

Bump in the Night

an original script  
by Dan Fiorella

contact: Dan Fiorella  
daf118@aol.com  
www.DanFiorella.com

# Bump in the Night

By Dan Fiorella

FADE IN:

EXT. OUTER SPACE

Earth as seen from space, North America prominent. Let's close in, shall we?

EXT. COUNTRYSIDE -- MORNING

Still zipping along the sweeping plains, headed toward the State Hospital.

EXT. STATE HOSPITAL GROUNDS -- MORNING

The sign up ahead reads "State Hospital for the Criminally Insane." The grounds are neat, the building Spartan and the fence barbed.

INT. HOSPITAL HALLWAY -- CONTINUOUS

It's a foreboding, dimly lighted hallway lined with cell doors. Agitated chattering and noises from the cells abound. Something has them all worked up.

Further down the hall is a heavy, re-enforced doorway. It seems like a very strong and secure door, except for the fact that it's been ripped off its hinges.

INT. HOSPITAL CORRIDOR -- CONTINUOUS

A LONE GUARD stands by the door to the employee locker room. He goes to light a cigarette. He's grabbed from behind and dragged into the locker room.

INT. LOCKER ROOM -- MOMENTS LATER

THREE GUARDS run into the room. The body of Lone Guard, now deceased, is lying behind an open locker.

GUARD #1

Hey, Arnold! Roberts has escaped!

Guard #2 spots the body.

GUARD #2

Oh, God, it's Arnold!

GUARD #3

Roberts!

Guard #1 realizes the fire ax is missing from the wall rack. Guard #3 is checking his opened locker.

GUARD #3 (CONT'D)  
He was in my locker!

GUARD #1  
Did he take anything?

GUARD #3  
My bee-keeper's hat is gone.

GUARD #2  
We got real trouble.

INT. JOURNAL NEWSPAPER OFFICE -- DAY

Printer is printing out the wire story: "Ax Murderer Escapes."

The guff, yet tough, city editor, BRICK LARSEN, tears the story off the machine. He head into his office.

LARSEN  
Tyler! Johnson! Get in here!

There's STEVE TYLER, all moves and grooves, at his desk, talking to GAIL. He's leaning over his printer, his tie dangling by the paper feed.

STEVE  
Come on, Gail, you know you're my main honey. Those other girls were shallow and transient.

GAIL  
Hang it up, Tyler.

STEVE  
May I choke on my words if they are not sincere.

As he goes to pledge, Gail hits the start button on the printer. The tie feeds into it, slowly strangling Steve.

GAIL  
Works for me.

She walks off.

LARSEN (O.S.)  
Tyler! Johnson! Now!

The nearly-nerdy KEITH JOHNSON passes Steve's desk on the way to Larsen.

KEITH  
Come on, Steven. The boss bellows.

The struggling and frustrated Steve is fighting the printer. Keith picks up a letter opener and hands it to Steve, who slices the tie off.

Keith waits a moment and gets the rest of the tie as it comes through the printer.

KEITH (CONT'D)

Here. Now, come on.

They head off.

STEVE

That was my good tie.

KEITH

Sure, you own one tie that doesn't glow in the dark and it's your "Good tie."

INT. LARSEN'S OFFICE -- CONTINUOUS

Larsen is seated at his desk. He's in the process of folding a paper swan, to add to the origami menagerie on the shelf behind him.

Steve sits on the corner of the desk, Keith takes a chair.

LARSEN

Okay, Tyler, you're off suspension. This just came in over the wire. Dwayne Roberts escaped.

STEVE

Insane Dwayne? All right!

KEITH

Who's Dwayne Roberts?

STEVE

The best darn mass murderer we ever had!

KEITH

Oh. Wonder how I missed that.

LARSEN

Before your time, Johnson. Tyler covered that story almost two years ago.

STEVE

Don't you know it? I must have told you about it, Keith. I tell everyone. It's one of the first things I say.

KEITH

Oh, yeah. That pick-up line you use in the bar. Tacky.

LARSEN

I'm sending you to the state institution where they were keeping him.

STEVE

But he's not there now.

LARSEN

You're doing background. We want the Journal readers to...re-live the terror. I like that.

STEVE

I'd rather have them live the new terror. I thought I was off suspension?

LARSEN

You're being eased back in.

STEVE

You're never going to forgive me for that McGuire thing.

LARSEN

Fiasco, you mean.

KEITH

Sir, if I may state for a moment, I know Steve didn't mean to set the judge on fire. But you must admit, I did get some fine, fine photographs of the incident.

LARSEN

Save it, Johnson. It's more than that. I know you and Tyler are buddy-buddy. It's my fault for introducing you two. I also know that Tyler has to learn some self-restraint. Maybe by doing some good old fashion grunt work, he'll learn some.

He hands the story to Steve.

LARSEN (CONT'D)

Here you go. Now get on it, stat.

They leave the office. Steve pokes his head back in.

STEVE

You know, I did help put the judge out.

LARSEN

Background or back to obits. Your choice.

STEVE

I'm gone.

He leaves. An annoyed Larsen looks at his swan only to see it looks like a vulture.

INT. JOURNAL NEWSPAPER OFFICE -- CONTINUOUS

Steve catches up to Keith at Steve's desk.

STEVE

Damn. This story could have been it. The big one. I covered it first. From discovery to trial. The wires picked it up. It's my baby. Time was right for a sequel, too.

JANE walks by.

STEVE (CONT'D)

Hey, Betty, how'd you like to do a little proof-reading later?

JANE

Suck tacks, Steve.

STEVE

(checks watch)  
 Sorry, can't stay. Big story.  
 (to Keith)  
 If I didn't know better, I'd swear she was hostile.

KEITH

Might have something to do with the fact that her name is Jane.

Steve rummages through his drawers.

STEVE

Natural mistake.

KEITH

Of course. Both names have vowels in them.

STEVE

Where are my notes?

KEITH

I gotta get my stuff.

LINDA, another attractive lady, passes. Steve displays a sheet of paper.

STEVE

Hey, Linda, this bulletin just in:  
I'm still available.

LINDA

Spike it, Steve.

STEVE

Girl shows remarkable self-control.

KEITH

Life in the post-feminist world.

They go to the dark room.

INT. DARK ROOM -- CONTINUOUS

Inside, Keith grabs his camera case and a couple of cameras, including a Polaroid model.

KEITH

What's all the fuss about this Roberts creature?

STEVE

Are you sure I didn't tell you?

KEITH

Maybe you did. I was probably ignoring you. What's the 411?

STEVE

Don't talk street to me.

KEITH

Sorry, dude.

STEVE

Last Halloween. The Babysitters's convention. Up at the lake. Roberts killed a slew of people.

KEITH

He slayed a slew?

STEVE

Claimed they were "unpure."

KEITH

Oh, that.

STEVE

It was great. Gore. Senseless violence. Sex.

KEITH

That's Info-tainment.

They head off, Keith grabbing his jacket.

INT. JOURNAL NEWSPAPER OFFICE -- CONTINUOUS

They head out, Steve grabs his jacket, then halts at the door.

STEVE

Last chance, girls, before I head out to face a crazed ax murderer.

GIRL

Don't let us keep you.

STEVE

(pulls out pad)

Fine, fine, I'm taking names.

Keith reaches in and drags him out.

EXT. HIGHWAY -- DAY

A late model company car cruises along.

INT. CAR -- CONTINUOUS

Steve's at the wheel while Keith mans the map. The radio is on.

KEITH

I was working on one of those weekly shopper's guides. It was okay but I was sick of having my stuff bumped every time there was a sale on pork roasts. So I put together a portfolio and got up the courage to apply around. And here I be.

STEVE

Glad you made it.

KEITH

Yeah, it seems to be panning out okay.

STEVE

It's a decent place, though I soon hope to use it to step up one.

(MORE)



STEVE (CONT'D)

Sheesh, I wish I was with the police looking for Roberts. That would have been my ticket. But as my ex-wife says, "don't count your chickens until they're laid."

KEITH

You were married?

STEVE

I was. But she really never said that.

KEITH

I didn't know you were married.

STEVE

Nothing to croon about. High school sweetheart stuff. I soon realized marriage involved some kind of maturity or something. Besides, it cut into my dating.

KEITH

Yeah, having a wife can do that.

STEVE

I'll say.

They drive for a moment in silence.

KEITH

How about another round of "A Hundred Bottles of Beer on the Wall?"

STEVE

Nah, I'm full.

KEITH

How about a hundred bottles of lite beer on the wall?

EXT. EXPRESSWAY -- DAY

Still driving along.

INT. CAR -- CONTINUOUS

Keith and Steve both scan the road anxiously. Keith refers to his map.

CAR RADIO

This update on the escape of convicted killer Dwayne Roberts---

STEVE

Change that. I don't wanna talk shop.

Keith changes stations.

CAR RADIO

In other news, scientists at NASA report unusual activity from deep in space...

STEVE

God, how much further, Keith?

KEITH

It won't be long now. There! Around the bend!

A service station comes into view.

BOTH

Pit stop!

EXT. SERVICE STATION -- CONTINUOUS

Trailer truck is parked, the DRIVER leaving the bathroom.

Steve and Keith pull up and jump out.

The ATTENDENT comes over and stops Steve and Keith.

ATTENDENT

Can I help you?

STEVE

No, thanks. I've been doing this by myself for some time now.

Steve slips into toilet.

ATTENDENT

Restrooms are for customers only.

KEITH

But we really have to go.

ATTENDENT

Restrooms are for customers only.

KEITH

Fine, fine, ah, fill 'er up, check the oil, do a ring job, anything. Just get out of my way.

He hurries in to the bathroom.

ATTENDENT

Okey-doke.

As the Attendent goes about his business, Roberts, wearing the bee-keeper mask and hospital gown, climbs out of the back of the truck. He's got his ax, too. He goes into the station office.

The truck drives off.

Roberts peers out the window.

Steve and Keith leave the bathroom, zipping up and picking bits of paper towel off their faces.

STEVE

And don't you love that blue water?

KEITH

Mine was green. That can't be good, right?

Keith goes to enter the office.

STEVE

Where are you going?

KEITH

I'm gonna get a candy bar from the machine.

He starts to turn the door knob. Robert tenses up.

STEVE

For what?

Keith steps back from the door.

KEITH

I'm going to launch a space shuttle with it. I'm hungry, that's what for.

He starts to enter the office again. Roberts tenses up again.

STEVE

I got all that junk food in the car.

Keith steps back.

KEITH

What junk?

He starts to enter again.

STEVE  
 Snickers. Chuckles. Almond Joys.  
 All those happy snacks.

Keith pauses.

KEITH  
 Well, I didn't know.

They go to their car.

Another car pulls up, with BERT and ELAINE. They are dressed in camping clothes and have all sorts of field equipment. They speak a little too loud, as to be overheard.

Steve and Keith are considering their map on the hood of the car.

The Attendent goes over to Bert and Elaine.

BERT  
 Fill it up, premium.

ATTENDENT  
 Okey-doke.

ELAINE  
 It will be so wonderful to witness the return of the Ruby-Throated Hummingbird to this region, won't it, Bert?

BERT  
 Yes, a momentous occasion for all us bird watchers, Elaine.

Attendent goes to settle up with Steve.

ATTENDENT  
 That'll be 136 dollars.

STEVE  
 What?

ATTENDENT  
 Oil, filters, filled it with premium.

STEVE  
 Premium? Who said to use premium?  
 Minimum is good enough for this car.

BERT  
 (to Steve)  
 Going to the mountains?

STEVE  
Since we couldn't get them to come  
to us.

ELAINE  
We're going bird watching.

STEVE  
No.

ELAINE  
Yes.

STEVE  
No.

KEITH  
Ah, a debate.

ELAINE  
Really, we are.

STEVE  
How perverted! It's demented  
degenerates like you that give us  
peeping toms a bad name.

ELAINE  
What?

STEVE  
So, you like to watch, eh? Into  
bestiality, perhaps?

BERT  
No!

STEVE  
Classic denial. First you watch,  
next, a few dates, then some heavy  
petting. With real pets. And before  
you know it, you've got a monkey on  
your back. But knowing you, you'd  
probably enjoy that.

KEITH  
Come along, Steven.

He leads Steve into the car.

STEVE  
Okay, sir. We're off to the  
arsonists' convention on Smoky  
Mountain yonder.

ELAINE  
That's not Smoky Mountain.

STEVE

It will be.

And they're off.

INT. CAR -- CONTINUOUS

KEITH

You're a sick pup.

STEVE

It's a living.

EXT. SERVICE STATION -- CONTINUOUS

Bert and Elaine pay and leave.

The Attendant goes to his office. Through the window he is seen putting the money in the register.

INT. OFFICE -- CONTINUOUS

The Attendant sits and takes out his copy of Lust magazine. He unfolds the centerfold, which unfolds in several directions.

Behind him is the open door to the garage. Slowly, one of the lifts lower. There, ax at the ready, is Roberts.

EXT. OFFICE -- CONTINUOUS

A scream. The magazine suddenly flies against the office window, followed by what can only be described as buckets of blood.

EXT. HIGHWAY -- DAY

The boys are tooling along the open road.

INT. CAR -- CONTINUOUS

Radio playing, Keith still working the map.

KEITH

You know, I never did find out exactly why Larsen suspended you. I mean, the judge-on-fire thing was an accident.

STEVE

It was a stupid reason. I was seeing this girl, Melody, and as a goof, I would keep working her name into stories. Larsen finally caught on when Melody was quoted as a White House source.

KEITH  
That was pretty stupid.

STEVE  
Perhaps. But I got some incredible  
nights out of it.

A MOTORCYCLE GANG rides up from behind. They are led by two  
brutes, MOOSE and BEAST. They bang on the car and toss beer  
cans at it.

KEITH  
Ignore them and they'll go away.

STEVE  
Good thing I'm scared witless or I'd  
show them a thing or two.

Bikers speed on ahead.

KEITH  
Uncouth ruffians!

He snaps a picture of them.

KEITH (CONT'D)  
File this under "P" for "People who  
have terrorized me." Right next to  
my gym teacher and older sister.

STEVE  
You keep those images?

KEITH  
I have a whole website.

EXT. WOODS -- DAY

They drive along a lonely wilderness path.

STEVE  
Keith, for the twenty-seventh time,  
are you sure this is the right road?

KEITH  
Yes, sir. It's right along here on  
the map.

STEVE  
Are you sure about that map?

KEITH  
This map is a treasured family  
heirloom, passed down for generations.

STEVE  
Generations?

KEITH  
How much could Oakland county change?

They pass a sign that reads, "You are now leaving Richmond County."

KEITH (CONT'D)  
What the hell is Richmond County?

STEVE  
Keith!

KEITH  
Just give me a sec. I'll have it  
all worked out. Are we headed north?

STEVE  
Keith!

KEITH  
Let's see, the sun rises in the east---

STEVE  
Why have Onstar when I can get you?

EXT. WOODS -- CONTINUOUS

They hit a stone in the road, damaging the gas tank. Gasoline leaks out.

INT. CAR -- CONTINUOUS

KEITH  
The North Star is which way?

STEVE  
This isn't happening.

KEITH  
This would be a snap if I had some  
moss and a tree.

The engine begins sputtering.

STEVE  
Now what?

They pull over and get out. Steve checks under the hood but hasn't a clue. Neither does Keith.

KEITH  
So, what's the verdict?

STEVE  
I dunno. The engine's still there.  
I wonder if it's one of those wire  
things?



Steve pulls out his cell phone and attempts to make a call. He turns, rotates, points it in various directions.

Keith spots the trail of gas and sniffs it. He shows Steve.

STEVE (CONT'D)

No signal. Cellular is highly overrated. Great, just great. Thank you, Keith. Here I am, job hanging by a thread. Just trying to get by. And you get me lost and stranded in the woods.

KEITH

It could be worse.

STEVE

How?

KEITH

Beats me.

STEVE

I just may. Grab a pack and let's press on.

KEITH

Packing and pressing, sir.

They each grab a case and begin hiking along the road.

EXT. FOREST ROAD -- DAY

They walk along, singing "On the Road Again." Suddenly, a scream. Steve and Keith drop their bags.

STEVE

What was that?

KEITH

Look!

They look into the woods. In the distance they see a beautiful woman, APRICOT being chased by a Roberts-sque costumed actor, CLIFF. He is carrying a chain saw.

STEVE

Oh my God!

They run off after Apricot and Cliff.

INT. WOODS -- CONTINUOUS

Apricot circles a large tree, doubling back. Cliff is still on her tail.

Apricot runs passed Keith and Steve. They now realize they are running toward Cliff. They clumsily stop and retreat.

KEITH  
What do we do now?

STEVE  
This "running like mad" thing seem  
to be working.

They come close to a large sapling. They grab it and bend it around a larger tree then let go. It catapults back into Cliff, knocking him out.

GEORGE (O.S.)  
Cut! Cut!

Steve and Keith look up and realize a small movie crew is filming.

The director, film school Turk, GEORGE LEMUS, is out of his folding chair and angry about it. The lovely, yet aspiring actress, Apricot, is standing beside the camera man, washed-up old pro DON. Production assistants, the spunky SANDY and film school intern, GOPHER, stand by.

Cliff, once he comes to, is a down and out British thespian with a controlled substance problem.

GEORGE (CONT'D)  
What the hell is going on?

KEITH  
Man, are we glad to see you!

STEVE  
Keith, hush.

KEITH  
This guy here was chasing that girl  
there---

STEVE  
Sssh.

KEITH  
With this chain saw here, toward  
that camera...there. I'll hush now.

GEORGE  
Go help Cliff.

Don and Gopher run to Cliff.

GEORGE (CONT'D)  
(to Apricot)  
Why didn't you stop?

APRICOT

I thought it was one of your improvisations.

GEORGE

Would I improv that into a movie?

APRICOT

You've done worse.

Steve nudges Keith. This babe is his.

STEVE

Well, thank you, ma'am.

KEITH

Look, we were just walking by and saw this nonsense going on.

STEVE

Yeah, what do you expect? How are we supposed to know you're filming a movie?

GEORGE

You want I should paste signs on the actors saying, "I'm in a movie?"

SANDY

What are you doing walking around all the way out here?

KEITH

Our car broke down a few miles back. We were on our way to the state hospital.

SANDY

Which state?

STEVE

"Which state?" What does she mean, Keith, "which state?" Are we that far off?

GEORGE

Depends on which state. Everyone take five until we revive Cliff.

STEVE

Way to go, Rand McNally.

KEITH

See if they can help.

Steve and Keith approach George, Apricot and Sandy.

STEVE

Excuse us. Look, I'm really sorry about disturbing your Blair project. Natural mistake. You see a beautiful woman being chased by a madman with yard tools and you have to do something.

KEITH

Ditto.

APRICOT

Thank you.

STEVE

You are so welcome.

KEITH

Anyway, is there anyone here who can give us a lift to get our car repaired?

SANDY

Where? There's nothing for miles.

STEVE

Nothing?

APRICOT

What about the fire tower? North of here. Maybe they can help.

KEITH

Maybe. Which way is north?

STEVE

Will you cut that out? Can we get a lift there?

GEORGE

Sorry, chief. I'm on a very tight budget. We got the one car and all the gas we have is for our generator.

STEVE

What are you telling us? We're stranded here? That's twice today!

KEITH

No, it's not. It's only the second part of the first time.

SANDY

We're only up here for another day. We can drive you back tomorrow.

STEVE

I can't wait. We have to get to the hospital.

APRICOT

Why? You look fine to me.

STEVE

Not for me.

SANDY

(indicating Keith)

For him?

STEVE

The way things are going, perhaps. But we have to get there.

GEORGE

Should have thought of that before you got lost.

STEVE

Thank you.

SANDY

I really don't see where you have a choice. You have to stay.

GEORGE

Super. Just stay out of my way.

KEITH

We can do that. We can even help. I'm a photographer.

SANDY

Really?

GEORGE

(not thrilled)

Thrilling.

KEITH

So, what's the movie about?

APRICOT

That series of murders last year.

STEVE

What? The Dwayne Roberts killings?

GEORGE

Yeah.

STEVE

I broke that story to the papers.  
I'm supposed to be covering it now.

SANDY

Broke the story?

STEVE

I'm a reporter. It's my story.

APRICOT

Small world.

STEVE

But cozy. I should point out, Roberts  
didn't use a chain saw.

GEORGE

Artistic license.

EXT. CABIN GROUNDS -- DAY

There is an old log cabin in a clearing with an outhouse off  
to the back. Keith and Steve walk up, carrying their gear.

STEVE

Did you see that stunning beauty?

KEITH

No, I'm a eunuch. I didn't notice.

STEVE

I'm in love.

KEITH

I'll add her to the list.

STEVE

No, I mean it this time.

KEITH

Oh, okay. I'll add her name to the  
short list.

INT. CABIN LIVING ROOM -- CONTINUOUS

Sandy is applying ketchup to Apricot. Gopher is going over  
the script. The cabin has a main room with doors to bedrooms,  
kitchen, etc.

APRICOT

So, you think they're cute?

SANDY

Yeah. Especially the one with the  
map.

APRICOT

The other's not bad either.

SANDY

This may make this whole second-rate project worthwhile.

APRICOT

Don't knock this second-rate project. It's my first starring role. I'm the last one to die.

SANDY

Sorry.

APRICOT

This could be something big, you know. It's got it all. Current events, gore, shock, sex, murder, death.

SANDY

It just screams "direct-to-DVD."

GOPHER

This could make people sit up and take notice.

SANDY

Or throw up and take umbrage.

APRICOT

This is our big break.

SANDY

I'd take more comfort in that if you weren't covered with ketchup.

GEORGE (O.S.)

Are we ready for the next shot, people?

APRICOT

Coming!

They leave the cabin.

EXT. CABIN GROUNDS -- CONTINUOUS

Keith and Steve approach the girls. Keith has his Polaroid. Gopher joins the crew at the clearing's edge.

STEVE

Ladies---

(noticing ketchup)

You okay? I have a Band-aid in my wallet.

APRICOT

Oh, no. Prop blood.

STEVE

Since we will be up here awhile, I'd like to formally introduce ourselves. I'm Steve Tyler, ace reporter and this is my cohort and trail scout, Keith Johnson.

KEITH

Likewise, I'm sure.

APRICOT

I'm Apricot Stevens, aspiring actress. This is Sandy Bitteman.

SANDY

I'm aspiring, as well.

KEITH

To what?

SANDY

Whatever comes along.

APRICOT

That's Gopher. Over there is our camera man, Don. You met George and clobbered Cliff.

STEVE

A pleasure.

KEITH

All around. So, is this an independent production?

SANDY

Independent? It's practically an orphan.

Cliff comes out of the cabin.

CLIFF

Oh, wow, Apricot, you must cease use of those mini-pads. Purchase the industrial strength feminine napkins. Ha! Are we ready?  
(sniffles)  
I feel motivated.

STEVE

Oh my God, we gave him a concussion.

APRICOT

No, he's always like that.



GEORGE  
Come on, everyone. Positions.

The movie cast and crew leave.

STEVE  
See that?

KEITH  
See what?

STEVE  
Eye contact. First rate eye contact.

KEITH  
She'll be yours in no time.

STEVE  
Damn straight.

They go into the cabin.

INT. CABIN LIVING ROOM -- CONTINUOUS

STEVE  
Think they got anything to eat?

KEITH  
Let's raid the fridge.

Keith opens a bedroom door. BEN, an insane-looking woodsman, stands there with a shotgun. Keith screams and slams the door.

KEITH (CONT'D)  
Run for the hills!

STEVE  
These are the hills!

KEITH  
Then run for the plains!

STEVE  
What are you talking about?

Ben opens the door.

STEVE (CONT'D)  
Whoa. Look, buddy, we come in peace.  
We just want to raid the refrigerator.

BEN  
Ain't got no refrigerator.

KEITH  
How about an icebox? We'll raid an  
icebox.

STEVE  
Who are you exactly?

BEN  
Ben Loman.

STEVE  
The Ben Loman?

KEITH  
Who's Ben Loman?

Steve shrugs, "I dunno."

STEVE  
What are you doing here?

BEN  
I live here.

KEITH  
I didn't notice the name on the  
mailbox.

Sandy enters.

SANDY  
Oh, I see you met Ben.

STEVE  
Nearly.

SANDY  
Ben, this is Steve and Keith. Ben  
owns the cabin.

KEITH & STEVE  
Oh.

KEITH  
Forget the fridge. We'll go gather  
some nuts and berries.

STEVE  
At least some berries.

BEN  
This is good country for it.  
Plentiful. Been livin' off the land  
for thirty years now.

STEVE  
Oh, you levitate?

KEITH  
You live alone up here?

BEN  
Nope. Got lots of friends. Right,  
guys?

Ben's listening for an answer but Keith and Steve can't see a soul. Sandy kinda shrugs.

BEN (CONT'D)  
That's right. Don't get many  
outsiders up here.

KEITH  
Must make those banjo duets tough.

BEN  
But these young-uns were all gun-ho  
to make their movin' picture, shucks,  
I just caved in.

STEVE  
Hallow things are apt to do that.

SANDY  
Guys, I came in to bring you to the  
shoot. We're going to eat right  
after it. Wanna go?

KEITH  
I'm game.

STEVE  
I'm gamey, too. I'll simply forget  
about the fact I have a city editor  
anxiously awaiting our first reports.

KEITH  
Good idea. Put it out of your mind.

STEVE  
I'm so glad I met you.

They walk out, Ben follows.

EXT. WOODS -- DAY

They are set up to film a scene: Don at camera, George directing Apricot, who is tied to a tree. Cliff has his bee-keeper hat on and carries his chain saw. Gopher stands by with an open script.

GEORGE  
Okay, now, Cliff: you've finally got  
the fair maiden where you want her  
and you're about to clip her hedge.

STEVE

Excuse me. Having covered the story extensively, I can say with some certainty that Roberts never tied a woman to a tree or "clipped her hedge" with a chain saw.

GEORGE

We changed a few details to make the plot flow.

STEVE

I may be just a rank amateur but it seems to me that if you're making a movie about this thing, you can use some of the facts.

GEORGE

Why? You afraid the real Roberts might sue?

STEVE

All I'm saying is---

GEORGE

It's my movie.

STEVE

It's my story.

GEORGE

Not any more. May I continue?

STEVE

Fine. Knock yourself out.

GEORGE

Thank you. Now, Cotti, as I was saying, you're bound and facing death. Needless to say, you're upset about all of this. Got it? Okay. I want screaming. I want terror. I want blood-letting. Have fun with it. Quiet on the set!

BEN

(to his "friends")  
Hear that? Quiet, you all.

GEORGE

Roll 'em. Action.

Cliff starts the chain saw. He raises the saw over his head to attack. It saws off a tree limb. The limb falls and knocks Cliff out.

GEORGE (CONT'D)

Cut.

SANDY

Good thing he's only semi-conscious  
to begin with.

They all run over to help.

GOPHER

He's out.

GEORGE

Great, just great. I'm losing the  
light here!

APRICOT

Excuse me, can I go free now?

GEORGE

No, there isn't any time. We have  
to get this finished. We can't afford  
to fall any further behind schedule.  
As it is, I don't have enough money  
to pay the crew.

DON

Say what?

GOPHER

This man is out for the count.

GEORGE

Where can I get someone to stand in  
for him up here?

They all look at Steve and Keith.

STEVE

Oh, no. Not me. I'm a journalist.  
I have my journalistic integrity to  
think about. And I'm too tall.

GEORGE

(to Keith)

You're the right size.

SANDY

It would work.

STEVE

Yeah. And you're only a photographer.  
You have no integrity to worry about.

KEITH

I'm no actor.

GEORGE

Who said anything about acting?  
You're a replacement.

SANDY

Keith, if this goes anywhere, it  
could mean a few bucks.

DON

Yeah, right, sure.

KEITH

I don't know.

STEVE

What the hell, Keith? You'll be  
wearing a hood. Nobody will know  
it's you.

KEITH

Then what's the sense of doing it?

EXT. ANOTHER SECTION OF WOODS -- DAY

Keith is in Cliff's costume. Steve is massaging his  
shoulders. Sandy is showing him the script.

GEORGE

Okay, relax. Just attack her with  
the saw. Got it, sweetheart?

KEITH

Yes, dear.

STEVE

You're the man, Keith. You are it.  
Show 'em how it's done. You're the  
best.

KEITH

Who's the best?

STEVE

You are. You're the one.

KEITH

I'm the one.

STEVE

You're the man.

KEITH

I'm ready for my close up, Mr.  
DeMille.

George goes to his chair. Don's at the camera, Gopher's  
beside him, holding a boom mike.

DON  
Is he jerking us around with that  
"no pay" crap?

GOPHER  
Maybe he was trying to make a point.

GEORGE  
Clear the set.

Steve steps aside. He gives Keith a "thumbs up."

SANDY  
I know you can handle it, Keith.

She steps off camera.

APRICOT  
Ready?

KEITH  
Ready.  
(looks at camera)  
Hi, mom.

GEORGE  
Roll 'em.

Keith starts the chain saw. It seems to get away from him but he gets it under control.

He goes toward the terrorized Apricot. He slashes the tree above her. He does a couple of jabs.

Sandy sneaks behind Apricot with a plastic ketchup bottle. Keith thrusts the saw toward Apricot. Sandy squirts the ketchup out, hitting Keith.

GEORGE (CONT'D)  
Cut! Beautiful, beautiful. The  
kid's a natural.

Steve re-joins Keith.

STEVE  
Hear that, Mr. Psychotic-Chain saw  
Mass Murder? You're a natural.

KEITH  
I'd like to thank all the people who  
made this possible. Lizzie Borden.  
Jack the Ripper. Norman Bates---

GEORGE  
Okay. Next shot. The chase. You're  
being hunted down.

KEITH

By whom?

GEORGE

Stock footage of police and  
bloodhounds I got off the Internet.

STEVE

And they always get their man.

EXT. CAMPSITE -- DAY

Bert and Elaine's camp. Tent, cooler, parked car, all contributing to that rustic/roughing it look. Sounds of lust emanate from the tent.

ELAINE (O.S.)

Oh, you wild man.

BERT (O.S.)

You think I snuck us out to the woods  
to act civilized?

ELAINE (O.S.)

I mean, really, bird watching?

BERT (O.S.)

Watch this birdie.

ELAINE (O.S.)

What would your wife say?

BERT (O.S.)

"Not tonight, I have a headache."

ELAINE (O.S.)

You're so bad. Care for a drink  
now? You'll dehydrate.

BERT (O.S.)

Sounds good.

Elaine comes out of the tent, dressed in a man's flannel shirt. She goes to the cooler and takes out two cans of beer.

Behind her, some bushes rustle.

Elaine turns and finds herself face-to-mask with Roberts.

Roberts is now wearing gas station coveralls with his bee-hat. Elaine screams but only for a moment as Roberts kills her.

Bert pokes his head out of the tent and gets his.



Roberts walks off, stepping on a can of beer, bursting it open.

EXT. WOODS -- EVENING

The crew is set up. Keith, dressed in coveralls, now carries an ax.

GEORGE

Here's the plan. Just run off into the woods as fast and as far as you can. Got it?

Keith thinks it over a moment, then decides he's got it.

GEORGE (CONT'D)

Then what are we standing around for? Do it! Action!

Keith runs off.

GEORGE (CONT'D)

Excellent, excellent! Do it! Great!

Keith runs further away.

GEORGE (CONT'D)

Great. Cut. Okay, guys, let's call it a day and chow down.

Everyone packs up and heads for the cabin. Steve doesn't.

STEVE

Hey, what about Keith?

GEORGE

He can start back any time now.

STEVE

Oh. Okay.

EXT. DEEP IN WOODS -- DAY

Keith is running like the wind. He slows down. Finally, he comes to a wheezing halt and leans against a tree. The branches of two trees form a doorway effect.

Roberts comes wandering through the woods from the opposite direction. He pauses on the other side of Keith's tree.

KEITH

I wonder if they got that?

Keith steps in front of the framed area, just as Roberts does. The two see each other and react, their reactions matching.

Keith and Roberts both study the frame, trying to see what could cause such an effect. Keith leans to one side, then the other. Roberts does the same.

Keith backs up a few steps while Roberts steps forward. Keith stops but Roberts keeps coming. Finally catching on, Keith drops his ax and flees.

Roberts trips over the ax and Keith is gone.

Roberts suddenly seems distracted and goes off in another direction.

INT. CABIN -- NIGHT

Everyone is gathered around a table and eating. Cliff is in the Roberts coverall outfit. Keith comes bursting into the cabin, slams the door and throws his weight against it.

STEVE  
Hey, you're back. Soup's on.

SANDY  
Keith, what kept you?

KEITH  
Cliff, it's you!

CLIFF  
Most certainly.

KEITH  
Then that was you?

CLIFF  
Must have been.

KEITH  
How'd you get here so fast?

Cliff displays a bottle of pills.

CLIFF  
With these.

STEVE  
Take off the kook suit and eat.

KEITH  
So, did you get it all?

GEORGE  
(mouth full)  
Beautiful stuff, beautiful.

Keith takes off the outfit.

BEN  
 (to his "friends")  
 No, you can't have seconds.

SANDY  
 We're just about through here.

APRICOT  
 We'll be going in the morning.

DON  
 Suits me.

STEVE  
 (to Apricot)  
 So soon?

KEITH  
 When did you change your tune? I  
 thought your were worried about our  
 jobs. Our paychecks.

DON  
 Tell me about it.

GEORGE  
 I think I'll turn in. Long day of  
 traveling ahead.

He leaves for one room, Cliff and Gopher follow. Ben goes  
 into his room, allowing his "friends" to enter before him.  
 Don gets up and heads outside.

DON  
 I'm going for a smoke.

STEVE  
 So, where do you go from here?

APRICOT  
 Always looking for the next job.  
 Commercials. Summer stock. Theme  
 parks.

STEVE  
 Do you enjoy it?

APRICOT  
 Probably more so once I'm a star.

KEITH  
 Probably.

SANDY  
 Well, we'll all be out of here soon  
 enough.

KEITH

I don't know. Ben looks like he's getting fond of us. I bet he asks us to stay.

STEVE

Bite your tongue.

KEITH

Bite your own.

STEVE

I have better things to do with my mouth.

KEITH

How do you work for that guy, George?

APRICOT

George is all right. He's just anxious. It's his first full-length feature. He's maxed all his credit cards out to get the equipment and all.

SANDY

He figures this is his ticket to Hollywood big-time.

KEITH

Yeah, well, good luck to him.

APRICOT

I think we should turn in. Early wake up call tomorrow.

SANDY & STEVE

What?

Apricot gets up and heads to her room. Sandy is about to follow.

APRICOT

Will you be turning in?

Steve is all set to spring. Keith holds him down.

KEITH

Heel, big fella.

STEVE

In a little bit. I have to talk some things over with my flunky.

Good nights are exchanged and the girls go to bed. Steve decides to get up and head outside. Keith tags along.

EXT. CABIN PORCH -- NIGHT

They sit and relax. Radio music is playing. Steve pops open a beer.

RADIO

And that ends our 70 minute music marathon, commercial-free!

KEITH

Nuts, I always come in on the end of those things.

RADIO

And now some headlines from the newsroom. Here's Harry Blaine.

BLAINE (O.S.)

---ry Blaine with the news at the hour. The manhunt continues for the "Babysitter Slayer," Dwayne Roberts---

STEVE

Babysitter Slayer. That was mine. I was the first to use it.

BLAINE (O.S.)

Doctors describe the man as dangerous, striking out against what he deems immoral behavior.

STEVE

Change it. I don't want to be reminded of what I'm missing.

KEITH

Don't worry. We'll make out okay.

He flicks the station. They sit and gaze skyward.

STEVE

It is pretty out here.

KEITH

Makes you glad to be alive.

STEVE

Remember how mad I was at you for getting us lost and missing my big story?

KEITH

Like it was yesterday.

STEVE

Well, I still am. Only I've decided to make the best of a bad situation.

KEITH

I'm glad I know you. Will you be my idol?

STEVE

Look at this. The great outdoors. Clean air. Good friends. A sexy girl in the next room. God, I feel like a beer commercial.

KEITH

What a night. Look at all those stars. You can practically reach out and touch them. How many are there?

STEVE

I stopped counting at twelve.

KEITH

You sure don't see them in the city.

STEVE

Of course not. They're afraid to come out at night in the city.

What looks like a falling star comes into view.

KEITH

Look, a falling star.

STEVE

Who, Kevin Costner?

KEITH

No, no. A wishing star. They say if you wish on it, the wish will come true.

The "star" continues falling closer.

STEVE

All right, Jiminy Cricket, I'll give it a shot. I know what I want.

The "star" gets closer, heading right for them.

Steve has his eyes closed, making a wish.

STEVE (CONT'D)

There. What are you wishing?

KEITH

I'm wishing that the falling star doesn't fall on us.

STEVE

Huh?

Steve opens his eyes. The "star" zooms overhead. Keith and Steve hit the dirt. The "star" crashes some distance into the woods.

KEITH

Well, that never happened before.  
You must have wished for too much.  
You broke it.

STEVE

It's not like I wished for the moon.

KEITH

You sure got a piece of it.

Everyone, except Ben, comes out.

GOPHER

What was that?

CLIFF

(checking pulse)  
I believe I may be crashing.

KEITH

Not you. A meteor. It went right overhead.

STEVE

It crashed over there.

GEORGE

Is everyone all right?

STEVE

I got a boo-boo. Would you kiss it and make it better?

APRICOT

What hurts?

STEVE

I have chapped lips.

GOPHER

Let's check it out.

STEVE

Are you crazy?

GOPHER

I thought you were supposed to be a reporter. You cover things like this.

STEVE

Not me. I only cover perverted,  
deviant social behavior. The bread  
and butter stuff.

KEITH

Something like this could get us out  
of Dutch with the boss man.

STEVE

True. With a couple of pictures.

KEITH

That's why I always carry a camera.

STEVE

I knew there was a reason I let you  
hang with me.

Ben wanders out.

BEN

Somebody knock?

STEVE

No, Ben. We had a little gift from  
outer space land nearby.

SANDY

Shouldn't this be reported to someone  
somewhere?

BEN

Nothin' 'round here, 'ceptin' for  
the fire tower.

STEVE

He should have seen that.

KEITH

We'd better get moving if we want to  
see it.

GOPHER

Aw right!

KEITH

Who's coming?

DON

Forget it.

GEORGE

I'm an artist. I don't mess with  
science.



SANDY

I'm in, Keith.

APRICOT

Maybe I'll catch the matinee.

KEITH

Let me get my camera.

He runs in. George tosses keys to Gopher, who gets the car. They pile in with Cliff. Keith jumps in. Apricot waves them off.

APRICOT

Y'all come back now, y'hear?

STEVE

Leave a night light burning in the window.

CLIFF

Are we off somewhere?

EXT. CRASH SITE -- NIGHT

The "star" has crashed in a clearing and is sitting in a crater of its own making. The star is actually a space ship but we don't know that yet. It is glowing white hot. The gang pulls up into the clearing.

GOPHER

Look at that!

Keith is out and taking pictures. Steve has his pad and pen out.

CLIFF

Remarkable. I thought it may have been a flashback.

GOPHER

This is a unique experience. Meteors this size don't often reach the earth's surface.

STEVE

Just as well.

KEITH

How do you know so much?

GOPHER

Everyone always forgets; it's the Academy of Motion Picture Arts and *Sciences*.

SANDY  
It's glowing hot.

KEITH  
I would think the fire tower guys  
would send some crews here, just in  
case. This thing could touch off a  
nice blaze.

GOPHER  
You're not going to be able to get  
near it for hours. Maybe days.

SANDY  
We could come back in the morning.

KEITH  
And the light would be better.

CLIFF  
Splendid! We could pack a picnic  
brunch.

STEVE  
Sure. Make a day of it. Let's head  
home.

KEITH  
Yeah. It's not like it's going  
anywhere.

They leave. Slowly, a periscope-like device rises from the  
craft and looks around. Machine noises are heard.

EXT. CABIN GROUNDS -- NIGHT

All is quiet, the cabin is dark. Steve is tip-toeing around  
the side of the cabin with a tree branch. Keith steps out  
of the cabin. He sees Steve and follows. Steve stops under  
a window and peeks in.

He sees Apricot sleeping by the window in a sleeping bag.  
Sand and Gopher are asleep also.

Satisfied, Steve crouches. Keith taps Steve on the shoulder,  
startling him, which startles Keith.

STEVE  
What are you doing?

KEITH  
Trying to find out what you're doing.

STEVE  
I'm trying to make the best of our  
situation. Get down.

They crouch. Steve begins scratching the window with the branch.

KEITH  
What is that?

STEVE  
It's my plan. I'm gonna put a little scare into Cotti. And I'll have her in my arms.

KEITH  
Clutches.

STEVE  
Whatever.

KEITH  
You old smoothie, you.

STEVE  
All's fair.

He scratches the window again.

SANDY (O.S.)  
(groggy)  
What was that?

GOPHER (O.S.)  
Huh?

Steve scratches the window.

SANDY (O.S.)  
That.

GOPHER (O.S.)  
It's the wind.

STEVE  
Shut up, Gopher.

KEITH  
What? Did you think they were going to think it was a big hairy monster?

Steve scratches it again.

APRICOT (O.S.)  
What was that?

SANDY (O.S.)  
It's the wind.

APRICOT (O.S.)

How do you know it's not some big hairy creature?

STEVE

Do I know my women or what? She's putty in my hands.

KEITH

Silly putty.

SANDY (O.S.)

Go to sleep, Cot.

APRICOT (O.S.)

In a minute. I want to get some, ah, water.

STEVE

Phase two. You, get lost.

He hands the branch to Keith.

KEITH

You closing your branch offense?

Steve goes to the porch and sits. Apricot, in a robe, slowly peeks out the door.

APRICOT

Oh, Steve. Hi.

STEVE

Apricot! What are you doing up?

APRICOT

I couldn't sleep. What are you doing up?

STEVE

Just working on my tan.

APRICOT

At night?

STEVE

Best time. You can't get sunburn. I was just getting ready to hit the sack. Alone.

APRICOT

You didn't hear anything out here, did you?

STEVE

No. Just some wild animal noises.

Keith comes out with the branch.

KEITH  
Evening, campers.

APRICOT  
Are you still up?

STEVE  
Are you still up?

KEITH  
Just taking in mother nature before  
I turn in.

APRICOT  
It is lovely out here.

KEITH  
Yup. Perfect night for walking  
around. I just found this branch up  
against the window on the side.

APRICOT  
A branch?

STEVE  
Let me see that.

He grabs the branch.

STEVE (CONT'D)  
My God! Look at the teeth marks on  
this! Some wild animal must have  
bitten it right in two. Look at the  
size of those teeth.

He flashes the branch by Apricot and Keith.

STEVE (CONT'D)  
And they're fresh!

KEITH  
Not the only fresh thing around.

Steve whacks Keith's rump with the branch.

APRICOT  
I knew I heard something.

STEVE  
Gee, Apricot, you look pretty shaken  
up.

APRICOT  
I feel a little shaky.

KEITH

Yeah, this whole thing is pretty shaky.

Steve whacks Keith again.

STEVE

Maybe you should go back in that dark, dim cabin and lay down.

APRICOT

I don't think so.

STEVE

Well, then, why don't you sit up with me. I wouldn't mind.

APRICOT

Okay. We can all talk the night away, right, Keith?

Steve glares at Keith.

KEITH

Aah, no thanks. Two's company, three's a threesome.

Steve hands the stick to Keith.

STEVE

Here, why don't you take this stick and beat it?

KEITH

Thanks, chum.

Keith turns to the cabin door. Steve leads Apricot off. Sandy comes to the door.

SANDY

Hi, Keith.

KEITH

Oh, Sandy. What are you doing up?

SANDY

I came looking for Cotti. But you'll do.

KEITH

I would hardly confuse us.

SANDY

Certainly not. Coming in?

KEITH

Well, I---

Sandy yanks him in.

EXT. CABIN GROUNDS -- CONTINUOUS

Apricot and Steve stroll the clearing.

STEVE

What's it like being an actress?

APRICOT

Mostly you wait tables.

STEVE

So it's not all tinsel and glamour.

APRICOT

Much to my chagrin.

STEVE

You know, Apricot---

APRICOT

Call me Cotti. All my friends do.

STEVE

Thank you. You can call me Ace.

APRICOT

Your friends call you Ace?

STEVE

You'll be the first.

APRICOT

So, Ace, how long have you been a reporter?

STEVE

Oh, many, many years now.

APRICOT

You write all types of articles, right?

STEVE

Right.

APRICOT

Do you think you could do something on me?

STEVE

I suppose...is that why you're being so friendly to me?

Suddenly, Don comes walking out carrying a backpack and flashlight.

APRICOT

Don? Where are you going?

DON

I'm outta here. We're not getting any money, do you realize that? Heck, I think he's getting ready to ask us to chip in for gas money. I'm going.

STEVE

You can't leave in the middle of the night.

DON

Watch me.

He stomps off into the woods.

EXT. THE WOODS -- NIGHT

Don marches on, muttering under his breath. His flashlight is picking out the narrow trail before him. Suddenly, he hears some branches snap. He turns.

DON

Who's there? Gopher, you finally come to your senses?

The light catches Roberts as he steps out onto the trail. Robert swings the ax, knocking the flashlight into the woods, plunging them into darkness. Screaming ensues.

EXT. CABIN GROUNDS -- NIGHT

Apricot and Steve are in a heated discussion.

APRICOT

Oh, but you were being nice to me for no good reason, right?

STEVE

Oh, it's not the same thing at all.

APRICOT

True, if I'm doing it, you're not in control.

STEVE

I see we're getting off on the wrong foot. I can switch, I'm ambidextrous.

APRICOT

Oh, please.

Apricot storms off. Steve throws up his arms in disgust. He kicks a stone. Then another.



Finally another but it's a rock in the dirt and doesn't move so his foot now hurts.

EXT. CABIN -- NIGHT

Steve comes limping around the side just as Keith comes out the window.

STEVE

What are you doing? Playing the balcony scene?

KEITH

I managed to get Sandy to play blindman's bluff and now I'm making good my escape.

STEVE

I think she likes you.

KEITH

You think? I should be flattered but I'm not used to being pursued. She's really aggressive. I have to think on this. Whoa, what are you doing out here alone? Where's your latest conquest, Sir Hilary?

STEVE

We had a parting of the ways. Turns out she wants me to write a story about her.

KEITH

And you have a problem with that?

STEVE

Yeah, she's using me.

KEITH

How's that different from the Melody deal?

STEVE

That was my idea.

KEITH

So then it's okay.

STEVE

Well, basically, yes. If I did that, she would have to think less of me and my profession.

KEITH

Why are you so worried about what she thinks of you?

STEVE

Well, er, it's...yeah, why do I worry about what she thinks of me? I've had my face slapped for less.

KEITH

Unless, of course, she's the one.

STEVE

The one what?

KEITH

The one for you.

STEVE

That's nuts. I'm probably just tired.

KEITH

Say what you will. I believe you're smitten.

STEVE

Smitten? Pretty fancy word for a photographer.

A gunshot is heard. Keith and Steve snap to and run around to the front door.

EXT. CABIN PORCH -- CONTINUOUS

They come around. Gopher, Cliff and George come stumbling out. Gopher has a flashlight, Cliff has a bag of drugs.

GEORGE

What the hell was that?

CLIFF

It's the authorities! And I don't have anywhere to flush my stash!

GOPHER

Shut up, Cliff.

Sandy walks out, wearing a blindfold and bumps into a porch railing.

GOPHER (CONT'D)

Where's Cotti?

GEORGE

And Don?

STEVE

Don packed a backpack and packed it in. He said he quit. Cotti and I saw him leave.

SANDY  
(removing blindfold)  
So where's Cotti?

Ben comes out with a smoking shotgun.

BEN  
Did you see it? It was trying to  
get in!

KEITH  
What was?

CLIFF  
It's a raid, isn't it?

STEVE  
Shut up, Cliff. What was it, Ben?

BEN  
This creature. Ain't never seen  
nothing like it. It had some kind  
of mask over its face. It was shiny.

CLIFF  
May I partake of some of what you're  
on?

KEITH  
Are you sure it wasn't a bear or  
raccoon?

BEN  
No, it weren't. It was metal. Same  
as my still. Only my still stays  
still. It don't go wandering around  
the woods.

KEITH  
Oh. You make corn liquor for  
yourself.

STEVE  
Been indulging tonight?

BEN  
I saw what I saw.

GOPHER  
Where's Cotti?

STEVE  
Well, we were talking---

SANDY  
And?

STEVE

And, we, er, had this slight  
difference of opinion.

SANDY

And?

STEVE

She stomped off behind the cabin.

BEN

Back of the cabin? That's where I  
saw that thing!

Everyone runs around to the back of the cabin, yelling for  
Apricot.

EXT. BACK OF CABIN -- CONTINUOUS

No one's around.

CLIFF

Well, she's not lying here mortally  
wounded. That's fortunate.

STEVE

The gunshot probably scared her and  
she ran into the woods.

GOPHER

You think so?

STEVE

What else?

SANDY

You got an alibi, Steve? We don't  
know who you are or what you were  
doing.

KEITH

Sandy, calm down.

SANDY

Sure, stand up for him. Who are  
you? You snuck out of blindman's  
bluff on me!

STEVE

I wouldn't do anything to bring harm  
to Cotti.

GOPHER

What about what Ben saw?

STEVE

Is there a time when Ben isn't seeing something?

They all glance over to see Ben in the middle of a heated discussion with his "friends."

KEITH

Everyone inside. We'll need some lights. Steve and me will go look for her.

BEN

You can't go out there alone. You'll get lost. We'll go with you.

Ben indicates his "friends."

GEORGE

Are you sure you won't get lost out there?

BEN

(pointing to his palm)  
I know these woods like I know the back of my hand.

STEVE

We're doomed.

SANDY

I'm coming.

KEITH

No! I mean, er, I mean---

STEVE

He means someone has to be here in case she comes back.

KEITH

That's what I mean.

They all head around front.

KEITH (CONT'D)

Steve, did she say anything before she ran off?

STEVE

No, nothing like that. Man, this is all my fault.

KEITH

Don't say that. We have to find Cotti. They'll be plenty of time to blame yourself later.

Steve notices a trail of shiny dust on the ground.

STEVE

What's that?

Keith squats down to get a better look.

KEITH

Hmm. Yes. This is shiny stuff.

STEVE

That's very Einsteinian of you.  
Let's get the lights.

EXT. WOODS -- NIGHT

Ben, Steve and Keith, carrying a gun, a light and a camera case, make their way through the woods.

STEVE

Cotti!

KEITH

Apricot!

BEN

Hey, Blondie!

STEVE

You hear something?

KEITH

No, nothing.

STEVE

It's all my fault. If I didn't act like such a schmuck, she'd still be here.

KEITH

Stop living in the past, Steve.

STEVE

I was just having fun.

KEITH

It's always fun until someone vanishes into the forest.

BEN

Somethin's creepy 'round here.

STEVE

Yes, it's you and I wish you'd cut it out. Apricot! Let's try putting ourselves in her place.

(MORE)

STEVE (CONT'D)

Now, if you were a stunning, self-assured beauty, with a fantastic figure, gorgeous eyes and a sparkling personality, where would you go?

KEITH

Hollywood.

STEVE

Good, Keith.

Suddenly, Ben swings around and shoots, blasting a tree. Steve and Keith hit the dirt.

KEITH

What are you shooting at?

BEN

That tree moved!

STEVE

I guess that'll teach it.

They get up and move on.

EXT. STILL CLEARING -- NIGHT

They come to a clearing. There is an old fashion mountain still set up, some jugs and tin cups.

STEVE

Ye gods!

BEN

Lordy, just in time. I could use a snort.

STEVE

I don't even know what it is and I'll have some.

Ben pours them each a cup.

BEN

Here, this'll take the chill off your bones.

Keith and Steve drink and gag.

STEVE

Chill off my bones? This'll take the paint off my car!

BEN

I wouldn't know. Ain't never owned a car.

Keith shines the light around and notices the shiny dust on the ground.

KEITH  
Steve, look at this.

STEVE  
More whiffledust.

Keith and Steve examine it, all touching, feeling, smelling.

KEITH  
Smells funny.

STEVE  
Strange texture. Probably toxic waste.

KEITH  
Way out here?

STEVE  
They gotta put it somewhere. New Jersey's all full.

INT. CABIN -- NIGHT

Film rushes are being viewed on a laptop screen.

EXT. WOODS -- NIGHT

Apricot is running in terror. Suddenly, Cliff, in his Roberts duds, drops from a tree with a pitchfork. He lunges at her. She sidesteps him but he swings around and pins her head to a tree.

Ben comes stumbling out of a bush. His behavior is very wooden. He keeps looking off-camera. He carries his shotgun. Cliff pulls out the pitchfork and lunges at Ben. Ben fires at Cliff. He hits Cliff in the chest but Cliff keeps coming.

Cliff stabs Ben in the gut and gleefully begins spinning the pitchfork in his hands. Blood squirts out. Suddenly, everything does black.

INT. CABIN -- NIGHT

George, Sandy, Cliff and Gopher are watching the rushes on the laptop. George is moving scenes around on the editing software.

GEORGE  
Pretty good stuff. Has Sundance written all over it.

GOPHER  
How can you work on that now?



GEORGE  
Occupational therapy. It keeps my  
mind busy.

SANDY  
Think they're all right?

CLIFF  
I think they're all right.

SANDY  
Who cares what you think?

GOPHER  
We have to do something!

George pulls up a new scene.

GEORGE  
We are. We're holding down the fort.  
They'll find her.

SANDY  
They'd better.

CLIFF  
I assumed you were asking for all  
our thoughts.

SANDY  
Skip it, Cliff.

GOPHER  
I'm gonna make some coffee. Anyone  
care for a cup?

SANDY  
Sounds good.

GEORGE  
Yes, please.

CLIFF  
It's a natural assumption, after  
all.

SANDY  
Want a hand?

GOPHER  
No, let me do it. It'll keep me  
occupied.

INT. KITCHEN -- NIGHT

Gopher enters, closing the door behind. Gopher goes to the cabinet and takes a can of coffee and opens it.

A glow appears in the window but Gopher doesn't notice. A humming is heard.

EXT. CABIN GROUNDS -- CONTINUOUS

Just outside the kitchen window some unseen being is looking in, watching Gopher. Slowly, the window opens.

INT. KITCHEN -- CONTINUOUS

Gopher checks the stove for heat and gets the coffee pot. Gopher goes to the sink and starts pumping the hand pump.

The unseen being is in the kitchen, behind Gopher, watching, waiting.

As Gopher pumps, whiffledust starts to trickle out.

GOPHER

What the---?

Gopher turns and is shocked, now facing the unseen being. Gopher starts to scream but the scream is cut off: his mouth is going, but no sound comes out.

EXT. WOODS -- NIGHT

Ben, Steve and Keith continue their search.

STEVE

I don't know where she went.

KEITH

Maybe we should go back. She probably turned up there.

BEN

I bet that thing got her.

STEVE

Shut up, Ben.

BEN

No offense, just letting you know how public opinion is running.

(to "friends")

Right, guys?

KEITH

Thank you, Mr. Gallup.

STEVE

She's got to be back at the cabin by now, right? How far could she have gone?

KEITH  
 You're asking the wrong man. I'm  
 new in town myself.

STEVE  
 We have to find her, Keith. We have  
 to.

KEITH  
 I know, Steve. We will.

They hear voices in the distance. Ben brings his gun up.

BEN  
 What's that?

Steve pushes Ben's gun to the side. It now points at Keith.  
 He pushes it to the ground.

STEVE  
 Hold your fire, Davy Crockett, and  
 we'll find out.

They creep up to some brush and peer over.

EXT. CLEARING -- CONTINUOUS

It's the motorcycle gang from the highway. Led by Moose and  
 Beast, they are boozing it up and being loud.

STEVE  
 Not exactly a mid-summer's night  
 dream, is it?

KEITH  
 Let's get the Puck out of here.

STEVE  
 Makes sense to me.

They turn to go, bumping into Ben. Ben drops the gun. The  
 gun goes off. The bikers are up and at them.

MOOSE  
 Who's there?

BEAST  
 Over there, Moose. I see something.

BEN  
 They see us.

KEITH  
 Quick, everyone, think "invisible."

EXT. WOODS -- CONTINUOUS

Keith closes his eyes. They are quickly surrounded.

MOOSE

Who are you?

BEAST

I bet they're cops, Moose.

MOOSE

I hope for their sake they ain't.

STEVE

As it happens, we aren't cops. We were just wandering by---

KEITH

And we noticed your ruckus, so we were---

STEVE

Just leaving. Didn't mean to spoil your jamboree, scouts. Carry on.

BEAST

Who's the old dude?

BEN

Ben Loman.

STEVE

That's right, the Ben Loman. Our guide for this evening. Please, no autographs.

MOOSE

(takes gun)

Expecting trouble?

BEN

Yeah.

STEVE

Not here, of course. Some place else. Way over there. Elsewhere, in fact. You see, we were looking for a friend who we thought might be in a bit of trouble.

As they talk, Roberts is in the clearing, taking one of the biker's helmets off a motorcycle.

MOOSE

So, maybe we seen this friend of yours.

STEVE  
Oh God, I hope not.

BEAST  
What'd he say?

KEITH  
Perhaps you have. A young lady,  
long hair, this tall---

MOOSE  
Beast, we seen anyone like that?

BEAST  
Not since we raided that college  
campus.

Several bikers pull out little "State U." pennants, some  
cheerleader skirts and pompoms.

KEITH  
I guess we'll have to keep looking.

The unseen being is now watching the action from the brush.

BEAST  
Why don't you hang around awhile?  
Maybe she'll show up.

MOOSE  
I think we could have some fun.

BEN  
We can take 'em, there's ten of us.

The bikers start looking around.

KEITH  
Your friends can't really help us  
now, Ben.

STEVE  
How about we try this: Scatter!

The three run off in different directions. The bikers run  
off after them.

EXT. CLEARING -- NIGHT

Steve crosses the clearing into the brush. The unseen being  
steps out, intercepting the bikers.

BEAST  
What the hell is that?

They pull out their chains and knives.

MOOSE

I don't know but let's stomp it.

They approach the unseen being. Suddenly, they are hit by a strange ray and blow up.

EXT. WOODS -- NIGHT

A second group of bikers run past a big tree.

Keith drops out of the tree after they pass. He turns to run in the opposite direction, when he hears the screams and the ray gun sounds. He hesitates. Another scream and he runs away.

EXT. FOREST -- NIGHT

Out of some brush crawls a Biker. He sees a pair of legs. It's Roberts, wearing a biker's helmet, shield down. The Biker approaches Roberts.

BIKER

Hey, man, get outta here. There some weird stuff going down here, man.

Roberts doesn't move.

BIKER (CONT'D)

It's okay, man. I'm okay. But we gotta split, you know? Who's that? That you, Jackson?

The Biker flips up the helmet to reveal Robert's netting. The Biker screams. Roberts pulls his ax out and goes to work.

EXT. STILL CLEARING -- NIGHT

The still is now missing. Steve comes running and bumps into Ben, who's entering from the other way. Steve screams. Ben points his finger to shoot.

BEN

Bang!

STEVE

Put that thing away!

BEN

Where's that other guy, Ken?

STEVE

Keith. I don't know. I ran into you first. Such is my life.

BEN

I heard a scream. Think that was him?

STEVE

Can't be sure. I've never heard him scream before.

BEN

Maybe we should go back to the cabin.

STEVE

Can we find the cabin? Where are we?

BEN

This should be where my still is.

STEVE

Well, it's not. I thought you said your still stayed still. I could really use a snort now.

BEN

I'd swear this were the spot.

(to "friend")

That's right. I said it was here. Must have lost my sense of direction in the dark.

STEVE

Where it can join the others.

Eerie humming wafts in.

STEVE (CONT'D)

Let's push on, shall we?

BEN

Huh?

STEVE

Move it or lose it, Loman.

BEN

(to "friends")

Let's roll.

They head off. What they failed to see was a broken jug, evidence of the still's former position and some more shiny whiffledust.

EXT. WOODS -- NIGHT

Keith trips over a backpack. He picks it up. It was Don's and it's dripping blood. Keith screams.

KEITH  
 Help! Somebody! Where are you?  
 Where am I? They say the stars can  
 tell you where you are.  
 (looking skyward)  
 Well? Stupid stars.

Roberts, still wearing the helmet, is lurking about.

KEITH (CONT'D)  
 Who's there? Come on, guys, fun is  
 fun but let's realize something,  
 this isn't fun! Why don't you find  
 a nice little sleepy town to raid?

Roberts steps out, ax behind his back.

KEITH (CONT'D)  
 Oh my God. Hi, there. Look, fella,  
 let me alone and I promise I won't  
 say anything about your attempted  
 chain gang bang, okay?

Roberts backs Keith into a tree. He raises his ax.

KEITH (CONT'D)  
 What, does everyone out here own an  
 ax?

Roberts swings and misses, embedding the ax in the tree trunk  
 above Keith. Keith grabs the handles, pulls himself up and  
 pushes Roberts away with his feet. Keith runs off, screaming.

EXT. WOODS -- NIGHT

Steve and Ben wander about. In the distance they see a  
 glowing light.

BEN  
 There's some light.

STEVE  
 Looks like Las Vegas. Let's head  
 for it.

BEAST  
 I got me some quarters.  
 (to "friends.")  
 Don't crowd.

EXT. CABIN GROUNDS -- NIGHT

Keith comes out of the woods.

KEITH  
 Home! I'm home! Hello?



A shaken Cliff comes out.

CLIFF  
Keith, I'm worried about the Gopher.

KEITH  
Who are you now, June Cleaver?

CLIFF  
Gopher is missing.

KEITH  
What do you mean, "missing?"

CLIFF  
My word, whatever happened to you?

KEITH  
We ran into a motorcycle gang.

CLIFF  
A motorcycle gang? Where are the others?

KEITH  
The bikers didn't like our looks and that set off a bicycle chain reaction. We got separated. I don't see what's so great about the great outdoors. What happened to Gopher?

CLIFF  
Gopher went into the kitchen to make some coffee. After a while, I went in to wash my spoon.

He displays a coke spoon hanging around his neck.

CLIFF (CONT'D)  
And no more Gopher.

KEITH  
Are you sure you didn't misplace Gopher in that chemically-clouded brain of yours?

George comes out.

GEORGE  
Keith, where are the others?

KEITH  
Still out there. Where's Sandy?

GEORGE  
Inside, inside.

They go in.

INT. CABIN -- NIGHT

They enter the main room of the cabin.

CLIFF  
Sandra? Where are you?

KEITH  
Sandy?

They split up. Keith goes to a closet door.

KEITH (CONT'D)  
Sandy!

The closet door is kicked open, swinging into Keith. Sandy stands poised in the closet, wearing a pot and carrying a rolling pin.

SANDY  
Banzai!

Keith pushes the door closed. Sandy kicks it again, smacking Keith again. Keith looks out.

KEITH  
Aah, Sandy, you spunky little dimwit.

She hugs him. He accepts it.

SANDY  
Keith, you're okay!

KEITH  
I was.

SANDY  
Sorry.

She hugs him harder, whacking him in the back of the head with the rolling pin and banging his head on the pot.

KEITH  
It's okay. Just stand back and disarm yourself. What happened to Gopher?

SANDY  
What happened to Ben and Steve?

KEITH  
I asked first.

INT. KITCHEN -- NIGHT

George and Cliff are looking at the sink. Keith and Sandy enter.

KEITH  
Everything looks in order.

GEORGE  
It was. Stove going. Coffee brewing.  
Everything neat. Just no Gopher.

Sandy looks in sink.

SANDY  
What's that?

Keith checks the whiffledust in the sink.

KEITH  
Whiffledust. We kept running into  
this stuff out there.

GEORGE  
Maybe it's in the water.

SANDY  
Like fluoride.

Sandy starts pumping. Walter comes out. Cliff is studying the dust.

GEORGE  
Where'd they all go?

KEITH  
We need some serious help.

SANDY  
The fire tower. They must have a  
forest ranger stationed there. He  
can help.

KEITH  
I was thinking more in terms of  
Spiderman or Batman. But he'll have  
to do. George, get the car ready.  
Sandy, write a note saying where we  
are, in case they come back. Cliff,  
get some lamps. I'll be in the next  
room dry-heaving.

Keith leaves the kitchen.

SANDY  
Don't you love the way he takes  
charge?

Sandy and George start out. Cliff has his spoon out and is ready to snort the dust.

GEORGE (O.S.)

Cliff!

EXT. CRASH SITE -- NIGHT

Steve and Ben stumble out into the clearing of the meteor.

STEVE

Terrific.

BEN

What the hell is that?

STEVE

That's the wishing star that nearly killed us before.

BEN

Sounds like a dumb wish to me. This was the big deal you all had to drive off to in such a dang-burn hurry?

STEVE

Yeah...that's right! We drove here! There'll be tire tracks. We can follow them back to the cabin. Way to go, Benny.

BEN

It was nothing.

Steve notices more whiffledust on the ground, stooping to touch it.

STEVE

More whiffledust. It must be from this thing and settle all over the forest.

BEN

Okay.

STEVE

Stay here. I'm gonna find the car tracks. I think we came from that way.

BEN

Okay, Sam.

INT. CABIN -- NIGHT

Keith comes into the living room. Cliff's there. Sandy tacks a note to the front door.

KEITH

We ready?

SANDY

George had to go to the bathroom.

KEITH

Now?

SANDY

You know how it is.

They go out.

EXT. CABIN GROUNDS -- NIGHT

They hurry around to the outhouse. Keith is at the door.

SANDY

Keith!

KEITH

What?

SANDY

Shouldn't you knock first?

He knocks. Then he opens the door. No one is there. Keith touches the seat.

KEITH

Seat's cold. Not good. Let's get out of here.

They run to the car and take off. There is a trail of blood running from the wood bin. Roberts' shadow can be seen rounding a corner.

EXT. CRASH SITE -- NIGHT

Ben is standing by the ship.

INT. SHIP -- NIGHT

Door opens up. The Unseen Being is watching Ben. Eerie humming begins. Ben finally notices the open door.

BEN

Holy sh---

His voice is cut off. He speaks, but nothing is heard. Ben raises a finger to shoot.

EXT. CRASH SITE -- NIGHT

Humming ceases. Door is closed. Ben is gone. Steve comes trotting back to the spot.

STEVE

I was right. The tracks are over there. Come on, Ben, let's go. Ben? Ben's friends? Oh, Ben. Where'd you all go? Don't do this to me now, guys.

Humming resumes.

STEVE (CONT'D)

I'll, ah, meet you there.

Steve runs off.

EXT. FIRE TOWER -- NIGHT

Sandy, Keith and Cliff pull up to the base of the tower. They get out and start up the stairs.

INT. FIRE TOWER -- NIGHT

A large round room, windows overlooking all sides. This is where the rangers live, eat, sleep and work. It's a mess. National Geographic magazines are strewn about. There are Smoky the Bear posters all over.

A pornographic peep device rests on a table next to a telescope. There is movement under the covers of the bed. The troupe can be heard trudging up the stairs. They knock. Blanket comes off and the fully uniformed RICK RANGER sits up in bed with a flashlight.

RANGER

Who's there?

KEITH

Us.

RANGER

Identify yourself. This is government property.

KEITH

It's okay, we're Americans.

SANDY

We're in trouble. We need help.

Ranger opens the door.

KEITH

Hi. My name's Keith Johnson. This is Sandy and Cliff.

CLIFF

Heavens, the feds.

KEITH

Shush.

RANGER

Hello. Ranger Rick Ranger on duty.

KEITH

We were staying at the Loman cabin,  
near the ridge---

SANDY

Did you say Rick Ranger?

RANGER

Yes, ma'am.

SANDY

Your title is Ranger Ranger?

RANGER

Correct.

SANDY

You must take a lot of ribbing about  
that.

RANGER

In what way?

SANDY

Well, I mean---

KEITH

Sandy, do you mind?

SANDY

No, no, of course not.

KEITH

Thank you.

CLIFF

It's really Ranger Ranger?

KEITH

Cliff.

CLIFF

Sorry.

KEITH

Mr. Ranger, six members of our group  
have disappeared into the woods.

RANGER

Did you look for them?

SANDY

That's how we lost two of them.

RANGER

When did this occur?

KEITH

Not long ago. Right after the meteor crashed, right?

SANDY

A while after it.

CLIFF

Quite.

RANGER

After what?

KEITH

The meteor. It crashed. Didn't you see it?

RANGER

It's my job to watch for fires.

KEITH

Then you must have seen the meteor.

RANGER

I'm only on the look-out for fires.

SANDY

Didn't you know? Meteors are called "fire in the sky?"

RANGER

Now we're talking! Where is it?

Keith points off. Ranger picks up the peep-show device instead of the telescope. He looks in, does a take, then grabs the telescope. Cliff picks up the peeper and looks.

RANGER (CONT'D)

Hot diggity. There is a meteor out there.

SANDY

Good, so now you can radio for help.

RANGER

Can't. No radio.

KEITH

No radio?



RANGER

Budget cuts.

KEITH

Well, that's just stupid.

RANGER

What are you, a communist?

KEITH

No---.

RANGER

Then don't go knocking these cut backs. They're for your own good. Remember that...

He hands Keith a paper and pen.

RANGER (CONT'D)

In fact, write it down.

ALL

Yes, sir.

RANGER

Now then, what's all this about a fire?

KEITH

There is no fire.

RANGER

Are you turning in a false alarm?

KEITH

No.

RANGER

We frown on that.

KEITH

I'm sure you do.

RANGER

Illegal, too, if I'm not mistaken.

KEITH

Mr. Ranger, all we want is some help in finding our party.

RANGER

What are you doing having a party out in the woods?

KEITH

Nobody is having a party in the woods.

RANGER

Oh. And I wasn't invited?

CLIFF

I wasn't invited either.

KEITH

Nobody was invited!

RANGER

Then it couldn't have been much of a party. No wonder everyone left.

SANDY

Excuse me, please. Now, Mr. Ranger, sir, please listen a moment.

(shouting)

Help!

RANGER

All right, all right. Let's get a list of the alleged missing.

He grabs the pen and paper back.

KEITH

Okay, fine. For starters, there's the guy who owns the cabin, Ben Loman.

RANGER

The Ben Loman?

KEITH

There are others?

RANGER

These party-goers, are they starting fires?

KEITH

Fires?

(suddenly)

They had a book of matches and a mad glint in their eyes.

RANGER

Omigosh! Time's a-wasting!

Ranger grabs a flare gun and flares. Then he grabs a magazine and stuffs it under his shirt. All but Cliff leave. A moment later, Keith comes back and grabs Cliff, who is still involved with the peeper.

EXT. CABIN PORCH -- NIGHT

Steve comes up to the cabin. He sees the note on the door.

STEVE

I made it!

(reading)

"To whom it may concern. If you are Steve or Gopher or Ben or Don or George or Cotti, please continue reading. If you're not, get off our property, you're trespassing. We've gone to the fire tower for help. If you come back, stay in the cabin. We'll be back. If you don't come back, forget it." Right.

Steve enters cabin, shaking his head.

INT. KITCHEN -- CONTINUOUS

Steve enters and goes to a cooler filled with beer. He is unaware that he is being watched from a dark corner by the Unseen Being.

He pulls out a six pack. He drops it. He gets a beer loose. The Being approaches. Steve opens the beer and it squirts out into the face of the Unseen Being, causing it to retreat.

Steve paces as he drinks his beer.

STEVE

Some cushy assignment. I'm supposed to cover terror and mayhem. Not participate.

He sees himself in a mirror and realizes how dirty he is. He leaves the kitchen.

INT. CABIN LIVING ROOM -- CONTINUOUS

Steve passes through, taking off his shirt, and goes into the bedroom. He comes out in his shorts with a towel and soap and heads back into the kitchen.

INT. KITCHEN -- CONTINUOUS

Steve goes to a cabinet to get a washbasin. Pots and pans come crashing down. The Being watches still.

Steve angrily tosses the pots behind him as he digs out the basin. The pots hit the Being, knocking it back and out the kitchen door.

Steve gets the basin and puts it in the sink. He pumps water out and washes his face.

The Being re-enters the room toward Steve. The soap slips out of Steve's hand and slides under the foot of the Being, who slips and falls, lying, staring at the ceiling.

Steve wanders around, looking for the towel and getting soap in his eyes.

STEVE  
Who's there? Keith? Anyone?

He finds the towel and wipes his face. He sees tracks on the floor left by the soap leaving the kitchen.

STEVE (CONT'D)  
Hello?

A door slams. Steve runs into the living room.

INT. CABIN LIVING ROOM -- CONTINUOUS

Steve sees the bedroom door is closed.

STEVE  
Ah-ha! I am now going to open the door. I should know better but I am opening the door.

Steve slowly opens the door.

STEVE (CONT'D)  
Hello?

INT. BEDROOM -- CONTINUOUS

Steve enters. The window is open, a breeze blowing in. Steve goes to close it, spinning and turning the whole time.

STEVE  
Why am I doing this? I'm not brave.

He shuts the window, then sees a shadowy figure peering in. Steve screams and runs out of the bedroom.

INT. CABIN LIVING ROOM -- CONTINUOUS

Steve runs to the front door. He opens it. Ranger is standing there. Steve screams anew. Keith comes up.

KEITH  
Steve! Steve, it's us.

Steve grabs Keith.

STEVE  
I saw it. It was horrible. Come on.

EXT. CABIN GROUNDS -- NIGHT

Steve runs around to the bedroom window. The others follow.

STEVE  
It was right here, staring at me.

KEITH  
Did he have a stick?

STEVE  
Unfunny, Johnson.

RANGER  
What's going on here? Is this the  
one with the matches?

STEVE  
Matches?

SANDY  
What did it look like?

CLIFF  
Was it Bigfoot?

STEVE  
I didn't catch his shoe size.  
(indicting Ranger)  
Who is this guy?

KEITH  
Steve---

STEVE  
I'm Steve, how can he be Steve?

CLIFF  
This is Mr. Ranger.

STEVE  
Thank you, Yogi Bear.

KEITH  
Did you get a good look at it?

STEVE  
It was weird.

RANGER  
Did it have matches?

STEVE  
What is it with you and matches?

RANGER  
I'm a forest ranger. It's my job.

STEVE  
Ben's gone.

KEITH  
So's George and Gopher.

STEVE  
What? You have to top me?

RANGER  
Does Ben have matches?

STEVE  
He's got a flame thrower and some  
molotovs, okay? Happy?

RANGER  
My God!

SANDY  
What happened?

STEVE  
Ben and me wound up by the meteor.  
I lost him there.

RANGER  
What is going on here? Is this some  
kind of reality show? I don't go in  
for that. I only like scripted shows.

KEITH  
Let's go inside and try to figure  
this out.

As the others enter, Cliff lags behind, intrigued by some  
whiffledust he sees.

SANDY (O.S.)  
Steve, cute legs.

KEITH (O.S.)  
It was right outside?

STEVE (O.S.)  
I think it was inside with me.

As Cliff bends over and pulls out his spoon, the humming  
begins. Cliff snorts the dust. He looks up and gasps.

CLIFF  
Extraordinary! Quite the rush!

INT. CABIN LIVING ROOM -- NIGHT

Steve comes out of the bedroom, dressing.

SANDY  
---then we came back here.

KEITH

So that dust comes from the meteor?

STEVE

It's all over the place.

RANGER

One thing I don't understand: who's the one starting all the fires?

STEVE

Look, bub, you got people disappearing into the black forest out there. I don't think they've got the chance to start anything.

SANDY

This is starting to sound more and more like our script. I'm getting goose bumps. Makes you thankful that Roberts really is locked up.

KEITH

Oh, he escaped last night. That's why we're up here.

Sandy screams.

KEITH (CONT'D)

I'm sorry, didn't I mention that?

STEVE

Keith! Sandy! Calm down! It's just a coincidence. That's all. Just because half of us are missing for no reason, let's not jump to conclusions.

SANDY

Where's Cliff?

KEITH

What?

SANDY

Cliff. He's not here.

STEVE

That's right, I haven't heard any real stupid remarks for a while.

KEITH

Don't get hysterical! Don't get hysterical!

SANDY

Why shouldn't I?

Steve and Keith run to the door.

EXT. CABIN PORCH -- CONTINUOUS

They peer out into the night with the flashlights. The whiffledust reflects the light.

STEVE

Cliff!

KEITH

Look. Whiffledust. There's a trail of it.

STEVE

To the meteor.

SANDY

Mr. Ranger, isn't there some way to get help?

RANGER

Well, I could go out and fire a flare. But I'd have to go out past the ridge for the base to see it. My brother, Forrest, is on duty there.

SANDY

Your brother Forrest?

RANGER

Yes.

KEITH

Forest Ranger Forrest Ranger?

RANGER

A credit to the uniform.

SANDY

Your folks had a quirky sense of humor.

RANGER

Why do you say that?

SANDY

Skip it.

Keith hands Ranger the car keys.

KEITH

Take the car and fire your flare.

STEVE

We'll stay here.

(MORE)



STEVE (CONT'D)

Knock twice when you get back. Maybe we'll let you in.

SANDY

Please be careful. It's getting dangerous.

RANGER

Danger is my middle name.

They shove him off.

SANDY

Good luck, Ranger Danger Ranger.

INT. CABIN LIVING ROOM -- LATER

Keith is now seated by the fire place. Steve is drinking beer and reading a National Geographic. Sandy is pacing.

KEITH

Where'd you get that?

STEVE

I found it on the floor.

SANDY

Why did you have to tell me Roberts escaped? Why?

KEITH

It slipped out.

SANDY

One minute we're all looking toward a bright future. Next minute, everyone's gone. We're doomed.

KEITH

Sandy, you've been working too hard on this horror movie. I mean, you create this horrible creature who kills at will and it's exaggerated and a lot worse than the real murders, right, Steve?

STEVE

That's right. You guys made up a lot of stuff.

KEITH

And he knows. You deal with it and your lose your perspective. Just calm down and stop assuming the worse. Okay?

STEVE

I buy it.

SANDY

I appreciate you trying to reassure me but I can't believe they're all just lost in the woods like that.

KEITH

Why not? It's dark. All of us are city folk. We don't know our way around. We could easily get lost.

SANDY

In the kitchen?

STEVE

I've know plenty of women who didn't know their way around a kitchen.

KEITH

Right. And he knows lots of women. Scads. Not well but many.

SANDY

What about Ben? He lives here!

KEITH

What about Ben. Steve?

STEVE

What?

KEITH

What about Ben?

STEVE

I don't know.

KEITH

You're a lot of help.

STEVE

Excuse me. I'm no expert on this, you know. I'm not the one who brought us up here. I'm supposed to be at work reporting a story. I'm supposed to be teamed with a photographer who's taking photographs. That's what I'm supposed to be doing. So how the hell should I know what's going on?

KEITH

You still mad at me for that "getting lost" thing?

STEVE

I won't even dignify that question with a snappy comeback.

KEITH

Good.

STEVE

But, since you've been foisted on me, Jimmy Olsen, my life is a cosmic joke.

KEITH

What do you want from me? I didn't start making everyone disappear. I didn't stick around so I could pick up some bimbo.

SANDY

You didn't?

STEVE

Bimbo!

KEITH

If you started acting like a reporter instead of an ass, maybe you'd find a story in all of this.

STEVE

Maybe I'll find a twit.

SANDY

Knock it off, you two! Just be quiet. We're all on edge. Don't go overboard and say something you'll regret later.

STEVE

If there is a later.

KEITH

Good attitude adjustment.

Sandy starts weeping. Keith comforts her.

STEVE

Hey, look, I'm sorry. It was just the beer talking.

KEITH

I didn't even see its lips move.

STEVE

Good one.

KEITH  
Thanks. Look, I'm sorry. I didn't  
mean to call you a turnip head.

STEVE  
You didn't.

KEITH  
I was about to.

STEVE  
Oh. I didn't mean to infer that  
you're a turd brain.

KEITH  
That's okay.

STEVE  
Even though you give a very good  
imitation of one.

KEITH  
Turnip head!

STEVE  
Turd brain!

SANDY  
Cabin fever. Catch it.

EXT. WOODS -- NIGHT

Ranger is driving along a dirt path. The Unseen Being is watching. Ranger is driving toward it. The Being steps into the path of the car. Ranger looks aghast.

He loses control of the car and crashes. Ranger gets up. The Being approaches. Ranger grabs the flare gun and aims at the being.

RANGER  
Stand back! Hear me? Stop in the  
name of Smoky the Bear!

It continues toward the Ranger. He fires. It hits with a blinding light and explosion but the Being is not stopped. Ranger throws the gun at it. The Ranger is zapped by the strange ray and blows up.

INT. CABIN LIVING ROOM -- NIGHT

The cabin is completely dark.

SANDY (O.S.)  
It's awful dark.

STEVE (O.S.)  
Makes it harder to see us.

KEITH (O.S.)  
But we can't see him either.

STEVE (O.S.)  
Fine by me.

A pause.

SANDY (O.S.)  
Steve, what did it look like?

STEVE (O.S.)  
A silvery shadow.

KEITH (O.S.)  
Just like Ben said.

STEVE (O.S.)  
So? It's not like there's a prize.

Pause.

SANDY (O.S.)  
It's so dark I can't see my hand in  
front of my face.

STEVE (O.S.)  
So follow your arm 'til you reach  
the end.

KEITH (O.S.)  
That's not your hand.

SANDY (O.S.)  
Sorry.

Steve turns on a lantern. They are seated under a table. Sandy is wearing her pot. Steve has a washboard strapped to his chest and carries a tennis racquet. Keith holds a garbage can lid and a ladle.

The front door is locked with the key in the lock.

STEVE  
That's it. This is stupid.

KEITH  
So is disappearing.

STEVE  
I'm not going to sit here and wait  
for it to happen. Hiding's no good.  
I'm a doer, not a hider.

KEITH

Fine. So when you disappear, don't come running to me.

SANDY

Don't forget, guys, we are waiting for Godot. Where is he?

KEITH

I haven't seen any flares.

SANDY

Think he's okay?

STEVE

No. And I'm more certain of it with every passing minute.

Humming starts.

SANDY

What's that?

STEVE

Humming bird?

It's coming closer. A glowing light can be seen out the window.

The key turns in the lock. The door is about to open.

Steve runs over and jams a chair against the door.

The hum and light can be heard in the fireplace.

Keith dashes over and lights a fire in it.

SANDY

I'll take the back.

Sandy goes into the kitchen. She screams and it is cut off. Steve and Keith go to the kitchen.

INT. KITCHEN -- CONTINUOUS

The room is empty. Window's open. Whiffledust is spread about. Now they hear a crash from the living room. They return.

INT. CABIN LIVING ROOM -- CONTINUOUS

The front door has been forced open. The room is dark save for the flickering fireplace. The humming intensifies. They back away from the front door, toward the open bedroom door.

Suddenly, a pair of hands reach out and grab their shoulders.  
A blinding light overcomes everything.

INT. SPACE SHIP EXAMINATION ROOM -- NIGHT

Steve and Keith slowly awake under the bright lights of a sterile, 1950s version of a high-tech examination room. Steve and Keith are on a table with wires and probes hanging over them.

                                STEVE  
Keith?

                                KEITH  
Yeah?

                                STEVE  
Well, here's another fine mess you've  
gotten us into.

A door panel slides open. Someone, or something, is coming.

                                KEITH  
Who's that?

                                STEVE  
Man, I hope it's not the anal probes.  
I hate the anal probes.

                                KEITH  
Steve?

                                STEVE  
Yeah?

                                KEITH  
I just want you to know that what  
ever happens, you're the best.

                                STEVE  
Thanks, pal. And I'm sorry I popped  
off at you.

                                KEITH  
Me, too.

                                STEVE  
Be brave.

                                KEITH  
Why?

                                STEVE  
Well, one of us should, and it ain't  
gonna be me.

ZILCH, THERMOS, and GLUMP, three typical 1950s sci-fi aliens, enter. They are carrying two types of ray guns and are dressed in silver.

ZILCH  
Greetings, earthling. I am Zilch of  
the planet Zygote.

STEVE  
Yeah, hi. I'm Steve. Of earth.  
But I guess you knew that.

KEITH  
Aren't you going to introduce me?

STEVE  
Sorry. This is my partner, Keith.  
Also of earth.

KEITH  
Hey. Who are you? Where are we?  
What do you want?

ZILCH  
You are aboard our space craft. We  
are the scout ship for a vast invasion  
force. We are to explore and gather  
information about your planet to  
determine if it is suitable for  
colonization. We have been observing  
you in your natural habitat. We now  
wish to study you life forms more  
closely. That is why you are here.

STEVE  
That's an awful lot of exposition,  
bucko.

KEITH  
How did we get here?

Zilch displays a weapon.

ZILCH  
We used our sonic ray gun on you.  
It emits energy which creates an  
acoustic wall, rendering you silent.  
You were then stunned and carried  
aboard for testing. We have examined  
you and the others of your species  
and find you lacking. We should  
have no problem seizing your planet.

STEVE  
Others? What others?



ZILCH

We have some of your cohabitants.  
Others, who resisted, were destroyed.  
Thermos, Glump, have them join the  
others in the holding chamber.

Thermos and Glump seize Steve and Keith and bring them out.

KEITH

Whoa easy there, big fella.

STEVE

If I'd known there was going to be a  
test, I would have brought my number  
two pencil.

Zilch goes to the communication screen. He turns it on and  
a horizontal line appears, which oscillates to the VOICE  
speaking.

ZILCH

This is Zilch reporting, sire.

VOICE

Yes, Zilch.

ZILCH

I believe we have a thorough report  
on the life forms of this planet.

VOICE

Very good.

ZILCH

We are puzzled by some of their  
technology, however. We have brought  
several of their devices aboard and  
they are a mystery to us.

VOICE

Summon the earthlings to provide the  
necessary information. We will be  
expecting a complete report.

ZILCH

As you wish, sire.

Screen goes blank. Zilch ponders the situation.

INT. SPACE SHIP HALLWAY -- NIGHT

A sterile space ship passageway. There is a panel to the  
holding chamber. Thermos and Glump escort Steve and Keith  
to it.

KEITH

---You know, I cried at the end of  
"E.T." It's my favorite movie.

STEVE

I was a Mr. Spock baby.

Panel slides open. They're shoved in.

INT. HOLDING CHAMBER -- CONTINUOUS

Cotti, Ben, Sandy, Gopher and Cliff are there. The panel  
shuts on Steve and Keith.

KEITH

I lied! "Citizen Kane" is my favorite  
movie.

STEVE

You tell 'em.

APRICOT

Steve! Keith!

Much reuniting ensues.

STEVE

Oh, Cotti, you're all right! You're  
all right! I thought I'd never see  
you again. I thought you were gone.

APRICOT

No, I'm here, waiting for you. I  
knew you'd come for me.

SANDY

Can we can the mushy stuff for later?  
We still have a hurdle or two before  
we reach the happy ending.

KEITH

She's right.

SANDY

Thank you for saying so.

STEVE

I'll make it up to you, Cotti. I  
swear.

APRICOT

I think I'll let you, too. It's not  
your fault, though.

STEVE

She absolves me. I can die a happy  
man.

KEITH

You just may get your wish.

STEVE

No more wishes for me. That's what got us into this predicament in the first place.

GOPHER

How do we get out?

BEN

I remember back in the war, my platoon was held captive. And we escaped.

KEITH

How?

BEN

Disguised ourselves as Saddam Hussein and bluffed our way out.

STEVE

No good. I don't think they know who Saddam is. Are we locked in here or what?

GOPHER

The door works on some sort of electric beam. Break the beam and it opens.

STEVE

Just like the supermarket.  
(stands by door)  
Open sesame.

The door opens. Steve takes a bow.

STEVE (CONT'D)

Ta-da!

Thermos and Glump enter. Steve is crestfallen.

THERMOS

You two, the glib ones, come with us.

STEVE

Who, us?

KEITH

We're not glib. Are we, Steve?

STEVE

Not glib, per se. Outspoken, perhaps.  
(MORE)

STEVE (CONT'D)

We are simply two people who believe in utilizing our language to its fullest.

KEITH

I, for one, cannot understand how you can confuse that for glib.

Thermos pulls a ray gun.

STEVE

Okay, glib it is.

KEITH

Practically synonyms.

THERMOS

Come along.

KEITH

But we just got here.

STEVE

So long, Cotti. Wait for me.

APRICOT

I will, Steve.

KEITH

Good-by, Sandy.

SANDY

Keith, you make sure you get back here or I'll never speak to you again.

They leave. Panel shuts. Apricot and Sandy support each other.

SANDY (CONT'D)

I hope we see them again.

APRICOT

It's so true. All the good guys are either married, gay or abducted by aliens.

GOPHER

We'll make it, guys. If anyone can do it, they can.

They all look at Gopher.

GOPHER (CONT'D)

I'm just saying.

Ben takes out a harmonica and starts playing "You Light Up My Life."

INT. SPACE SHIP EXAMINATION ROOM -- NIGHT

The room is now filled with various items: Keith's Polaroid camera and film, a Salad Shooter chopping device, Ben's still and cups, a portable TV set, the radio, a copy of National Geographic, Apricot's make-up mirror, a phone, etc. Zilch is pacing. Thermos and Glump enter with Steve and Keith.

ZILCH

Greetings once again, earthlings.

STEVE

Yeah, right, how's it hanging?

KEITH

So, what's new?

ZILCH

Our reconnaissance force has brought back some objects with which we are unfamiliar. Please clarify their purposes for us.

KEITH

What, this junk here?

STEVE

Basically, it's your typical garage sale. All you need is the garage.

ZILCH

Be more specific, please.

STEVE

Ah, the magic word. Very good. Okay, to begin with, here you have Ben's still.

ZILCH

Still?

KEITH

Short for distillery. It makes alcohol.

ZILCH

Alcohol?

STEVE

An earthling beverage served during happy hour. It's still full. Here, have some.

Steve serves the aliens the corn liquor.

ZILCH

Interesting.

Thermos and Glump make clicking and whistling noises as they drink.

THERMOS

Tastes like chicken.

Steve goes to the radio next.

STEVE

A radio. We use this to get music and other people's opinions. Observe.

He turns it on.

RADIO

---Police state they are on Roberts' trail after today's gruesome discovery at the service station off highway---

Steve flicks it off.

STEVE

Every so often reality creeps in. Pay no heed.

Keith is at the TV.

KEITH

This is a television set. With it you can receive electronic signals and get pictures and sound.

ZILCH

Pictures?

KEITH

Sure. With this you can watch "I Love Lucy," "Cheers," "Survivor," "Baywatch."

ZILCH

(giggling)  
Yes, "Baywatch."

Steve refills their drinks.

STEVE

What kind of host am I? Let me freshen those up for you.

KEITH

This is a mirror. I use it to see myself.

Zilch takes a look.

ZILCH  
That's not you.

STEVE  
This is the amazing Salad Shooter.

ZILCH  
What is its function?

STEVE  
If any of your salad gets out of  
line, you can shoot it with this.  
It also makes mounds and mounds of  
cole slaw.

ZILCH  
(all giggles)  
Amazing. Slaw. Slaw.

Keith picks up a book.

KEITH  
It's a cook book!

STEVE  
Bartender, another round for the out-  
of-towners.

Keith serves them up. The aliens are drunk.

KEITH  
Hey, my camera!

ZILCH  
Your camera? What does it do?

KEITH  
It takes pictures.

ZILCH  
What is this pictures?

KEITH  
Pictures are pictures. Photographs.  
A reproduction of life on film. A  
moment to remember. I'll show you.  
Too bad I didn't bring my pony.  
Just pose there. Good. Smile and  
say, "Uranus."

Steve has his arm around Glump. When Keith takes the picture,  
Glump freezes into a lifeless shell. Thermos is giggling.

STEVE

And in a few moments you have a picture. Maybe you'll autograph it, eh, chief? Chief?

Steve waves his hand in front of a non-responsive Glump.

KEITH

What gives?

STEVE

No more for you, Mr. Party-hardy.

Steve takes the cup from Glump's hand, but the whole hand comes off.

ZILCH

What have you done to him?

KEITH

Nothing. All I did was take his picture.

ZILCH

What is in that apparatus?

KEITH

Film. Chemically coated paper. Nitrates, developers. It absorbs the light that enters the lens.

ZILCH

Chemicals that absorb light? They would also absorb our life force.

STEVE

Come again?

Keith looks at the photo. It is Steve standing next to a blurry silver form.

KEITH

Lots of tribes don't like having their pictures taken because they say it steals their souls.

STEVE

Soul in a box.

KEITH

So let me get this straight; this photograph has taken his life energy and rendered him harmless?

ZILCH

Yes. Precisely.



KEITH

Well, in that case: Cheese, suckers!

Keith aims the camera at Zilch, who is at the control panel. Thermos sees this and falls to the floor in drunken laughter. Keith pockets the Glump photo.

KEITH (CONT'D)

Nobody moves, nobody gets shot. Try anything and you go into somebody's wallet. Get his gun, Steve.

Steve takes the sonic ray gun.

STEVE

I, for one, am impressed.

KEITH

Now, we'll just be taking our friends and bid you a fond fondue.

ZILCH

You'll never escape! We are superior beings!

STEVE

Maybe so, but we're the ones holding the camera.

Zilch reaches for a control button. Keith snaps the shutter. Zilch freezes. Thermos is in drunken hysterics now. Keith takes the picture and pockets it.

KEITH

Don't mess with me, I got an itchy shutter finger. What do we do with that one?

Steve shoots Thermos with the ray gun. He continues laughing silently.

STEVE

Let's get the others.

KEITH

Let's.

Steve slaps Zilch on the back.

STEVE

Thanks for everything, Flash. It's been real.

They dash out. Slowly, Zilch tilts, falling on the control panel, hitting the alarm button.

The alarm sounds. SEVERAL GUARDS enter from another door.

ALIEN GUARD 1  
What is wrong, Commander Zilch?

ALIEN GUARD 2  
Look, it's Lt. Thermos.

ALIEN GUARD 1  
Thermos, what has happened?

Thermos can't speak.

ALIEN GUARD 2  
He's been hit with the sonic ray.

Slowly, his voice returns.

THERMOS  
---have escaped! Sound the alarm!

ALIEN GUARD 1  
It was.

THERMOS  
Oh. Good.

INT. SPACE SHIP HALLWAY -- MOMENTS LATER

Steve and Keith run down the hall. A box above them begins flashing and ringing. Steve shoots it and it goes silent. Steve and Keith reach an intersection. They stop and check the coast. THREE ALIENS approach. Keith jumps out, camera at the ready.

KEITH  
Watch the birdie!

He snaps three shots. Each Alien freezes. Steve takes one of the photos.

STEVE  
Oh, no good. Somebody moved.

KEITH  
Not anymore.

INT. CORRIDOR -- MOMENTS LATER

Keith and Steve at the ready. Keith on one knee, camera on his shoulder, bazooka-like. Steve stands behind him, lining up the shot.

An ALIEN steps out into the hall. He sees them and draws his gun.

Steve taps Keith on the head. Keith takes a picture. The Alien freezes.

STEVE  
Nice shootin' deputy.

KEITH  
Thank ya, sheriff.

They're off.

INT. SPACE SHIP HALLWAY -- CONTINUOUS

Keith and Steve on the move. The Alien Guards, led by Thermos, step out.

THERMOS  
Beware! They have the weapon!

Aliens cower.

STEVE  
This'll make a nice group shot.

KEITH  
Smile, you're in candid camera.

He presses the shutter. Nothing happens. Again. The same.

KEITH (CONT'D)  
Oh-oh.

STEVE  
What?

KEITH  
Out of film.

STEVE  
Oh-oh.

The Aliens begin to recover. Steve and Keith back off.

KEITH  
What now, Kimosabi?

STEVE  
There was more film in the lab, wasn't there? I suggest we go there post-haste.

KEITH  
Consider me gone.

They dash off. The Alien Guards draw their weapons.

THERMOS  
Ray guns on de-molecularize.

They adjust their weapons and give chase.

INT. PASSAGE WAY -- CONTINUOUS

Steve and Keith run down the hall. They hear footsteps coming. Steve tries a door. It opens. They duck in just as the Aliens pass.

INT. ALIEN WASHROOM -- CONTINUOUS

Intergalactic toilets with strange stalls and urinals. It seems empty.

INT. ALIEN TOILET STALL -- CONTINUOUS

Keith and Steve hide in a stall, with their legs up. Keith glances into the bowl and sees whiffledust.

KEITH  
Look, whiffledust.

STEVE  
What? It's cosmic doody!

They pull out some toilet paper and start wiping their hands in disgust.

INT. PASSAGE WAY -- MOMENTS LATER

Steve and Keith check the coast. It's clear so they run off.

INT. SPACE SHIP HALLWAY -- CONTINUOUS

Keith and Steve head to the lab door. It doesn't open and they collide into it.

KEITH  
Damn beam.

STEVE  
That never happens to Capt. Kirk.

The Aliens turn a corner and come at them, ray guns blazing. Keith and Steve start banging on the door until it opens. They duck in and the door shuts.

INT. SPACE SHIP EXAMINATION ROOM -- CONTINUOUS

They see the film on the table. Keith goes for it, stumbling and knocking it onto the floor and behind the still. He dives after it.

The door slides open. The Alien guards are there.

STEVE  
They're here!

KEITH

Stop 'em!

STEVE

Sure, no prob.

The Aliens fire. Steve ducks behind the table. Steve throws the devices at the Aliens and the Aliens zap them all.

Steve picks up the radio, it clicks on.

RADIO

No new developments in the Dwayne Roberts story---

It's shot out of his hands. Steve grabs the mirror.

Keith gets the film.

As Steve holds the mirror, a Guard fires. The ray hits the mirror and reflects back, hitting the Guard.

Steve now uses the mirror to deflect the ray blasts as Keith loads up. Rays hit the control panel and sparks fly.

KEITH

I'm re-loaded!

STEVE

Then join me, won't you?

Keith up and aims.

KEITH

All right, everyone, wet your lips!

Keith shoots, Aliens freeze.

STEVE

Pretty as a picture.

KEITH

Let's get out of here.

They exit. Thermos enters from the other door. The communication screen comes on.

VOICE

Zilch. Come in, Zilch.

THERMOS

Exulted leader, we are in serious trouble. The earthlings have launched a surprise offensive. They possess a secret weapon, deadly to us. We have suffered great casualties!

VOICE  
Withdraw immediately! Meet with the  
fleet commander at Delphi Five.

THERMOS  
As you command, sire.

INT. HALLWAY -- CONTINUOUS

Keith and Steve are under the flashing alarm box. The ray wears off and it starts ringing, startling Keith and Steve. Steve drops the mirror, breaking it.

KEITH  
Now you did it. Seven years bad  
luck.

STEVE  
I should live so long.

They reach the holding cell.

STEVE (CONT'D)  
Abracadabra!

The door opens and the others run out.

APRICOT  
Oh, Steve, you made it.

STEVE  
Cotti, am I glad to see you!

KEITH  
Same for me, only with Sandy.

SANDY  
Oh, Keith.

GOPHER  
Where are the aliens?

STEVE  
Let's just say they're suitable for  
framing.

SHIP'S SPEAKER  
All hands to their posts. Prepare  
for lift-off.

STEVE  
All ashore that's going ashore!

They scurry off.

INT. CORRIDOR -- MORNING

The group reaches the exit hatch.

SHIP'S SPEAKER  
Prepare all stations. Begin  
countdown. Twenty seconds---

The countdown is on. Some Aliens round the corner behind them. Keith spots them.

KEITH  
Hit the dirt!

They all drop to the floor and Keith fires. The Aliens freeze. The others are amazed.

GOPHER  
That's incredible!

STEVE  
He's the paparazzi from hell.

Steve gets the door open. Gopher is out first. They are all blinded by dawn's light.

EXT. CRASH SITE -- MORNING

Gopher steps out of the ship and is face-to-face with Roberts and his ax. Gopher screams. Roberts lunges at Gopher. Ben pushes Gopher out of the way. Roberts trips over Cliff. Steve and Keith dodge the falling Roberts, as he falls into the ship. They run off and the door shuts.

The ship rumbles, the ground shakes and the craft lifts off into space. Everyone hits the dirt. The ship zips out of sight. Whiffledust begins to fall on them.

KEITH  
Cute. They flushed before they went  
into orbit.

STEVE  
Superior beings, my eye. We could  
go there and take over their whole  
planet with a couple of disposable  
cameras.

SANDY  
That was Roberts, right? The killer?

BEN  
I reckon you don't have to worry  
about him no more.

STEVE

My story, gone. And I never got to ask him that question.

APRICOT

What question?

STEVE

Does he spell ax a-x or a-x-e?

KEITH

We got another incredible story!  
And I got the photos!

He pulls out the photos. They are all nothing but blurry silver blobs on film.

STEVE

Tough break, Mulder. But don't worry, bro, I got the whole story up here.  
(points to head)  
The world will know the truth.

SANDY

You think they'll believe it?

APRICOT

Would you?

BEN & CLIFF

I would. Sure.

Steve takes Cotti. Sandy takes Keith and they walk off into the sunrise.

Gopher follows. Ben and Cliff tag behind.

BEN

Well, I would believe them.

CLIFF

Not as much as I would, old bean.

BEN

Well, all of us believe it.  
(indicating his  
"friends")

CLIFF

What do they know?

Steve suddenly remembers the sonic ray gun tucked in his belt. He fires it at Ben and Cliff, who go silent. The others laugh.

We zoom out back into space...



EXT. OUTER SPACE

The space craft glides through space.

THERMOS (O.S.)

Our course is set for Zygote. We will be meeting the mother ship in five hours. We'll be out of radio contact as we pass through the Van Allen Belt

INT. CONTROL ROOM -- CONTINUOUS

Thermos at controls.

THERMOS

We will re-establish communications then. This is Thermos signing off.

INT. SPACE SHIP HALLWAY -- CONTINUOUS

TWO ALIENS walk down the now dimly-lighted hall. Suddenly, an ax comes out of a dark corner, killing one Alien. The other runs off.

INT. STORAGE ROOM -- MOMENTS LATER

A dimly lit warehouse, filled with crates. ANOTHER ALIEN is at work. Ax lunges out, he's dead.

INT. CONTROL ROOM -- MOMENTS LATER

Alien, BELCH, runs in.

BELCH

Sir!

THERMOS

What is it, Belch?

BELCH

There is an alien being aboard the ship, killing us one at a time!

THERMOS

What? Where!

BELCH

It was last seen headed for the engine room.

Thermos gets on the intercom.

THERMOS

Engine room, report.

## ENGINE ROOM (O.S.)

I'm not liking it, sir. Something's lurking about down here. I can sense it. Wait, what was that? I heard something. A noise of some sort. What? Who's there? No! Aaaugh!

Intercom goes dead.

## THERMOS

Engine room? Engine room?

## BELCH

We must call for help!

## THERMOS

We can't. We're out of radio contact.

Belch screams.

## THERMOS (CONT'D)

Don't bother, in the Van Allen Belt, no one can hear you scream. We'll have to hunt it down and kill it. Destroy it ourselves before we reach the mother ship.

INT. MOVIE THEATER -- NIGHT

As Thermos continues speaking, we pull back to reveal that it is a movie playing in theater.

The audience is made up of ZYGOTE ALIENS, intently watching the film. Some Aliens are carrying popcorn back to their seats.

INT. LOBBY -- CONTINUOUS

ALIENS in line to buy at the snack bar.

ALIEN USHER is talking to TWO ALIEN TICKET HOLDERS.

## USHER

I'm sorry, we can't seat anyone once the movie has begun.

Posters up show "Now Playing: ALIEN!" With Roberts and his ax punching through a wall. Then the "Coming Soon" posters include: "It Came From Earth," "Zygote Chainsaw Massacre," and "The Day Zygote Stood Still."

EXT. MOVIE THEATER -- CONTINUOUS

Line of ALIENS forming at the box office. Marquee reads "SCI-FI FESTIVAL." It is a clear and star-filled evening. We gaze heavenward and GRAPHICS come up: "THE END?"

The end