Sutton. As such, LLC wishes to enter into contract with Actor to perform the role of Bo.

Specifically:

1. **COMMITMENT:** Actor will be available for filming of Movie beginning September 30th, 2009 and wrapping not later than October 4th, 2009. In the event of a hurricane, Actor agrees to schedule up to 5 make-up shoot days within 30 days of 1st day of shoot.

2. **COMPENSATION:**

a. Actor shall receive \$500 (five hundred dollars) per day of work for a minimum of 5 days. Actor shall receive \$500 (five hundred dollars) per day for any additional shoot days, pick-up shots, or ADR work. All payments will be deferred until movie is sold. This is understood to be an outstanding debt owed by LLC upon sale or distribution of Movie.

b. Actor shall receive payment of \$3000 (three thousand dollars) for recognized services on script and casting. This is understood to be an outstanding debt owed by LLC upon sale or distribution of Movie.

c. Upon completion of work, Actor will receive 5% of film profits. Profits are defined as all funds received by LLC for Movie minus investor investment and loans. Actor will be responsible for withholding and paying any taxes he may be liable for at his sole determination. Actor shall receive annual statements so long as Movie is in distribution.

3. **CREDIT:** Upon completion of work, Actor will receive IMDB credit and Reel credit. Movie credit will be: Bo: Kevin O'Neill
Actor shall receive opening credit on his own card.
Placement, size, and duration of credits are at LLC's sole discretion.

4. **INSURANCE:** Actor will be covered while on set under the worker's compensation insurance of the LLC.

5. **CLAIMS:** LLC retains all rights, including but not limited to use and distribution of film and images, licensing, marketing, and all aspects of Movie throughout the world. Actor shall claim no right to Movie in any manner other than those rights specifically granted by this document as listed above.

AGREED TO AND ACCEPTED:


Kevin O'Neill, Actor

September , 2009
Date

Jason Sutton, Manager Last Trip, LLC

September , 2009
Date

PARTICIPANT'S NAME:

Native Sons Outfitters
Peter Deeks, Jr.

Zellwood

Last Trip, LLC

RELEASE FORM

Production: Zellwood

In consideration for credit in the film, receipt for which is hereby acknowledged, and for the opportunity to participate in Zellwood, the movie produced by Last Trip, LLC, I agree that the my voice and likeness may be broadcast and distributed without limitation through any means and I shall not receive any compensation for my participation.

I confirm that any and all material furnished by me for this production is either my own or otherwise authorized for such use without obligation to me or any third party. I also agree to the use of my name, likeness, portrait or pictures, voice and biographical material about me for educational, program or series publicity and organizational promotional purposes.

I further agree that my participation in the production confers upon me no rights to use, ownership or copyright. I release Last Trip, LLC, its employees, agents, and assigns from all liability, which may arise from any and/or all claims by me or any third party in connection with my participation in the production.

It is understood that Last Trip, LLL, is under no obligation to broadcast the above-identified production nor to use my voice or likeness at all.

Agreed to and signed this _ day of September, 2009 by:



Participant's Signature

Street Address

MI, FI 32952

City, State, Zip

ZELLWOOD

www.zellwoodthemovie.com

STARRING

SARA JEAN UNDERWOOD

BRUSTER SAMPSON HALEY BOYLE PATRICIA ROSALES
AMANI ATKINSON CHELSEA LEE AND KEVIN O'NEILL

WRITTEN AND DIRECTED BY JASON SUTTON

Zellwood

Last Trip, LLC

1st AC Agreement

This agreement dated September 19, 2009, between Last Trip, LLC, ("Production Company") and Kraig Swisher ("1st AC") is for the production of a motion picture ("Picture") presently entitled Zellwood ("Picture").

1. ENGAGEMENT: 1AC agrees to provide services exclusively for the production of the Picture with principal photography to begin September 21st and run through October 4th. 1AC understands that Picture will involve night shoots.

2. CREDITS: Provided 1AC is not in default of this, confidentiality, or Standard Release agreements and 1AC has performed all services required hereunder, 1AC will be accorded the following credit on screen:

- Kraig Swisher : 1st AC

Appearance, order, and placement of credits is at the sole discretion of Production Company.

3. POINTS: 1AC shall be given a portion of 3% of the profits of Picture, divided by the total days worked by the crew and multiplied by the number of days 1AC worked on set of Picture. In no case shall 1AC receive more than 10% of the allotted 3% or equal to the maximum received by any other crew member, whichever is greater.

Example: If 100 total hours were worked by crew and 1AC worked 10 hours then 1AC would be entitled to 10% of 3% of the profits of Picture.

Profits are the gross revenue of Picture minus loans and investments.

4. OWNERSHIP: Production Company shall own all rights in the Picture, the component parts thereof, and the copyright for use throughout the world in any and all media. 1AC makes no claim to any rights, or copyright of the Picture.

5. CONFIDENTIALITY AGREEMENT

1AC agrees to sign a confidentiality agreement and a Standard Release Agreement, which will allow usage of his/her voice and likeness for any behind-the-scenes footage that may be taken during the shoot.

Wherefore this Agreement is executed in Orlando, Florida as of the date first written above:

1st AC

Last Trip, LLC



By: Kraig Swisher

By: Jason Sutton

Zellwood

Last Trip, LLC

2nd AC Agreement

This agreement dated September _____, 2009, between Last Trip, LLC, ("Production Company") and Robert Corcoran ("2AC") is for the production of a motion picture ("Picture") presently entitled Zellwood ("Picture").

1. ENGAGEMENT: 2AC agrees to provide services exclusively for the production of the Picture with principal photography to begin September 21st and run through October 4th. 2AC understands that Picture will involve night shoots.

2. CREDITS: Provided 2AC is not in default of this, confidentiality, or Standard Release agreements and 2AC has performed all services required hereunder, 2AC will be accorded the following credit on screen:

" Rob Corcoran 2nd AC"

Appearance, order, and placement of credits is at the sole discretion of Production Company.

3. POINTS: 2AC shall be given a portion of 3% of the profits of Picture, divided by the total days worked by the crew and multiplied by the number of days 2AC worked on set of Picture. In no case shall 2AC receive more than 10% of the allotted 3% or equal to the maximum received by any other crew member, whichever is greater.

Example: If 100 total hours were worked by crew and 2AC worked 10 hours then 2AC would be entitled to 10% of 3% of the profits of Picture.

Profits are the gross revenue of Picture minus loans and investments.

4. OWNERSHIP: Production Company shall own all rights in the Picture, the component parts thereof, and the copyright for use throughout the world in any and all media. 2AC makes no claim to any rights, or copyright of the Picture.

5. CONFIDENTIALITY AGREEMENT

2AC agrees to sign a confidentiality agreement and a Standard Release Agreement, which will allow usage of his/her voice and likeness for any behind-the-scenes footage that may be taken during the shoot.

Wherefore this Agreement is executed in Orlando, Florida as of the date first written above.

2nd AC



Last Trip, LLC

By: _____

By: Jason Sutton