

FALL PEAK

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FADE IN:

EXT. MOUNTAINS - DAWN

The orange and yellow trees of an endless woodland cover a mountainous terrain leading into a dark blue sky. The nearly-full moon shines ghostly white just above the snow-tipped mountain peaks as the faint glow of the hidden sun gives our landscape a fiery red tint.

EXT. MOUNTAIN WOODLANDS - DAWN/DAY

Deep in the thick woods, scattered beams of light reveal an eerie white mist filling the gaps between the trees.

WIND blows brown leaves across tree branches covering the forest floor surrounding a long DIRT ROAD.

A black LAND ROVER creeps down the road and comes to a halt.

About 100 yards in front of the IDLING land rover, a large pick-up TRUCK barrels towards it.

Standing on guard in the back of the truck are two bearded American MOUNTAIN MEN wearing leather vests on top of checkered flannel shirts and carrying ASSAULT RIFLES.

INT./EXT. LAND ROVER/WOODLANDS - CONTINUOUS

In the back seats of the land rover, two CHINESE THUGS sit cautiously and COCK their MACHINE GUNS. A nervous AMERICAN DRIVER sits in the driver's seat, sweating. A suit-wearing CHINESE BUSINESSMAN sits in the passenger seat, serious, unfazed.

The truck comes to a complete stop about ten yards in front of the land rover.

There's a pause as everyone waits without making any motion to communicate. The Mountain Men in the truck bed stand on guard with their weapons aimed at the land rover's windshield.

The Chinese Businessman puts a CELL PHONE up to his left ear.

INT. TRUCK - SAME TIME

Two AMERICAN MERCENARIES in all black BATTLE GEAR sit in the driver and passenger seats of the truck. They're hesitant but ready, keeping their eyes on the land rover.

AMERICAN MERCENARY ONE
(to the passenger)
Flash it.

On the seat in between the two of them is a hard BROWN BRIEFCASE. American Mercenary Two rolls down his window, slides the briefcase half out, and holds it there for two seconds before pulling it back in.

The HATCH door of the land rover OPENS upward.

INT. LAND ROVER - SAME TIME

Chinese Thug One rolls down his window and looks around at the dark forest. The FOG makes it hard to see much further than a few yards. He looks up toward the tree tops where light glimmers through the branches.

EXT. TRUCK BED/LAND ROVER/WOODLANDS - CONTINUOUS

The mountain men jump out of the truck bed and stay on guard with their guns facing the side doors of the land rover.

They move towards the back of the land rover cautiously until they're looking straight at what they're after:

A young and beautiful MONGOLIAN WOMAN laying on her back with her wrists zip-tied together. She's wearing nothing but her underwear and a blindfold.

Mountain Man One reaches to grab her. At the same time, Mountain Man Two catches a view of the Chinese thug looking in the rear-view mirror at something behind them:

A CHINESE MERCENARY sliding down from the TREES on a rope.

MOUNTAIN MAN TWO
6 o' clock!

Mountain Man One turns around quick, but...

BLAM. He's shot in the head. The blood splatters all over the Mongolian Woman's face. She SCREAMS.

Mountain Man Two turns around and shoots the CHINESE MERCENARY in the stomach and neck. THUD, he falls out of the trees onto the ground with the rope still attached to him.

The two Chinese thugs step out of the land rover and take aim at the truck ahead of them.

The American Mercenaries duck below the windshield and lay their heads on the briefcase between them as the Chinese thugs BLAST bullets through the windshield.

Mountain Man Two DIVES from behind the land rover into the very back of the vehicle, on top of the Mongolian woman, to take cover and protect her.

The nervous American Driver suddenly turns against the men he's with and aims his HAND GUN at the Chinese Businessman who still has his cell phone to his ear.

BLAM. The American Driver shoots the Chinese Businessman dead through his cell phone. The cell phone shatters and blood sprays out of the passenger window.

The American Driver peeks his head and gun out of the driver's side window to take aim at the Chinese thugs.

BLAM BLAM BLAM. While Chinese Thug One walks and fires at the truck, the American Driver shoots him in the back.

Chinese Thug One falls to the ground. This causes Chinese Thug Two to turn around and shoot through the windshield of the land rover.

RATATAT. The windshield cracks and shatters. The American Driver keeps his head low and throws himself out of the car onto the ground.

Mountain Man Two, who's still in the back of the land rover, takes off the Mongolian Woman's blindfold. Her eyes are smeared with make-up and tears.

The American Mercenaries in the truck now lean back up and open their doors.

American Mercenary One, who's in the driver's seat, takes one step out of the truck and aims at Chinese Thug Two, who's outside the passenger door of the land rover...

BLAM. Suddenly, American Mercenary One is shot through the neck from behind him, revealing:

A SECOND CHINESE MERCENARY, sliding down from the trees on a rope. He lands with a THUD on the truck bed.

American Mercenary Two, who's still in the passenger seat, turns around to shoot Chinese Mercenary Two through the back window of the truck. But...

Chinese Mercenary Two jumps on the roof of the truck and FIRES down through the roof.

RATATATAT. Blood and pieces of fabric fly from American Mercenary Two's shoulder's, chest, and legs until he face-plants dead onto the dashboard.

Chinese Thug Two reaches into the land rover looking for the American Driver who turned on them. He looks at the front seats, only to find glass and bullet casings. He peeks his head inside the land rover.

Chinese Mercenary Two jumps off the roof of the truck onto the ground. He reaches through the open driver's side door and grabs the brown brief case.

Chinese Thug Two leans over the front seat to peer into the back seats, keeping his pistol aimed at the very back. The land rover appears empty.

Chinese Thug Two pulls himself out of the land rover. BLAM. He's shot by Mountain Man Two, who's now standing behind the land rover.

As Chinese Thug Two falls to the ground, Chinese Mercenary Two takes aim at Mountain Man One. Mountain Man One aims back but he's too late...

POW POW POW. RATATATAT. Chinese Mercenary Two shoots Mountain Man Two in the face and chest, killing him; but at the same time, Chinese Mercenary Two is shot from his legs up to his chest.

Chinese Mercenary Two drops the briefcase which SNAPS open and reveals TWO MILLION U.S. DOLLARS.

A stack of money hits the ground, tumbles away, and tears open causing a bundle of bills to BLOW into the air from the gusting wind.

As Chinese Mercenary Two falls to the ground, it's revealed he was shot by the American Driver who's hiding underneath the land rover with one of the Chinese thugs' machine guns.

THUD. Chinese Mercenary Two face-plants into the ground.

The American Driver's eyes widen at the sight of the open briefcase. He slides out from underneath the land rover and crawls towards it. Hundred-dollar bills start to float away in the wind.

The American Driver crawls closer and closer, mesmerized by the money. Just as he gets a few feet from the brief case...

BLAM. He's shot once in his back by Chinese Mercenary One, who was thought to be killed by Mountain Man One.

Chinese Mercenary One, who's standing behind the land rover, drops his weapon, and detaches himself from his rope.

He slowly steps up closer to the back of the land rover. He takes off his vest and helmet to reveal that he's been shot in the collar bone and stomach. He looks down at the Mongolian woman who's hyperventilating, covered in blood, curled up in the fetal position, and still zip-tied at the wrists.

Chinese Mercenary One, who's minutes away from dying, falls into the back of the truck next to the Mongolian woman. She SCREAMS.

Her screams stretch across the mountains. Light begins to shine brighter as the sun rises. The fog begins to clear.

One single HUNDRED DOLLAR BILL floats higher and higher into the air through the treetops.

FADE TO BLACK

EXT. APARTMENT COMPLEX - BALCONY - DAY

CRACK. A KNIFE stabs into a beer can held by party boy, CARL, mid 20's, goatee, earring, neck tattoos. A perfect scumbag. He quickly puts the beer to his mouth and chugs.

He's on the balcony of an apartment complex at the center of a Montana ski-resort town. In the distance behind Carl, is the same mountain range from before, but this time the sun shines brightly above them and we see a series of MOUNTAIN HOMES and CONDOMINIUMS scattered throughout the forested base of the mountains.

Sitting in a lawn chair next to Carl, is LIZ, early 20's, damn good-looking but leans more toward "pretty" than "hot".

She hits a joint while staring at Carl with a disgusted look.

LIZ

Really? It's 8 a.m. Carl.

Carl finishes the beer and throws the empty can off the deck.

LIZ (CONT'D)

And you're littering too?

CARL

Shut up baby. I'm in a good mood right now.

LIZ

What's that supposed to mean?

CARL

It means I love you.

LIZ

The only thing you love is getting drunk.

Carl gets down on his knees so he's face-to-face with her, then slowly caresses her arm.

CARL

You're gonna love me tonight when I protect you from everything in the woods.

LIZ

Your tiny little tent can't even keep out mosquitoes.

Carl slides his hand further down her arm and grabs the joint from her hand.

CARL

What, you don't like my tent?

Carl takes a drag from the joint then leans in to kiss Liz, blowing the smoke into her mouth.

INT. APARTMENT - BEDROOM - DAY

JAMIE, 20's, the sexiest girl to drop out of high school, SCREAMS with pleasure as a gritty wild boy, BEN, with a full back tattoo and long sweaty hair thrusts into her.

THUMP. THUMP. THUMP. The headboard of the bed pounding against the wall overpowers the sound of running water from a shower beyond it.

Ben covers Jamie's mouth to silence her. He puts his figure up to his lips and continues to thrust as her eyes roll to the back of her head.

The shower water stops and a few moments later, Ben's roommate, ASH, mid 20's, harmless but not weak, slams out of the bathroom with a towel around his waist.

ASH

Why can't you guys go into Jamie's room and do that?

Ben and Jamie stop to cover themselves up with the blankets.

BEN

I thought I could bust one out before you were done.

ASH

Well don't stop on my account. I'm not gonna be late for work, you are.

BEN

I already called in.

ASH

Got the screw flu?

BEN

Did you forget we're going camping?

ASH

Look away.

Ash lets down the towel and starts to get dressed. Jamie sneaks a peek and Ben catches her.

BEN

(to Jamie)

You little slut.

JAMIE
(whispering loudly)
I think he's bigger than you.

BEN
Bullshit, I know he's shrimpin'.

Ben and Jamie quietly laugh at each other. Ben playfully pushes her.

ASH
That means I'm gonna be the only one working.

BEN
Not just working, you're gonna be the only one at the resort by the end of today.

ASH
What the hell am I going to do if a bunch of owners arrive for the off season?

JAMIE
Isn't Mark on maintenance call?

ASH
Yeah, that means I'll be on condo call.

(to Ben)
Come on? Can't you come in for a half day or something?

Ben throws Jamie down on the bed, grabs a bottle of vodka, and takes a drink. Jamie opens her mouth wide; at the sight of this, Ben pours a shot inside her mouth before pouring some on her chest.

BEN
(to Ash)
Too late buddy, we're already drinking.

ASH
God damnit.

Ash throws on a shirt and steps outside onto a BALCONY.

EXT. APARTMENT BUILDING - BALCONY/PARKING LOT - CONTINUOUS - DAY

Ash looks out at the mountains with a frown of disgust. On the next-door balcony, we see Liz and Carl kissing on their lawn chair until Liz notices Ash and she pushes Carl away.

CARL

What?

Carl turns to see Ash.

CARL (CONT'D)

Sup sad sack?

Ash doesn't respond.

CARL (CONT'D)

What's wrong, you just find out
you have to do real work today?

ASH

(looking down)

I wish I could just call off like
you, and get high at work, and
bullshit in the woods...

CARL

Yeah and I wish you would look me
in the eyes when you talk to me ya
scared little retard.

LIZ

Carl! Apologize!

CARL

He's trying to call me out!

(to Ash)

This is how we do things around
here Ash. We work hard and play
hard. Sometimes we blur the line
but nobody cares because we slay
work orders when they come
through. Learn to fit the fuck in.

Ash, without responding, SLAMS the balcony door as he walks back inside.

CARL

Yeah, go cry your way to work.

LIZ

You're such an ass!

Liz gets up and hits Carl in the arm.

CARL

Baby, he's an embarrassment to all men. Really, you should see him. He's pathetic, he can't even get into an elevator.

LIZ

Maybe he has a good reason.

Ben and Jamie walk outside, both half-naked. Ben is looking behind himself as if he just spoke to Ash.

BEN

You know Ash is crazy right? He might snap and kill everyone here, so watch what you say next time.

CARL

Who's left here for him to go postal on?

BEN

Mark. Pete. Us.

A large truck pulls into the parking lot with a covered truck bed.

CARL

I'd love to see him try to fuck with us. I'll kill him. For real.

BEN

I'm serious dude. I live with him. He sleeps with a nightlight and he talks in his sleep. Psycho shit.

JAMIE

What a weirdo.

The truck comes to a stop and idles. A large COWBOY, late 50s, rough but with perfect teeth, steps out of the truck.

BEN

Look, it's Jamie's sugar daddy.

JAMIE

Fuck off, that guy just buys me drinks. I've never slept with him.

(calling down to the Cowboy)

Hey, sweetie!

The Cowboy pulls down the tailgate then looks up at Jamie as she smiles and waves. He smiles and tips his cowboy hat.

COWBOY

Jamie! What brings you around these parts?

JAMIE

I live here! What are you doing?

COWBOY

I'm here on business, darling.

Suddenly, Ash walks outside and accidentally makes eye contact with the Cowboy. The Cowboy glares. Ash quickly looks away and slowly walks past the Cowboy's truck.

As Ash walks past, he glances inside the dark truck bed which has flies BUZZING in and out of it.

The Cowboy's eyes follow Ash. Ash notices, looks down at the ground nervously and walks toward the road.

Suddenly, MARK, 30's, goofy looking, slams open the front door of the apartment building.

MARK

Earl! Right on time!

Mark walks up to the back of Earl's truck and notices BLOOD on the tailgate.

MARK

Got a mess here.

EARL

Comes with the territory.

Mark raises an eyebrow and shrugs, dropping the subject.

He unravels a CLOTH BAG on the TAILGATE of Earl's Truck, avoiding the blood. On the bag we see an array of ANTIQUE DECORATIVE WEAPONS.

Ben and Carl CHUCKLE on the balcony.

BEN

(to Carl)

I can't believe Mark hasn't got busted on this shit.

MARK

(to Earl)

You sure you just want the Native shit? Last week I lifted some civil war bullshit off this guest.

EARL

You're good at what you do, but I'm only interested in the savages.

MARK

Your call man, just thought I'd let you know.

Liz watches Ash walk onto the side of the main road in the distance.

BEN

Hey Mark, what ya steal this time!?

MARK

(calling up)

Nothing you could stick your dick in!

Liz, disgusted by their conversation, stands up and steps inside.

CARL
Where you going baby?

LIZ
I'm giving Ash a ride to work.

CARL
Just sit back down.

Liz ignores him and walks inside.

CARL
God damnit, let's head to the lake. I'm ready to drink, hard.

JAMIE
We have to wait for Liz.

BEN
He wasn't talking to you.

JAMIE
Shut up, dick.

CARL
Leave her. She wants to lead that fucker on, so be it.

JAMIE
Well I'm not leaving without her.

BEN
Stay then. You don't wanna ride with us anyway. Too dangerous for your posh ass.

JAMIE
Don't get too drunk and drive into the lake, assholes.

Carl grabs his case of beer and tosses one to Ben.

Ben cracks it and starts chugging.

CARL

So, I'm driving?

BEN

Not a chance.

EXT. TWO LANE HIGHWAY - DAY

Ash walks alone down the side of the highway with head phones on. He stares down at the ground as he walks listening to a guided meditation.

SOFT SPOKEN WOMAN (V.O.)

Take a deep breath in through your nose and out through your mouth. Try to clear your mind of anything that's been bothering you...

A SEDAN drives up beside him going at his walking pace.

The passenger window rolls down and we see Liz driving.

LIZ

Hey!

Ash looks up and takes his headphones off.

LIZ

You want a ride?

Ash stops walking and looks behind him as if she may be talking to someone else.

ASH

I'm good.

LIZ

Aren't you afraid of the woods?

ASH

Only what's inside them.

Liz CHUCKLES.

LIZ

Well, I didn't drive here to get turned down. Get in.

TWO CARS pass Liz and Ash reluctantly gets inside.

INT. SEDAN - SAME TIME

Liz throws empty fast food bags into the backseat.

LIZ

I'm sorry for the mess. I swear
it's not all from me.

ASH

It's ok. Thanks for the ride.

Liz picks up her speed. Ash stares blankly forward, nervous.

LIZ

Why do you let them treat you like
that?

ASH

Who?

LIZ

Ben and Carl.

ASH

They're not that bad.

LIZ

Trust me, they're bad guys. I'm
practically dating both of them.

ASH

(Jokingly)

Is that legal?

Liz GIGGLES.

LIZ

I didn't mean it like that.
They're just always with each
other and Jamie's always with me.
That's what happens here; you get
trapped with the same people,
doing the same shit every day.

ASH

I wouldn't know, I haven't really made any friends here yet.

LIZ

How? You've been here the whole season.

ASH

I'm not very good at anything and I hate most people.

LIZ

I don't think you're alone there.

ASH

I try to be ok. Ben and Carl just shut me down right away though. Once they told people I suck, it became true.

LIZ

I'll tell you what. You should come camping with us.

ASH

No way.

LIZ

Have you been to the lake? It's beautiful. You know, I've never seen you even go on a hike.

ASH

I like my room.

Liz puts the car in park and the car idles on the side of a circle drive-way leading to a HOTEL LODGE ENTRANCE.

LIZ

I'll keep the boys under control.

ASH

It'll just be you girls and your boyfriends. I won't have anywhere to sleep except the car. It sounds like a nightmare, Liz.

LIZ

Well, I just thought I'd ask.

Ash gets out of the car and starts to walk away, then turns around after a step.

ASH

I'll think about it. Ok?

Liz smiles and Ash quickly turns back around.

EXT. WOODLANDS - DEAL SITE - DAY

A LARGE TRUCK sits IDLING with a FOUR-WHEEL ATV strapped down in the bed. The engine turns off. It sits behind the shot-up truck from earlier but we can't see inside it. Sunlight shines clearly through the trees, showing us how massive the woodlands really are.

A set of combat BOOTS hop down from the truck. They belong to a clean shaven, crew-cut, tough-looking American man, WAYLAND, mid 40's.

He looks around at the mess of bodies, bullets, leaves, and cash.

He ignores the freely floating money, which blows with the dry leaves around his boots. He steps over the briefcase to walk toward the land rover.

He comes around to the back of the land rover, which is still open. The Mongolian woman is gone. In her place is the dead Chinese Mercenary One, eyes and mouth still open. A FLY comes out of his slightly agape mouth.

Wayland reaches past the body and grabs the bloody zip-ties, now cut in half. He looks at them for a moment then throws them back inside.

He turns around and looks down at the ground. There's a slight path of indents in the dirt from bare feet. He looks to where they may lead into the woods beyond the road.

About 20 yards past the road, the tree line has a break, as if there's a large CREVASSE ahead.

EXT. WOODLANDS - CLIFF TOP - MOMENTS LATER

Wayland walks up the edge of the crevasse. He's at the top of FALL PEAK, a cliff that overlooks FALL LAKE; a beautiful blue lake that stretches into the distance around a bend. The curve of the cliff-wall blocks the true end of the lake.

Wayland focuses his gaze on the water. Nothing looks touched by humans at all. A pristine place. No trash. No dirt paths.

He looks down at the ground a few feet away from where he's standing. There's a rotted-out LOG, that's been freshly split open. Hundreds of red ANTS crawl around sporadically like their home was just destroyed. Just past the log are some more slight ruffled up patches of dirt and leaves. It appears as if someone stepped onto the hollowed-out log and continued to run.

Wayland looks up along the edge of the crevasse and into the distance.

EXT. DIRT ROAD - DAY

Ben and Carl HOLLER as they drive along a bumpy DIRT ROAD.

They dangerously hop over a bump. The bump causes Ben to spill his beer all over his face as he attempts to drink and drive and open the glove box in front of Carl, revealing a HAND GUN.

Carl laughs and grabs the gun.

CARL

This thing loaded?

BEN

Fire and find out.

Carl excitedly aims it into the woods and FIRES.

CARL

Wooh!

Carl FIRES again.

They reach a fork in the road and take the path which is rougher and rockier than the road they're on. As they drive down, they pass a torn-up rusty sign reading:

*FALL LAKE***INT. LIZ'S APARTMENT - DAY**

Liz and Jamie laugh as they pour wine from a bag into plastic cups.

LIZ

Why do you keep having sex with that maniac?

JAMIE

Why do you keep having sex with someone you know you're going to break up with?

LIZ

Shut up. I never told you that.

JAMIE

You didn't have to. I see you look at other guys.

LIZ

All the guys here are assholes. Except...

JAMIE

Except what?

LIZ

Well, Ash is ok.

JAMIE

Ash? He's scared of everything, especially girls. He's probably a virgin.

LIZ

I can break him.

JAMIE

Is that why you begged him to come camping with us?

Liz smiles and takes a drink of wine from her cup and raises her eye-brows indicating "Maybe."

LIZ
I didn't beg. I offered.

INT. HOTEL MAINTENANCE OFFICE - DAY

A grizzled man, PETE, mid 50's, sits behind an overcrowded desk filled with papers at the center of an office that's partially a storage room. Half put together vacuums, air-conditioners, and other random objects fill the floor space. Organized tools and industrial equipment line the floor to ceiling shelves along the walls.

Ash takes one step onto a step ladder and tests his balance. He takes a deep breath and steps onto the second step. He looks up onto the top shelf where a row of paint cans sit.

ASH
A temp drop?

PETE
Yeah, at the far cabin.

Instead of standing on the top step, Ash reaches for the paint can, which is still a few inches away. His face grows pale, his finger tips brush the paint can.

ASH
Can't you send Mark? That cabin freaks me out.

PETE
He's on maintenance for the hotel.

CLUMP. The paint can hits the floor. Carl losses his balance and tries to catch himself by grabbing at the shelves.

THUMP. He misses the shelf and falls onto the floor, kicking the ladder over. The can rolls across the floor and paint spills onto the carpet.

PETE
Jesus Christ, Ash! Is this what I pay you for? Just get out of here!

Ash coughs on the floor, humiliated more than hurt.

ASH

I'll clean it up.

Pete gets up and stands over Ash.

PETE

No leave it. You're about as helpful to me as Ben and Carl are at home sick. Get to the cabin and do your job.

ASH

Ok, ok. I'll go.

Ash reaches his hand up for Pete to grab. Pete doesn't help him and sits back down at his desk to express a point.

PETE

I need guys who can climb ladders and aren't afraid of the tools they work with!

Ash gets on to his feet.

ASH

Yes, sir.

PETE

Don't screw up Ash. Inspect the cabin and report what you find. If you can't do that then good luck looking for work somewhere else.

Ash gives a slight look of "oh shit."

PETE

Understood?

INT. HALLWAY - SECONDS LATER

Ash walks down the hallway with haste, shaken, trying to appear confident. MARK is in the hall waiting for him.

MARK

I heard that buddy. Holy shit that was harsh.

Mark laughs alone.

ASH

It's fine.

MARK

Need a hand? Fuck what Pete says.

ASH

No Mark. I've got this. I do inspections all the time, just not that cabin.

MARK

It's cool man. I'll do it for you.

ASH

No, I think he's serious this time.

MARK

He's just pissed cause his boys called off and he knows they're not sick.

ASH

Yeah, and yet I'm the one he's mad at.

Mark stops and Ash continues to walk toward the exit door. Mark yells at Ash as he steps outside.

MARK

It's all good Ash. You're not the worst to come through here!

The door closes behind him.

MARK (CONT'D)

(to himself)

Poor kid.

EXT. WOODLANDS - CAMPSITE - DAY

THUD. Ben and Carl let their COOLER drop onto the ground next to the Jeep.

A few yards away is their CAMPSITE. Two folding chairs are set up around a FIRE PIT. Several feet away from the fire pit is a TENT.

On the other side of the Jeep is a nearly endless forest and a faint glimmer of a lake about 200 yards away. Beyond the lake is a CLIFF that stretches and bends into the distance.

BEN claps dirt off his hands and smiles in the direction of the lake.

BEN

Gnarly.

Carl smiles with him.

CARL

Let's go!

They both grab the kayak by its handles and PULL it off the top of the Jeep.

EXT. FAR CABIN - DAY

We see a white van, with a mountain silhouette COMPANY LOGO painted on the side of it, pull up to a luxurious yet creepy CABIN in the woods.

Ash, from inside the van, looks around for anything that might harm him.

INT. FAR CABIN - ENTRY WAY/ROOMS - CONTINUOUS

Ash stands at the doorway with the door wide open peeking around without taking a step.

ASH

Hello?

Ash steps into the LIVING ROOM. It's beautiful, lodge-like and clean, decorated with a mixture of Native American sculptures and fishing-themed artwork.

There is a large BRICK FIREPLACE with a metal FIREPLACE TOOL SET sitting on the hearth consisting of a half broom, fire poker, and a small cleaning shovel. A couch sits in front of the fireplace. The place looks untouched since it was last cleaned.

He walks past the living room into the KITCHEN where he pauses, startled.

The SLIDING GLASS DOOR that leads to a back DECK is wide open. Leaves blow inside and add to a collection scattered across the kitchen floor.

All the cabinets are open and an open jar of HOMEMADE JELLY sits on the counter.

The sink drips. Ash turns the faucet handle so the dripping stops.

ASH
Maintenance! Anyone here?

Not a sound. It's eerily quiet.

Ash closes the sliding door. As the door shuts with a SLAM. A CREAK is heard coming from the UPSTAIRS BEDROOM.

Ash peers up a DARK STAIRCASE. The light is off and there aren't any windows making it extremely dark. He flicks on a light switch. Nothing. Still dark.

ASH
No way.

Ash closes his eyes and takes a deep meditative BREATH.

He puts his hand on the right wall and starts to walk up into the darkness of the stairs.

FLICK. Ash turns on a lamp at the top of the staircase. The light reveals a BEDROOM with an open door at the end of the hallway. Ash lets out a sigh of relief.

He peeks his head inside the bedroom.

The bed looks like it's been slept on top of. The closets are open.

Ash steps up to the bed and quickly throws the blankets up from the sides, so he can look underneath.

He hesitantly takes a few steps away and gets down on one knee so he can peek under the bed.

GLARING BLACK EYES stare back.

ASH

Holy shit!

Ash jumps back into the closet and keeps his eyes forward at the bed.

Suddenly, the Mongolian Woman pokes her head out from under the bed and slowly stands up. She has a sheet wrapped around her body and wears it like a TOGA.

ASH

I'm sorry Mam. I...uh...

CUT TO:

INT. FAR CABIN - KITCHEN - DAY

Ash stands in the kitchen with his eyes to the windows while on a house PHONE attached to the wall. From the kitchen, we can see into the living room where the Mongolian woman sits on the couch.

Ash

I don't think it's the owner,
maybe a friend of the owner but
it's very strange. I don't think
she speaks English and she's
definitely not dressed for the
weather.

(inaudible talking from Pete)

I don't know, Japanese or
something.

Ash turns around to get a view into the living room but is caught off guard when the Mongolian Woman is suddenly right behind him.

She stares into his eyes and gently grabs the phone from his hand.

SLAM. She hangs up the phone.

EXT. FALL LAKE - DAY

Ben and Carl paddle slowly towards the cliff side of the lake.

Ben stops paddling to grab a beer from their COOLER which sits in-between them. Inside the cooler on top of the beers is a clear WATER TIGHT bag where we can see the CAR KEYS, their CELL PHONES, and WALLETS.

They sit calmly in the water as leaves fall around them from the cliff top.

BEN

You gonna let me fuck Liz tonight?

CARL

What the fuck? I do actually like her, Ben. I might even take her back home with me after the winter.

BEN

Bull shit.

CARL

I'm serious.

BEN

And what are you gonna do back home?

CARL

I don't know, maybe go back to school. Save some real money.

BEN

You're talking out of your ass. As soon as winter hits and the new crop of bunnies come through, you're gonna drop her and have a whole new reason to stick around.

CARL

Naw...

A flash of GREEN mixed within a bundle of brown and red leaves floats down from the cliff above them. The green catches Carl's eye.

Carl looks over into the water beside the kayak. About a foot away is the face of Benjamin Franklin surrounded by leaves.

BEN

What the hell?

Carl scoops up the leaves to find a wet HUNDRED DOLLAR BILL.

Ben and Carl simultaneously look up in the sky and at the cliff to see TWO MORE green bills floating down towards the water.

INT. FAR CABIN - DAY

Ash and the Mongolian Woman stare at each other for a moment until Ash reaches for the phone.

ASH

Ok. I'm going to call...

The Mongolian Woman slaps his hand away from the phone.

ASH (CONT'D)

Mam, what's your deal?

The Mongolian Woman doesn't respond. Ash begrudgingly puts his hands up in the air as if to surrender.

ASH (CONT'D)

I'm leaving. This is too much.

INT. COMPANY VAN - DAY

Ash starts the engine and puts the van in gear. The passenger door CLICKS open and the Mongolian Woman throws herself inside.

ASH

I'm not allowed to have guests in the company vehicle.

MONGOLIAN WOMAN

(broken English)

Takeh me.

ASH

What?

MONGOLIAN WOMAN

Tak' me.

ASH

Take you? What do you mean? Like...
to the front desk?

The Mongolian woman doesn't respond and looks around at the woods nervously like someone is watching her.

ASH (CONT'D)

You need to get out.

The Mongolian woman continues to look around at the empty woods. She leans forward and adjusts her sheet toga which reveals her long smooth legs.

Ash looks at her legs, then around at the empty woods trying to see what she may be looking at.

ASH (CONT'D)

Ok. I'll take you to town where
you can get some real clothes. Do
you have any money?

She turns and looks at him, almost as if she recognized the word "money".

ASH (CONT'D)

Of course not. You're wearing a
bed sheet.

EXT. LAKE SHORELINE - DAY

Carl jumps out of the kayak and SPLASHES into shin deep water at the lake's edge on the cliffside.

There's about three feet of rocky shoreline between the water and the cliffside. The cliff isn't a completely flat face and it's climbable without gear, but it's a good 20 to 30 feet to the top.

Ben jumps out of the kayak and together they pull it out of the water and onto the rocky shore.

BEN

Make sure it won't slip back in the water. Grab the beer, we'll probably have to hike.

Carl pulls the cooler to the right wall of the kayak, shifting the kayak's weight in the water; he opens it, and starts transferring beers into a BACKPACK. Ben holds a bill up into the sunlight to look at it. He waves it as if to dry it off.

CARL

You think there's more?

BEN

I'm telling you, the source is up there.

Carl grabs the last beer and we see that he leaves the WATER TIGHT BAG in the cooler before he closes the lid.

CARL

After you.

Ben slides the bill into his swim trunk pocket and takes a step up onto a rock in motion to climb.

INT./EXT. FAR CABIN - DECK/ROOMS - CONTINUOUS - DAY

From the inside of the cabin's kitchen, we peer outside through the now closed sliding glass door.

After a moment, Wayland walks up to the door from out of frame and stares inside. He looks down at the leaves on the kitchen floor. He then steps back out of frame further onto the BACK DECK.

A few seconds later...CRASH. The glass is shattered by a swinging METAL SHOVEL.

Wayland then calmly walks inside through the broken door.

He walks out of the kitchen after looking at the open jar of jelly on the counter.

He starts to make his way around the corner into the living room, looking and listening for the sound of anyone.

He ascends the dark staircase, not even attempting to turn on the lights.

He creaks open the BATHROOM door in the middle of the upstairs hallway and casually stares inside. The sink and tub have splotches of dried blood running down the sides. A bloodstained bathmat is pushed into the corner and bloodstained towels hang on the towel racks above a pile of bloody clothes on the floor.

EXT. APARTMENT COMPLEX - DAY

KNOCK KNOCK. Ash stands outside of a door waiting, looking down at the ground. Liz answers, hair a bit frizzled, looking tipsy.

ASH

Can you do me a favor?

LIZ

You're off early.

ASH

No, I'm not off yet, I'm in a very weird situation.

LIZ

What?

ASH

I need to borrow some of your clothes.

LIZ

Really?

Ash steps off to the side and nods to the sheet wrapped Mongolian woman who's behind him. Liz tilts her head with intrigue. Jamie appears behind Liz.

JAMIE

Where did you find a prosty?

INT. FAR CABIN - DAY

Wayland stands sternly in the kitchen with the phone to his ear and the GUEST DIRECTORY on the counter beside him. His facial expressions never change as he speaks.

WAYLAND

I believe there's been a mistake,
my cabin hasn't been cleaned.

(inaudible response)

I'm a friend of the owner's, I was
told the arrangements had already
been made.

(inaudible response)

Yes, she is my wife.

(inaudible response)

Do you know who the maintenance
worker was?

(inaudible response)

No, I just might know them is all.

(inaudible response)

Ash. Yes, good guy. Does he still
live at...what's the name of it
again?

INT. LIZ'S APARTMENT - DAY

Liz sits on her bed while Ash paces back and forth nervously
across the room.

ASH

I think she may be in some kind of
trouble.

LIZ

Why do you think that?

ASH

I don't know. It doesn't make
sense for her to be there.

LIZ

You should call the police.

ASH

If she broke in they'll arrest
her.

The Mongolian woman steps out of the BATHROOM with Jamie. She's
wearing tight fitting jeans and a loose sweat shirt. Ash steps
toward the Mongolian woman. He looks at her new clothes and
smiles at her.

ASH

Perfect.

The Mongolian woman does not smile back. She scowls.

MONGOLIAN WOMAN

Home.

JAMIE

Where's that?

The Mongolian woman makes a symbol of an airplane flying with her hand.

JAMIE (CONT'D)

Jesus Christ.

LIZ

What's your name?

The Mongolian woman stares blankly at Liz. Liz points to herself.

LIZ (CONT'D)

I'm Liz.

Liz points at the Mongolian woman's chest.

MONGOLIAN WOMAN

Tuya.

ASH

I'll take you to the airport and you're on your own after that. Ok, Tuya?

Tuya goes to the window and peeks outside through the curtains. Jamie fills up her cup with wine.

LIZ

The airport is two hours away.

ASH

Yeah, and I can't use the company vehicle, Pete will kill me if he knows what I'm doing.

LIZ

I'd let you use my car, but how would we get to the campsite?

ASH

What if I take you. I'll drop you off, then drive her.

JAMIE

You do realize you'll get fired if anyone finds out, right? You're still on the clock.

ASH

Pete's already going to fire me.

JAMIE

Then take the van.

ASH

And give him a reason to arrest me?

Jamie shrugs her shoulders and takes a drink of her wine. She's startled by Liz's next response.

LIZ

Let's do it. I'll drive us to the lake, then you can drop her off.

Jamie and Liz look at each other hesitantly, they then look at Tuya, who turns around and looks back at them pathetically, like she's scared.

LIZ (CONT'D)

If we go now, you'll be back before dark.

ASH

Really?

LIZ

If I do this though, you're going to come camp with us. But don't worry about the woods; we'll be up all night.

Liz smiles and Ash flashes a smile back at her.

EXT. CLIFFSIDE - DAY

Halfway up the cliff, Carl unintentionally loosens a heavy ROCK with his step, which tumbles toward the water and HITS the kayak, just enough to tap it into the water.

Carl looks down, the cliff is at an angle to where he can't see the kayak at the bottom.

BEN

Come on, let's move.

Carl turns his view back up the cliff to see that Ben is at the top. Carl continues to climb up.

EXT. WOODLANDS - SHORTLY AFTER

Ben tops a hill and stares forward, then slowly ducks down with his eyes locked on what's in front of him.

Carl comes up beside him, suddenly noticing what Ben sees; he quickly ducks down to the ground.

50 yards in front of them, we see the parked and battered truck and land rover. The bodies surround the vehicles on the ground. Flies buzz. The back hatch of the land rover is still open.

CARL

(whispering)

What the hell is this?

Ben gets up to his feet, but stays low and creeps forward. After a few seconds, Carl follows behind.

EXT. DEAL SITE - MOMENTS LATER

Ben and Carl walk cautiously up to the site. Carl swats at the flies and stares at the bodies surrounding the land rover.

Ben walks further towards the truck. His eyes catch the open briefcase on the ground.

BEN

Hey!

Carl, disgusted and afraid continues forward toward Ben, who's bent down blocking the briefcase from Carl's view. To the left of the briefcase is the dead Mongolian Mercenary Two and a few feet behind Ben is the dead American Driver.

CARL

What'd you find?

BEN

The fuckin' stash.

Carl steps up beside Ben and the two of them stare at the money, silently.

They look at each other and smile. They CHEER in excitement.

CARL

We're rich!

They high five. Ben starts to gather and seal up the money. Carl smiles while looking around but his smile drops as the tragedy surrounding him sinks in again.

CARL

Just grab it and let's get back to camp.

Ben picks up the closed briefcase and stands to face Carl.

BEN

Let's just leave town. Right now.
The highway is less than a mile
from here.

CARL

But our stuff is back at the camp.
And the Jeep..

BEN

It's too far. We'll just get new
shit.

CARL

What? So we're just gonna
hitchhike out of town with nothing
but a bag of money?

BEN

This place won't stay quiet for long. There'll be people looking for this. Looking for us. We don't have time to waste.

Ben starts walking away into the woods, the opposite direction they came from. Carl grabs his shoulder.

CARL

What about Liz... and Jamie?

BEN

They're old news! Jamie will fuck this up and Liz will wanna give it back.

CARL

We'll split it. Give me the case.

BEN

You really wanna risk staying around here for them?

Carl takes off his backpack and starts taking out the beers.

CARL

You know, I know I'm an asshole; but I think you actually believe you're a good guy. I'm going back to the Jeep and meeting the girls.

BEN

Fine. Split it bitch!

Ben drops to his knees and together they start to shovel the money into Carl's backpack.

BEN (CONT'D)

(sincerely)

You know, if you go back, this might be it for us.

Carl nods, agreeing.

Ben, picking up his energy, looks at the now half-empty briefcase. He closes it and looks over at the dead American Driver who is just a few feet away. In his back waistband is his PISTOL.

Ben slowly reaches for the pistol from the American Driver's waist.

Carl puts on his backpack.

Just as Ben grabs the pistol, the American driver GRABS Ben's ankle.

BEN

Fuck me!

Carl jumps away in shock. Ben points the gun at the American Driver, who rolls over. Blood spills out of his mouth.

AMERICAN DRIVER

You're. Dead.

The American Driver smiles, then his smile fades along with his life. Ben and Carl stare at the American driver for a beat, then at each other.

BEN

I'm done. Good luck.

CARL

Wait!

Ben ignores him and takes off into the woods, leaving Carl alone. Carl looks back the direction he came, sweating from fear.

EXT. CAMPSITE - DAY

SLAM. Liz closes the driver's side door to her sedan. She's parked directly behind the Jeep.

The campsite is empty; the way Ben and Carl left it. The only thing set up is one TENT, two folding CHAIRS, and a circle of rocks formed to make a FIREPIT.

Tuya and Ash get out of the backseat of the sedan. Tuya clutches onto Ash's arm as if she's scared.

After looking around for a second, Tuya becomes extremely flustered, like she knows she's close to danger. She tugs on Ash's arm, frightened. Liz notices this and her face expresses jealousy.

TUYA
(yells to Ash in Mongolian)

JAMIE
You two are perfect together.
She's afraid of the woods too.

ASH
(to Tuya)
It's ok. We're leaving soon.

LIZ
Wait.

JAMIE
They'll be here. Don't even worry.

Jamie stands by the wide-open Jeep and puts her SMART PHONE up to her ear.

LIZ
(to Ash)
Please, can you stay until the
boys show up?

Liz steps up to Ash and gives Tuya "mean" eyes. Tuya lets go of Ash and backs away towards the sedan.

ASH
They're probably just out on the
lake.

JAMIE
Ben's not answering.

ASH
Maybe they don't get signal out
here.

LIZ
Can you go look for them?

Ash looks around hesitantly.

ASH

I don't even know where to go.
Could you come with me?

LIZ

And leave these two alone here?

Liz looks Ash in the eyes.

LIZ (CONT'D)

Or, you could wait here with me
until they get back.

Ash looks around the campsite and back towards Tuya, who fearfully stands by the sedan. Ash frowns.

Jamie sits inside the Jeep and sparks a joint.

ASH

Ok. We'll wait for them to show
up.

LIZ

My hero.

EXT. WOODLANDS - LAKE SHORE - DAY

Carl jumps down off the cliffside onto the rocky lakeshore where the kayak was earlier, but... the kayak is GONE.

Carl slides on the rocks after coming down the cliff in a rush.

He gives a face of shock as he looks in both directions to the cliffside, hoping to see the kayak somewhere. It's not anywhere to be seen.

He looks out onto the lake. The sun is high but it's starting to go down. The reflection of the sun on the lake is almost blinding. It's a long hard swim to the other side.

CARL

God damnit.

He takes a deep breath and starts jogging up the shore.

EXT. CAMPSITE - DAY

Liz pours herself a drink while sitting in one of the folding chairs. Ash takes a seat next to her.

Jamie continues to smoke in the driver's seat of the Jeep behind them. Tuya sits on the hood of Liz's sedan looking around anxiously at the trees.

LIZ
Do you want a drink?

ASH
No thanks.

Jamie comes up from behind them and takes a seat on Liz's lap. She puts the still burning joint in front of Liz's lips and Liz takes a long deep drag.

JAMIE
Do you even drink Ash?

ASH
I'm not against it.

Liz blows smoke out of her mouth and COUGHS afterwards. This startles Tuya who looks in the direction of the others disgustingly.

Jamie pats Liz on the back a few times softly before taking another puff herself. She blows out the smoke without coughing.

JAMIE
I've never seen you drink.

LIZ
Leave him alone.

Liz playfully smacks Jamie on the top of her exposed thigh.

LIZ (CONT'D)
That's ok. You probably shouldn't drink if you're going to drive her tonight. If she can wait till the morning we could get out the whiskey. It's in the trunk, right?

JAMIE

Yup, I'll go get it.

ASH

No. It's fine. Really. I'll have some drinks later. Tonight.

LIZ

You promise?

JAMIE

Yeah, you promise Mr. *big stuff*?

Ash smiles and nods.

Jamie gets up from Liz's lap and throws the butt of the joint into the fire pit.

JAMIE

I'm still getting the whiskey; I'm tired of wine.

Jamie marches towards the sedan, she gives a catty glance at Tuya as she walks past.

Liz turns and looks around the campsite.

LIZ

Where the hell are they?

Ash looks around at the forest. He turns and sees Tuya looking at him with a frightened face from the hood of the car.

ASH

I better go look for them. Speed things up.

LIZ

By yourself?

Ash gets up out of his seat and stands with a new sort of confidence.

ASH

Yeah, I've got this. Can you keep an eye on Tuya though?

LIZ

Of course.

ASH

Maybe you girls should gather wood
for a fire.

Jamie SLAMS the trunk of the sedan closed and begins to walk toward Ash's now empty chair. She holds a whiskey bottle in her hand.

JAMIE

I'm fine right here. Tuya can get
firewood.

Tuya moves off the hood of the car and goes into the back seat of Liz's sedan. She lays down flat, almost like she's hiding.

ASH

I'll go see if they're on the
lake. I'll be right back.

Liz smiles and stands up from her seat. She leans in close to Ash as if she wants to kiss him, but he backs away.

ASH (CONT'D)

Um. Where is it?

Liz nods to the glimmering lake in the distance behind Ash.

LIZ

Just keep heading that way, you
can't miss it.

EXT. APARTMENT COMPLEX PARKING LOT - DAY

Mark stands outside of the white van Ash was driving earlier. He has a cell phone to his ear and pokes his head into the driver's side door searching the front seats for something.

MARK

I don't know boss, he said he has
an emergency and had to leave.

(inaudible response)

I'm supposed to bring the van
back.

(inaudible response)

I didn't see him, he called me, he said he left the keys inside.

(angry inaudible response)

I'm looking!

An apartment door opens from behind Mark and SMACKS against the wall. Mark hears this and turns around to see the door to Ash's apartment wide open.

MARK (CONT'D)

I'll call you back, I think he's still here.

(to the door)

Hey Ash?! I need the keys!

Mark hangs up his phone and takes a step towards Ash's front door.

INT. ASH'S APARTMENT - MOMENTS LATER

Mark stands hesitantly in the wide-open doorway.

MARK

Ash!

He steps inside.

He looks around the room. It's empty; there's nowhere to hide except for in the BATHROOM, which has a closed door but a light on.

He sees a set of CAR KEYS on a table in the DINING AREA.

MARK (CONT'D)

Pete's pissed man! You owe me big time for this.

Mark walks through the entry way toward the dining area and grabs the keys. He looks towards the bathroom door.

MARK (CONT'D)

You hear me? Hey! Are you ok in there? You're starting to freak me out.

He steps toward the bathroom door and stands outside of it.

MARK (CONT'D)

I'm serious, are you ok?

CREAK. Mark slowly opens the bathroom door and peeks inside. While he looks inside the bathroom, we see that it's empty, and he hears the front door CLOSE.

Mark, confused, turns around to find himself staring at Wayland.

WAYLAND

If he's not here, where would he
be?

MARK

Who are you?

Wayland steps toward Mark, forcefully but slowly.

Mark looks up towards his face.

Wayland pulls black work GLOVES from his jacket pocket and puts them on while standing face to face with Mark.

WAYLAND

Tell me, where did he go?

Wayland reaches behind his waist, revealing a REVOLVER tucked into his waistband.

EXT. LAKE SHORE - CAMP SIDE - DAY

Ash looks out onto the lake. It's empty. Dead calm. Clear to the bottom.

About 20 yards out from the lake's edge, you can see a BLACK SHADOW at the bottom of the lake. It's unclear what it is. Could be a log, could be a body.

Ash looks out towards the cliffside.

ASH

Ben! Carl!

Ash's voice echoes across the lake.

He looks at a TREE in the distance to his right, which is elevated on a hill along the lake shore.

CUT TO:

Ash climbs the tree. As he gets up to the third branch, he can see clearly down to the lake's bottom.

Right where the black shadow was, he sees what it really is:
THE KAYAK. Sunk. Upside down.

INT./EXT. LIZ'S SEDAN/CAMPSITE - DAY

Jamie leans into Liz's sedan. She CLICKS Liz's keys into the ignition and plugs her smart phone up to the stereo.

Upbeat dance MUSIC kicks on. Jamie smiles and looks to the back seat, where we see Tuya laying down, scared. Jamie leans over the seat and looks into Tuya's eyes.

JAMIE

You need to liven up. For a prosty
you're pretty dull.

Jamie turns up the music and steps out of the car. She starts dancing.

Liz kneels at the fire pit and blows on a small pile of burning leaves under a small teepee of sticks to get a fire started.

JAMIE

Dance with me Liz.

LIZ

Cut that out, you'll kill the
battery.

Tuya leans up from the back seat and looks out at the girls through the windshield.

Jamie sneaks up behind Liz who's at the fire and grabs her ass. Liz turns around suddenly and startled. Jamie LAUGHS and hands her a cup.

JAMIE

If you want to keep Ash here, we
want the battery to die.

Jamie winks at her. Liz smiles and takes a drink. Together they start to dance.

Jamie takes off her shirt to reveal a swimsuit-top underneath.

Tuya turns her eyes to the front seat and locks them onto the set of keys in the ignition.

EXT. WOODLANDS - DAY

Ben runs through the woods with the briefcase in one hand and the pistol in the other.

About 50 yards in front of him, a CAR drives by on a two-lane highway that he can partially see through the trees.

Ben, while still jogging, shoves the pistol into the briefcase.

While only about 10 yards from the edge of the tree line, he starts to slow down.

His pace slows to a walk, when suddenly:

POW. SPLAT. A distant RIFLE blast echoes and blood SPRAYS out of Ben's left kneecap.

EXT. LAKE SHORE - SAME TIME

Ash jumps out of the tree as the report of the rifle ECHOES in the distance. He turns to look over his shoulder in fear.

EXT. WOODLANDS - EDGE OF HIGHWAY - DAY

Ben drops to the ground and SCREAMS in pain.

BEN

Carl! Help!

Ben, looks down at his knee. His kneecap is gone. There's a HOLE in his leg where his knee should be. Blood spills out of it.

He lets go of the briefcase and clutches his leg.

A CAR drives by on the highway, not noticing him in the woods. Ben turns to the road.

BEN

Hey! Stop!

It's useless. The car is gone before it would even hear him.

EXT. CAMPSITE - DAY

Liz and Jamie laugh and dance together next to the fire.

Behind them, the car engine STARTS.

Liz and Jamie quickly turn to see Tuya, backing away from the site.

JAMIE

Hey Bitch!

LIZ

Tuya! What are you doing?

Tuya, sweating, looks behind her and struggles to turn onto the dirt road. She backs into a DITCH.

Liz runs up to the driver's side window.

LIZ

Stop! We're trying to help you!

Tuya looks at her, then forward. She slams the gas. The engine REVS. The tires spin, but can't catch a grip.

Jamie runs to the passenger window. She BANGS on the glass.

Liz reaches inside the driver's side door and attempts to take the keys out of the ignition.

Tuya slaps Liz's hand just in time for the tires to catch a grip.

The sedan plows over the hump and Liz steps away from the moving sedan. Tuya gets onto the dirt road and drives away leaving a cloud of dirt and leaves flying behind her.

EXT. WOODLANDS - EDGE OF HIGHWAY - DAY

Ben, shirtless and groaning, ties his shirt around his bleeding knee, sweating hard with tears in his eyes.

A twig snaps.

Ben looks up to see a MONGOLIAN MAN, 40's, about 20 yards away. The man walks towards him wearing a dark red nomadic tunic, tall brown boots, and a rifle slung over his back.

Ben, speechless, reaches for the briefcase.

The Mongolian man pulls three THROWING KNIVES from a hidden chest pocket.

Ben snaps open the briefcase and reaches for the gun.

The Mongolian man spreads the knives out with his left hand.

SLICE SLICE SLICE. The Mongolian's throwing knives slice through Ben's hand and stick in the briefcase lid.

Ben SQUEALS and lets his back slam onto the ground. All of his fingers except the pinky and thumb are cut off his right hand.

The Mongolian man walks up to Ben and steps onto his wounded leg.

BEN

Ah! Take it! I don't want it!

The Mongolian man looks at the open briefcase, then looks at Ben who stares at him in fear. After a beat, the Mongolian man reaches behind himself and pulls a foot-long curved KUKRI KNIFE from a holster on his back.

The Mongolian man drops to his knees so he's directly on top of Ben. He slowly slides the blade into Ben's mouth; the edges of the blade touch both sides. If the Mongolian slides the blade any further in, he'll cut Ben's cheeks in half.

MONGOLIAN MAN

Where is it? Hmmm?

BEN

I don't know what you're...(cut off)

The Mongolian man slices Ben's mouth wide-open.

BEN (CONT'D)

(crying, stuttering)

A. Cam'sie. Oth-er sie. The lake.

The Mongolian man cleans the blade by wiping it across Ben's bare chest with two slow movements leaving smears of blood behind.

He puts his Kukri knife back in the holster, grabs his throwing knives from the briefcase and closes it, keeping the gun inside.

He stands up holding the briefcase and steps away from Ben.

Ben feels his cheeks then starts to crawl away. The Mongolian man continues to walk back deeper into the woods.

EXT. DIRT ROAD - DAY

Tuya rides like hell fire up the dirt road. She bounces up and down muddy bumps barely keeping control.

She tops a hill and finds herself in shock to see:

The Mongolian Man standing in the middle of the dirt road 20 yards away with his rifle aimed at her.

Without enough time to think, she simply ducks down.

SMASH. The bullet blasts through the windshield. Tuya covers her ears and the sedan loses control.

The sedan swerves off the dirt road and the Mongolian man takes one calm step to the right. He barely avoids the sedan hitting him.

The sedan bounces off the road and CAREENS into a tree. SMASH. The front left headlight is crushed. The car still runs, idling.

INT. SEDAN - SECONDS LATER

Tuya lies awkwardly on the passenger seat, like she was thrown to one side when she ducked and crashed.

She lifts her head up to reveal a GASH on her forehead. A sheet of blood drips down her face.

She wipes the blood from her eyes to see the Mongolian man staring at her from the passenger side window.

He stares at her, emotionless. She stares back, terrified.

She turns and starts to crawl over the middle console to the driver's side door. She opens the driver's side door, but is still sprawled out across the seats.

Suddenly, the Mongolian man grabs her hand, which just opened the car door, and he pulls her out of the car in one quick motion like she's a rag doll.

He lifts her up by her one arm and holds her in front of him.

TUYA

(begging in Mongolian)

He drops her to the ground, just outside the driver's side door, then steps on top of her chest. He puts some of his weight on her and her pleas turn into GROANS.

EXT. TWO-LANE HIGHWAY - DAY

Ben lays on the side of the road with his bleeding fingerless hand in the air.

A TRUCK drives down the road, slowing down as it comes towards him. Ben drops his hand, relieved. He rolls over to see who it is.

The truck pulls over to the side of the road and parks.

A set of black boots step out of the truck. We don't see who it is immediately, but we see that there's an ATV in the truck bed.

WAYLAND

What happened to you son?

Ben struggles to respond but nothing comes out.

Wayland leans down and looks closely at Ben's face without any sense of urgency.

WAYLAND (CONT'D)

Who did this to you?

BEN
(gurgling)
Ho' spi'al.

WAYLAND
He look like Genghis Khan?

Ben nods.

WAYLAND
The thing about those Mongols,
they're God damn savages. Nothing
like you or me.

Ben groans knowing this man isn't going to help him.

BEN
(gurgling)
Hel' me!

WAYLAND
It's ok. I'm going to help you.

Wayland takes his REVOLVER from his waistband, looks up and down the road, and then COCKS it.

BLAM.BLAM. Wayland shoots Ben in the chest and then the head with two quick shots. He puts the gun back into his waistband and drags Ben's body off the road just past the tree line.

CUT TO:

CLICK. The tailgate of the truck DROPS down. Wayland grabs the back bar of the ATV seat and PULLS. The ATV rolls backwards a few inches from the edge. He jerks the ATV back and lets it BOUNCE onto the road then SLAMS the tailgate of the truck closed.

EXT. CAMPSITE - DUSK

Liz and Jamie are standing at the fire pit, arguing.

JAMIE
This isn't my fault. Don't you
dare try to put this on me. Ash is
the one who wanted to bring that
crazy bitch here.

LIZ

This isn't Ash's fault. He was just trying to help her.

JAMIE

Yeah, why do think that is? You think he'd have helped her if she had clothes on? He's a creep.

LIZ

Just give me your phone so I can call the police.

JAMIE

My phone was in the car!

Liz lets her jaw drop slightly giving an "oh shit" expression.

The sound of someone RUNNING causes Liz's head to turn. Ash peels around a tree and stops to take a breath, resting himself on the Jeep.

LIZ

Ash!

Ash regains his breath and looks around the site.

ASH

Where's Tuya? And the car?

JAMIE

Your little slut stole the car!

ASH

(to Liz)

Are you ok?

LIZ

Yeah I'm fine. What's going on?

Ash lets go of her and goes to the Jeep. He starts to ruffle through a backpack full of camping gear.

ASH

Something's very wrong around here.

LIZ

Yeah, we're stranded out here until we find Ben and Carl.

ASH

Yeah, well I found their Kayak, empty. So that might be a while.

JAMIE

What?

He grabs a pair of binoculars and sets them on the seat so he can dig deeper into the backpack.

LIZ

What do you mean? Are you serious right now?

ASH

I saw the Kayak at the bottom of the lake.

LIZ

What if it wasn't theirs?

He grabs a FLASH LIGHT and tosses it to Liz.

ASH

I also heard someone shooting.

LIZ

Is that what that was?

Ash reaches into the Jeep's glove box and opens it. The HANDGUN pops down. Ash grabs it.

ASH

I think something is happening.

LIZ

Like what?

ASH

I don't know but it's bad.

Ash starts to breathe heavy and pace back and forth.

ASH (CONT'D)

Why I'm doing this?

LIZ

Everything is fine. Calm down.
They sunk their kayak. It's not
that big of a deal. The boys will
show up.

He tries to hand Liz the gun.

ASH

Take it.

LIZ

We don't need that thing. Just put
it back.

Liz pats Ash on the shoulder to calm him down. Ash takes a deep
breath and opens the HANDGUN to find it partially loaded.

ASH

Just in case.

He struggles to figure out where to put it, he tries his pocket,
it's too big. Liz looks around, trying to come up with an idea.

LIZ

If something is going on, have you
ever fired a gun before?

ASH

I played paintball in middle
school.

JAMIE

(sarcastically)

Great.

Liz stops her gaze, keeping her eyes in one direction. She
smiles with the expression of epiphany.

LIZ

I have an idea. Jamie, where's
that cowboy's Ranch?

Ash slides the gun into his waist band.

JAMIE

I don't know. I've never been there.

LIZ

Doesn't he own some land around here?

JAMIE

He said it borders the park. I think it's the ranch we passed coming here.

LIZ

Let's go there.

JAMIE

In what car?

ASH

We can walk.

Suddenly, a set of HEADLIGHTS appear in the distance, shining through the trees winding around on the dirt road.

JAMIE

Maybe that's someone we know.

Ash grabs the binoculars from the Jeep. He puts them up to his eyes and looks through. We don't see what he sees.

ASH

We should run.

LIZ

Why? What do you see?

ASH

Right now. To the Ranch.

LIZ

What are you going to do?

ASH

Run Liz.

Liz looks at the car, which is now about 100 yards away.

LIZ
Isn't that my car?

ASH
With a shot-up windshield, yeah.

JAMIE
Let's go Liz!

Jamie starts to run away.

LIZ
Come with us.

ASH
I'll be right behind you.

Headlights shine on the campsite from 20 yards away.

Ash PLOPS to the ground behind the front right tire of the Jeep.

Liz and Ash look into each other's eyes. Liz's eyebrows furrow in worry and Ash smiles as he gives her a nod to leave.

Liz runs off into the woods after Jamie.

Ash watches her leave then takes the gun out of his waist and waits.

He takes a deep breath then slides onto his stomach so he can see what's coming from underneath the car.

Car headlights shine over Ash. He looks around for a better place to hide. There's nothing but trees. He closes his eyes.

Liz's sedan pulls up to the side of the Jeep, opposite of where Ash is.

The engine turns off but the headlights remain on.

The Mongolian man steps out of the sedan. He looks over at the Jeep, then at the fire and the tent. He mounts his rifle and aims at the woods.

Ash lays underneath the Jeep on his back. He cocks his weapon.

The Mongolian man turns his aim toward the Jeep. He lowers his aim to the tires.

POW. POW. He shoots both tires flat. The Jeep tilts toward the sedan.

The Mongolian man quickly steps up to the Jeep and looks underneath it. Ash is gone.

CUT TO:

EXT. WOODLANDS - MOMENTS LATER

Ash runs as fast as he can through the woods. He ducks under branches and jumps over logs.

SPLAT. Blood shoots out of Ash's arm near his right shoulder. Ash's steps stutter as he YELLS in pain and grabs at his arm.

He hides behind a tree. About 50 yards ahead, we can see the moon reflecting light off the lake.

EXT. WOODLANDS - SAME TIME

Jamie and Liz run through the trees. Liz, who's a few feet behind Jamie, stops, listening.

POW. A gunshot goes off in the distance.

LIZ

Wait.

Jamie stops.

JAMIE

What?

LIZ

I'm going back.

JAMIE

Are you crazy?

LIZ

What if he was shot?

JAMIE

Then he's dead.

LIZ

What if he's not?

JAMIE

Then he'll meet us at the Ranch.

Liz starts running back toward the campsite.

JAMIE (CONT'D)

Don't leave me alone!

LIZ

Just get to the Ranch and get help.

Jamie turns around.

She shines her light downhill toward a CLEARING beyond the trees.

EXT. WOODLANDS - MOMENTS LATER

Ash looks at his arm. It's bloody. A hunk of fat near his triceps is gone, but he's alright. The sight of it causes his adrenaline to kick in.

He sprints toward the lake. A dead sprint. A true flight of fear. Vertigo sets in. The trees move past him at hypersonic speed as he keeps his eyes locked onto the lake.

POW. A bullet slams into a tree up to his right ripping away tree bark.

Ash, ducks while still running, startled. He turns slightly and blindly FIRES a round behind him.

Ash continues forward. The lake is just a few yards further.

POW. Another bullet whizzes past his head.

SPLASH. Ash dives into the lake.

He swims deeper under the water. A passing cloud overtakes the almost full moon shining above him. The water goes completely DARK.

Seconds pass. He doesn't come up. The water calms.

EXT. CAMPSITE - NIGHT

Liz peeks around the Jeep and shines her flashlight onto her sedan. The trunk is being pounded from the inside and we hear muffled screaming.

Liz quickly looks around and runs to the driver's side door. She opens the door and pulls a lever which POPS open the trunk.

EXT. LAKE SHORE - NIGHT

The Mongolian man stares at the lake. Crickets CHIRP. There's no sign of movement.

He looks around the lake. In the distance, we hear an ATV engine REVING.

The Mongolian man aims his rifle at the woods.

He cocks it. The engine in the distance CUTS. The Mongolian man presses his finger on the trigger. He gets ready to pull...

POW. The Mongolian man drops his rifle. Blood drips out of a hole under his cheek.

SPLAT. A bullet goes through his head and he falls to the ground.

Headlights turn on in the woods. The engine in the distance REVS again.

EXT. WOODLANDS - NIGHT

Jamie, at the edge of a tree line, stares at a grassy HILL in the distance.

Just as she's about to step out of the trees...CRACK. A twig breaks. She drops to the ground and ducks behind a tree.

She sits on the ground with her back to the tree and peeks back into the woods. Far off in the distance, she sees something:

A DARK FIGURE walking towards her. Shadowy. Ominous.

She turns away and tilts her head back, stressing.

A few feet away, is a large log. She crawls onto the ground and rolls over it so she's hiding behind it. She lies still and puts her hand over her mouth.

FOOTSTEPS move closer to her until...

A BEAM of light shines on her face from a flashlight.

CARL

Jamie?

Jamie jumps in fear, then immediately grabs him, pulling herself into his arms with relief. She slaps his chest.

JAMIE

Asshole, you scared the shit out of me.

CARL

What are you doing?

JAMIE

Come with me, please. You can't leave.

CARL

Ok ok. Where's Liz?

JAMIE

Liz? Forget Liz. Selfish bitch is gonna get us killed.

CARL

I have to find her, it's important.

JAMIE

Forget it! It's too dangerous!

CARL

What are you talking about? Where is she?

JAMIE

If she's even alive, you still
won't like what you find.

CARL

What do you mean?

JAMIE

Someone was shooting at us!

CARL

No, no, what do you mean, I won't
like what I'll find?

JAMIE

She'll be with Ash.

CARL

What the fuck are you talking
about?

JAMIE

Just come on. We have to get to
Earl's.

CARL

Fuck that.

Carl, heated, clenches his fists and starts to run away in the
other direction.

JAMIE

Please, when you find her, come to
the ranch!

CARL

Just wait there. Liz and I will
come. I promise you that.

JAMIE

What about Ash?

Carl ignores the question and continues to run into the dark.

CUT TO:

EXT. LAKE SHORE - CLIFF SIDE - NIGHT

A dark SHAPE rises up from under the water.

After a moment, Ash splashes up from the water and takes a deep INHALE.

Ash grabs onto a drooping tree branch with his good arm and pulls himself out of the lake.

He lays on the rocky shore, breathing heavy.

RAIN begins to fall. A crash of THUNDER breaks in the distance.

EXT. CAMPSITE - NIGHT

Rain hits Liz's hair as she stares into the trunk of her sedan. Tuya stares up at her while holding her forehead to stop the bleeding.

Liz continues to stare at her, slightly angry.

LIZ

Who are you?

Tuya stares blankly, tears in her eyes, helpless. A rain drop hits her nose.

An ATV engine REVS in the distance.

Liz turns her head in caution towards the sound. Then looks back into the trunk and gives Tuya her hand.

LIZ

Come on. Get out of there.

Tuya grabs her hand.

EXT. WOODLANDS - HILLS/MUD HILL - CONTINUOUS - NIGHT

Wayland rides through the rain. His revolver sticks out of his back waistband and his rifle is slung over his back.

He rides along a small RIVINE. This probably wouldn't have water in it if it weren't for the rain. He rides over a few small logs then comes to a stop and looks around.

He starts to head up a HILL to his left. He gains some speed until the hill becomes overly steep when reaching a small ROCK FACE.

He continues along the rock wall until he comes to a small STREAM.

WATER gushes down the stream.

He guns the ATV through the stream. Water SPRAYS and he gets to the other side. This hill is muddier than the others.

He guns up the hill at a sideways angle, so he isn't going straight up. Mud sprays behind him. He starts to get stuck and slides towards a tree, but he's able to push out of it in time.

He reaches the top of the hill and stops. A few feet forward is a steep DOWN HILL leading to a GORGE. He looks across the gorge.

On the other side of the gorge is another steep hill. At the top of this hill, Carl runs.

Wayland grabs his rifle and starts to mount it on his shoulder.

Carl, without ever noticing Wayland, runs away from the hill and deeper into the trees, out of sight from Wayland.

Wayland lowers his rifle.

EXT. WOODLANDS - NIGHT

Liz and Tuya run through the trees. Tuya is behind Liz, but she stays close to her.

CARL (O.S.)

Hey!

Liz turns around to see Carl, running towards her, angry.

LIZ

Where have you been?

CARL

Where have *I* been? Where have you been?

Carl catches up to them.

CARL (CONT'D)

And who is she?

LIZ

Her name is Tuya and we need to go.

CARL

Wait. Slow down baby. I want to show you something.

LIZ

We don't have time. Come with us.

Liz grabs Tuya and together they begin to step away.

CARL

No! Listen to me!

Carl angrily grabs Liz by the wrist; Tuya turns and pushes Carl away.

Carl back hand smacks Tuya.

CARL

Get out of here!

LIZ

What's wrong with you!

CARL

What's happening here? I'm trying to help you!

LIZ

Then don't hit her!

CARL

Where are you going anyway?
Where's Ash?

Liz grabs Tuya by the hand and starts to walk away.

LIZ

Ash is gone.

CARL

What happened at the campsite?
Something bad?

LIZ

Yes! Now shut up and help us get
to the ranch so we can get some
help!

Carl looks at both the girls and sees the heaviness of their fear. He understands their situation is dire. He nods them forward.

CARL

Fine.

EXT. WOODLANDS - GORGE - NIGHT

Wayland plows forward up a hill on foot.

At the bottom of the hill, his ATV sits stuck in the mud of the gorge.

EXT. THE RANCH - NIGHT

A two-story LOG HOME and BARN are surrounded by a clearing within the forest. The home has an old style but it's clean; appearing modern.

A 5-step wooden staircase leads up to a VERANDA which wraps around the front and left side of the house. It can't stretch to the right side because there is a GARAGE attached.

Just beyond the garage, is the barn.

BISON are scattered about the clearing, sitting or grazing.

Jamie gets down on her knees into a small dip of mud and ducks under a BARBED WIRE FENCE surrounding the clearing. A knot of it scratches the back of her neck, drawing a trickle of blood.

Jamie runs across the clearing to the log home. Clouds cross the bright moonlight, LIGHTNING strikes far in the distance and she hears a THUNDERCLAP.

While running up the veranda stairs, Jamie yells for attention.

JAMIE

Earl!

Jamie KNOCKS on the large front door. There's a light above her, but it only gives off enough light to make a few feet around her visible.

JAMIE

Earl! It's Jamie! I need your help!

Jamie takes a break from knocking and feels the back of her neck where she was cut.

She brings her hand in front of her and sees the blood on it.

Suddenly, a match SPARKS, causing Jamie to look to her left.

A CANDLE lights and we notice how long the veranda is.

The candle's glow gives just enough visibility to reveal a dark outline of a HUGE MAN wearing a cowboy hat. He sits in an outdoor wicker chair.

The man grabs the candle and stands up.

JAMIE

Earl?

The man takes a few large, slow, POUNDING steps towards her and the candle reveals his bright white GRIN.

EARL

Get yourself inside, darlin'.
Door's unlocked.

Jamie gives a seemingly fake sigh of relief when he comes into full lighting. His slow delayed reaction gives us a sense of unnerve.

JAMIE

Oh...ok.

Earl comes close enough to invade her space and brushes the hair off her neck, noticing her cut.

EARL

Let's get you cleaned up.

Jamie smiles awkwardly, looking away from his face and instead toward the doorknob to avoid eye contact. He towers over her, still smiling.

EARL (CONT'D)

Ladies first.

Jamie grabs the door knob and steps inside. Earl doesn't follow behind her until she's fully inside, then he takes off his hat, and steps into the doorway.

INT. LOG HOME - ROOMS - CONTINUOUS - NIGHT

Jamie stands in the entry way. Earl gestures for her to sit on the couch, which is in the LIVING ROOM just beyond.

Earl sets his hat on a rack and moves to the KITCHEN, out of sight. Jamie slowly walks into the living room.

EARL (O.S.)

Some wine, Jamie?

Jamie hesitantly sits on the couch, which has a large deerskin as a decorative throw cover.

JAMIE

No, thank you. I'm sorry but... I wish I could...my friends are coming...

EARL

I'm sure I'll have whatever they drink.

JAMIE

It's not like that, we need your help.

Earl walks into the living room holding a glass of red wine and a wet wash cloth.

He sets the glass down on a coffee table in front of Jamie and then sits directly beside her.

Jamie puts her hands on her lap uncomfortably. Earl brings the wash cloth up to her neck.

EARL

Don't worry, this isn't going to hurt.

JAMIE

I know, thank you. Really.

Earl drapes the cloth onto her neck and lets it go, sensing her discomfort.

He stands up and steps away, looking around at his own walls like he's admiring his interior design.

EARL

Please, have a drink. Relax. I'm sure your friends will be fine.

JAMIE

They're on their way here, if that's ok... our car was stolen and someone's shooting out there in the woods.

EARL

Hunters?

JAMIE

I don't know...maybe.

Earl turns toward Jamie but looks behind her at the wall. Jamie's eyes want to follow his, but she doesn't. She looks down at her full glass of wine instead.

EARL

Would you like to borrow a car, maybe go find them?

JAMIE

Yes! Oh my God that would be amazing.

EARL

I know it would.

JAMIE

I'd bring it right back once we
got into town, or you could drive.

Earl takes a step behind the couch and we see what he's looking
at:

A CATTLE ROPE, decoratively formed into a LASSO and propped onto
a set of hooks attached to the wall.

Earl turns away from the rope and begins to walk out of the
living room and into a nearby HALLWAY.

EARL

Jamie, come with me. I'll give you
the tour.

Jamie reluctantly gets up from the couch and begins to follow
Earl through his home.

EARL (CONT'D)

Your friends? How far are they?

JAMIE

We were at the lake but we got
split up.

The two of them pass through a HALLWAY and Earl opens a door to
his left. Earl FLIPS on the light and Jamie slowly peeks her
head inside. It is his OFFICE. A large, beautiful desk sits in
front of a window with a picturesque view of the woodlands.

JAMIE

It's gorgeous.

EARL

How many friends?

JAMIE

Two. You remember my girlfriend
Liz and her guy, Carl.

Earl flips off the light to his office and closes the door.

EARL

Liz? That cute girl you always
have taxi you home from the bar?

JAMIE

That's her.

He continues down the hall until it opens up into a POOL ROOM.

In the pool room, Earl walks past a large fireplace and a pool table with the billiard balls racked and ready to play. He picks up the CUE BALL and rolls it through his fingers, staring at it.

EARL

She never drinks with us.

JAMIE

Don't be offended. She's taken, sort of. And she knows you're a flirt.

EARL

I am, but you're the only girl I ever invite to my ranch. And now, you're finally here, but it's just to get a ride.

Earl sets the cue ball back onto the pool table.

JAMIE

(flirting)

Don't take it like that. I'm here now. Maybe fate brought us together.

EARL

(genuine)

Yeah, good ol' fate.

Earl smiles his bright white grin once more before turning away.

EARL (CONT'D)

Past here we move into the garage.

Earl and Jamie head through the door leading into Earl's garage. Inside sits a red SPORTS CAR with the hood open and a large four-door TRUCK. Beside the sports car we see a large motor sitting on an ENGINE DOLLY. A HYDRAULIC ENGINE CRANE is positioned over the open hood of the car.

EARL (CONT'D)

We'll have to take the truck.

Earl steps toward the engine crane and grabs the HEAVY SHEAVED PULLEY HOOK that lifts the motor. He twists it around and looks at it in his hand, pondering.

JAMIE

That sounds great! Are you ready?

Jamie begins to take a step toward the truck but is suddenly STOPPED by Earl when he puts his arm in front of her chest to block her from moving forward. Her chest bumps into his hand.

She looks at him nervously, Earl keeps his hand on her chest for a beat.

EARL

First, we finish our drink.
Alright?

JAMIE

Ok. Let's be quick though.

INT. LOG HOME - LIVING ROOM - A FEW MINUTES LATER

Jamie sits on the couch sipping her wine while Earl walks around the room with a bourbon in his hand.

Earl passes a wall with a large painting of a wild NATIVE AMERICAN FIGHT consisting of dozens of fighters. Next to the painting hangs a set of TOMAHAWKS crossed onto one another to form the shape of an X.

Moving behind the couch, Earl sets his drink on a table. He picks up a vinyl record and places it into a TURN TABLE.

Old cowboy COUNTRY MUSIC begins to play.

Jamie starts to turn her head around...

EARL

(angrily)

Put your drink on a coaster.

Jamie turns back to look towards her drink. It is on the bare tabletop.

JAMIE

Oh, sorry.

Jamie picks up her glass. She looks for the nearest coaster. It's on the other side of the coffee table.

She adjusts her weight off the couch and onto her feet to reach the coaster. She picks it up and sets it where the drink sat previously.

Simultaneously, Earl silently takes the cattle rope off the wall.

JAMIE (CONT'D)

All better.

Jamie leans back into the couch.

Earl turns around and slowly adjust his arms behind her, holding the lasso part of the rope over her head.

EARL

Finish your glass and we'll go.

Jamie smiles and starts to chug her drink.

SWOOP. Earl throws the rope around her neck and yanks, tightening it into a NOOSE. Wine spits out of her mouth and she gags. Jamie drops the glass and grabs at the rope around her neck.

CRASH. The glass breaks.

Earl tightens the noose harder and Jamie continues to claw her neck. He steps around the couch and pulls her to the ground. This causes her to give way to his direction, like a dog on a leash.

He yanks again. Her knees skin against the hard wood floors.

In one hard pull, he drags her away to the edge of the room towards a swinging door.

He KICKS open the door revealing a completely DARK ROOM and pulls her into it, into darkness.

INT. BEDROOM - NIGHT

Jamie's unconscious head hangs limp on her chest; her chin rests near her clavicle. Country MUSIC is heard coming from the nearby living room.

FLAP. Earl flicks a large clear TARP open and lets it float to the ground. He steps on it to smooth it out, allowing it to cover the carpeting underneath Jamie.

Jamie suddenly awakens and lifts her head up. We see a mark from the rope that dragged her into the room.

She hyperventilates as she struggles to move. She looks up to find her wrists bound together with rope that's tied to a METAL RING on the wall.

She looks down to see both of her thighs tied off with a very thin twine. The twine cuts off the circulation to her lower legs. She dangles there helpless as the music from the other room continues to play.

Earl picks up a WIRE SAW from a bedside table next to her.

Jamie SCREAMS.

Earl moves closer to her. He begins to wrap the wire just above her knee and below the twine. Her leg is already beginning to turn purple.

Jamie squirms, trying to pull herself up and kick. Her efforts prove useless when Earl loosens the saw and stands up to delicately TICKLE her exposed torso.

He smiles as she keeps trying to free herself. She continues to SCREAM.

EARL

I've found things are easier when
you girls can't run away. Fate
doesn't bring a girl here every
weekend.

Earl gets down on one knee and tightens the wire saw around her leg. He draws blood, but it's not serious until...

He begins to pull the saw handles from left to right in swift motions, SAWING off her leg! Blood spills out and runs down onto the floor.

EARL (CONT'D)

Don't worry honey, I'll leave your wonderful thighs. Give me something to grab onto.

EXT. WOODLANDS - MUDDY HILL - NIGHT

Carl, Liz, and Tuya struggle to climb up a steep hill that is progressively getting muddier from the heavy rainfall. Liz climbs ahead of Carl keeping Tuya the furthest behind.

Liz slips and falls backwards. She tumbles down a few feet into the mud.

Carl picks Liz up and tries to push her further up the hill.

CARL

Come on babe, you can do it.

Behind them, Tuya grabs at a branch to pull herself up the hill, but it SNAPS causing her to faceplant in the mud. She YELLS.

Liz and Carl look behind at Tuya.

LIZ

You have to go help her.

CARL

She's not important.

LIZ

Help her you asshole!

Carl stalls. Liz stares as if to say, "What?"

CARL

I have something to show you.

Carl pulls his backpack off his shoulder and slowly unzips the bag. A few drops of rain hit the top stacks of cash. Carl quickly closes the bag and holds it close.

Liz looks at Carl in amazement yet angrily.

LIZ

What is that?

CARL

Our future that's what.

Tuya comes up from behind them, still muddy from her fall.

Carl puts the backpack on and gives Liz a look of disgust, nodding to Tuya.

CARL (CONT'D)

Let's move.

Carl grabs Liz's hand and begins to climb upward trying to drag her behind him.

Liz shakes his grip off her wrist.

LIZ

I'm fine.

Liz tightens her facial expression into a stern grimace.

Tuya steps past them, putting herself in the lead.

EXT. THE RANCH - FENCE EDGE - NIGHT

Carl, Liz, and Tuya rush out of the tree line and come upon the barbed wire fence. They're further down from where Jamie crossed earlier. From here they're closer to the barn and the log home is slightly hidden behind it.

Carl delicately grabs the bottom line of barbed wire and pulls upward. Rain beats down hard on the ground causing them to SPLASH in the mud and rain puddles everywhere.

CARL

Crawl!

Liz hesitates for a moment while Tuya throws herself to the ground and slithers her way under the fence.

CARL (CONT'D)

We're almost there!

Liz gets on her knees and slowly tries to waddle underneath without completely crawling in mud. She slips and her back SPLATS into the mud anyway.

Carl drops to the ground and helps push her through while Tuya helps pull.

As Carl pushes her, he slides forward behind her on his knees.

SLICE. His backpack gets caught in the barbed wire, and tears open.

Stacks of cash fall into the mud as he moves. Carl stops as he reaches the other side of the fence and starts to pick up what he can. The entire backpack has been torn open. The few stacks of cash that are still inside get pounded with rain.

A few bills flutter away in the wind.

CARL

Shit!

Tuya helps Liz up out of the mud.

LIZ

Just leave it Carl!

CARL

I can't!

Liz shakes her head in disgust as Carl scrambles to keep the cash together. She turns and grabs Tuya's hand.

Together the girls run past the barn towards the log home.

Rain pours down Carl's face making it hard for him to see. He throws the muddy stacks into the backpack and pulls the backpack into his chest to hold it closed.

INT. LOG HOME - BEDROOM - SAME TIME

We see Jamie's leg drop to the ground. Earl has completely cut it off above the knee. Blood covers the tarp.

Earl picks it up and turns it so he can see her painted toenails.

EARL

Beautiful.

Earl drops the leg and picks up the wire saw. Just as he presses the wire to the top of her other knee we hear:

POUND. POUND. POUND. Heavy knocking coming from the front of the house.

Earl pauses and turns his head to face the door.

EARL

Let's see if that's your friends.

Jamie COUGHS in an attempt to scream.

JAMIE

He'...help!

Earl grabs Jamie tightly by her jaw to silence her.

EARL

Now, now. You be a good girl and stay quiet.

Earl turns to the door, but before he exits he twists back toward Jamie and gives a devilish grin.

EARL

Don't you go anywhere.

Earl CLOSES the door behind him.

EXT. LOG HOME - VERANDA/CLEARING - CONTINUOUS - NIGHT

Liz stands at the door, still pounding.

LIZ

Hello! Jamie!

Tuya presses her back against Liz's, looking out into the dark.

LIZ (CONT'D)

Help!

Carl comes running up the front steps clutching onto his torn backpack. He steps onto the porch, out of the rain.

CARL

Jesus Christ!

Liz turns around.

LIZ

What do we do?

CARL

Kick in the door or find a car.

LIZ

We're not stealing a car!

CARL

We can't just stand here!

Pounding FOOTSTEPS come from above them on the VERANDA ROOF. They all look up. Dust falls from the ceiling.

LIZ

What is that?

Carl steps out to the edge of the veranda and looks up trying to get a glimpse of what's up there without going back in the rain.

CARL

Hello!

A whirling WOMPF sound begins.

Carl pokes his head into the rain.

On top of the roof, Earl stands swinging a ROPE to the side of him with the HEAVY SHEAVED PULLEY HOOK attached to the end of it.

WOMPF. WOMPF. WOMPF. Earl lets the weight of the hook extend off the edge of the roof and SWING down below it.

CRUSH! The sheaved hook blasts into Carl's face, right above his nose, caving in his eyes and frontal lobe.

Blood gushes out of his face and he flies backward. The backpack he was clutching onto BURSTS open. Clumps of money tumble down the steps and bills scatter into the air and mud.

Liz and Tuya SCREAM. Liz runs and leaps off the porch. Tuya sprints behind her.

Liz runs as fast as she can through the clearing. Behind her, still on the roof, Earl brings a set of THROWING BOLAS to his waist.

Liz looks straight ahead of her. She's only about 30 yards away from the fence and Tuya's not far behind her.

Earl lifts the bolas above his head and takes one full swinging circle, then releases the bolas toward Tuya.

The bolas spin straight at her until...

SNAP. The bolas wrap around Tuya's legs and she face-plants onto the ground.

TUYA
(in Mongolian)

Help!

Liz, who's now only a few yards from the fence, turns to look behind her.

In the rush of the moment, Liz makes a motion to stop and help Tuya, but Liz SLIPS in the mud, and the momentum of her run causes her to CRASH backwards into the barbed wire fence.

Her back SCRAPES against the top wire, cutting her back, and the back of her legs yank on the middle wires, catching her like a trap.

Liz SCREAMS in pain.

Tuya pulls at the bola cords, trying to unwrap her legs.

Earl sends water into the air as he pounds through the yard heading straight toward Tuya.

Tuya sees Earl coming for her, she almost gets herself unwrapped, then...

SNAG. Earl grabs her by the ankles and drags her through the mud.

Liz sits, stuck in-between the top and middle wires, trying to pull herself out. Blood drips from her legs with the rain, causing her legs to appear black.

She tries to stand up. Her shirt is torn up the back, revealing black and red gashes underneath her clothes.

Earl pulls the bolas off of Tuya at the steps of the veranda. Bills blow around Carl's dead body and clumps tumble with the wind and rain at the bottom of the staircase.

Earl ties Tuya to the porch by her legs with the rope and sheaved hook he used to kill Carl. She is left hanging upside down.

After he ties off the knot, he turns and looks toward Liz.

Liz somehow manages to fall back further through the fence and get the top two barbed wires off her back. Now the only thing holding her is the bottom line of barbed wire that is clinging tightly to the bottom cuff of her jeans.

Liz kicks at the wire. She finally gets her jeans off the line when suddenly...

Earl's hand GRABS her by the calf and yanks her out of the fence, scraping her chest against the top line of wire.

Liz SCREAMS.

EXT. WOODLANDS - GORGE - NIGHT

Ash leaps over a rock and jogs along the gorge. He's shirtless, except what's left of his torn-up shirt, which is tied around his upper arm.

He goes from a jog to a halt when he comes across the ATV, which is now completely sideways, stuck in the mud.

He squints from the rain while looking around the woods, hesitant to move forward.

INT. BARN - NIGHT

We see Earl throw Tuya's tied up wrists onto a dangling CATTLE HOOK. Tuya's gash on her forehead has torn back open and is seeping with blood. The rest of her body is covered in mud.

Liz hangs beside Tuya in the same fashion. They both have rope tied around their wrists and dangle completely helpless on the hooks.

Earl steps away from the girls, out of sight, only to return a moment later holding a large CUTTING KNIFE.

He points the knife at them, gesturing as speaks.

EARL

Guests here have to follow a
certain set of rules. Are you
listening ladies?

Earl moves up toward Liz and brushes her cheek with the edge of the knife blade. He pushes it into her cheek hard enough to scare her but he doesn't draw blood.

EARL (CONT'D)

Rule number one, I keep a clean
house. If you're going to come in,
I'll have to fix you up first.

Earl proceeds to grab the remnants of Liz's shirt. Liz scowls, angry, then spits in his face.

Earl wipes the spit off his face, then wipes it on her chest as he CUTS away her top, leaving her hanging from the hook in just her bra and jeans.

Earl takes a step back and admires his work.

EARL (CONT'D)

Lovely, just lovely. You may be a
keeper.

Earl steps to the side and begins to cut off Tuya's sweatshirt.

Tuya squirms from fear of being cut.

After a final cut Earl rips off the sweatshirt to leave Tuya completely exposed. The mud from her face, neck and arms starts to run down her bare breasts and stomach.

Earl steps back.

EARL (CONT'D)

And you, I didn't expect you, but
what a sweet surprise. You're a
bit of a dirty girl aren't you?

Earl throws his knife into the ground in front of the girls and walks out of sight. A RUSH of water is heard gushing from a garden hose being turned on.

SPRAY. Earl douses them both with the hose.

Gunks of mud and blood fall to the ground below their dangling bodies.

EARL (CONT'D)

That's better.

Earl meanly sprays the girls in the face with more water.

EARL (CONT'D)

You two clean up well.

Earl drops the hose and lets it continue to spray on the ground.

He steps up face-to-face with Tuya. She SCREAMS. Earl LAUGHS at her then lets out a LOUD MOCKING ROAR.

EXT. RANCH - CLEARING/VERNADA - NIGHT

Wayland boldly moves through the clearing, heading straight to the front door of the log home. He passes a sitting BISON which ignores both him and the now drizzling rain.

Wayland nears the veranda. A pool of blood and small bits of clumpy flesh sit where Carl was earlier, but the body is gone.

Once seeing the bloody pulp and sporadic clumps of money, Wayland pulls his revolver out from his waistband.

Without caution, slowing down, or warning, Wayland KICKS open the front door.

INT. LOG HOME - ROOMS - CONTINUOUS - NIGHT

Wayland blasts through the front hallway, gun drawn. He heads straight into the living room, fearless.

We hear a record needle SCRATCHING from the vinyl that has played all the way through. It creates a rhythmic and eerie PULSE of pops.

Wayland ignores the sound and heads further through the house.

He stands against a wall in the HALLWAY and opens the BEDROM door beside him while keeping to the wall.

He lets the door CREAK open then barges in to find himself staring at Jamie, still helpless and tied up with her cut off leg lying on the tarp beneath her.

Wayland moves around the bedroom, checking behind the door, and looks toward the closet on the far wall.

After seeing nobody else, he takes a closer look at Jamie.

Wayland lifts her head up to see into her eyes. She is still alive, but she's fading quickly from all the blood loss. Jamie's eyes look dully at the new face in front of her.

Jamie attempts to speak but only breath comes out.

After a moment, Wayland drops Jamie's face so her chin smacks down again.

Wayland turns and moves out of the bedroom. He closes the door behind him leaving Jamie behind.

He goes back through the LIVING ROOM with his revolver raised and moves into the KITCHEN. As he looks out a window that's above the sink, he sees the rain has stopped.

He hears a faint YELL coming from the direction of the barn.

Wayland heads through the SIDE DOOR of the kitchen leading outside.

EXT./INT. BARN - NIGHT

Wayland walks into the darkness beyond the huge WIDE-OPEN barn doors. From inside, he sees Tuya and Liz hanging from the hooks with handkerchiefs shoved into their mouths. They make muffled CRIES as Wayland steps toward Tuya. He keeps his revolver aimed around the barn.

Wayland quickly steps in front of Tuya and grabs her, still keeping his eyes around the barn. All is silent except for the muffled cries from the girls.

Wayland quickly puts his gun into his waist so he can use both hands. He begins to lift Tuya off the hook by grabbing at her waist and raising her up.

Just as Tuya gets over the hook and her entire body weight falls into Waylands arms...

Earl, slowly lowers himself from the ceiling rafters with one arm and holds a large METAL MALLET with the other hand. His strength allows him to drop eerily slow, never letting his weight drop.

Liz attempts to SCREAM but it's barely distinguishable from her cries.

Wayland drops Tuya and she tumbles to the ground. Wayland sees in the reflection of her eyes looking behind him:

Earl, less than two feet away with the mallet above his head, ready to strike.

Wayland turns, quickly draws his revolver and FIRES off a quick shot at Earl's face.

BLAM. Earl's hit in the EAR, causing him to leap to the side and drop to the ground. He rolls, disappearing behind a large metal WATER TROUGH.

Wayland leaps around the trough to find Earl gone. A few feet past the trough is a set of wooden BARRELS.

Wayland jumps on top of the barrels, aims his revolver down, and FIRES. A PUFF of hay floats down from where he shot.

Suddenly, from behind him, Earl swings the metal mallet and CRUSHES Wayland's ankle, sweeping Wayland off the barrels.

Wayland DROPS to the ground on his neck. His revolver goes tumbling away.

Earl mounts on top of him as Wayland reaches for the gun which is too far to reach. Earl raises up for another swing. CRACK. He crushes Wayland's wrist.

Liz watches in horror as Earl lets go of the mallet and PUMMELS Wayland's face from behind the barrels with heavy punches. Wayland's legs tremble in response.

Tuya, who is still lying on the ground begins to crawl away. Her hands are still bound, so she moves slowly.

Earl stops his attack and stands up with bloody battered hands. He looks over at Tuya.

Tuya moves toward the side wall which is blocked by a large WOODEN PANEL FENCE. She crawls under the bottom rail of the fence and reaches the aluminum siding of the barn.

She looks both directions and sees to her left there is an opening to the outside. The hole is about two feet wide and surrounded by a dark METAL FRAME. She moves down the CHUTE toward the frame as Earl jumps over the fence into the chute with her.

Earl slowly follows her alongside the chute until her head is through the metal frame.

Just as she pushes her arms and shoulders out of the gate, Earl reaches over the top of the gate, and PULLS a lever.

A CRASH of GREEN STEEL closes tightly around her torso revealing that Earl has trapped her within a CATTLE HEAD GATE.

Earl moves around the cattle chute to the front where we see Tuya gasping for breath and unable to move.

EARL

Almost made it.

Tuya begins to WEEP.

CUT TO:

INT. LOG HOME - GARAGE - NIGHT

Earl pulls open the tailgate to the bed of his pick-up truck which has a fiberglass COVER on top.

He lifts Liz up off the ground, who still has her hands tied, and shoves her into the bed.

He slams the tailgate closed, trapping Liz inside.

INT. LOG HOME - KITCHEN - MOMENTS LATER

Earl wipes down Wayland's gun with a damp cloth. Blood still drips from his half blown-off ear.

He sets the revolver down on the kitchen counter.

INT. LOG HOME - BATHROOM - MOMENTS LATER

Earl turns on the bathroom faucet. He rips off his shirt and opens the mirrored bathroom cabinet. He takes a roll of gauze out and bites off a few inches.

Hot water starts to steam from the sink. He wipes off his ear with a wash cloth and keeps the water running. He wraps the piece of gauze onto what's left of his ear and squeezes, applying pressure.

EXT. VERANDA SIDE DOOR - SAME TIME

Ash slips off his MUDDY SHOES and slides into the side door by the kitchen. There's a slight CREAK as he lets the door close.

INT. BATHROOM - SAME TIME

Earl lets go of the gauze and it sticks to his ear. He shuts off the faucet.

Earl glances up into the bathroom mirror and views his new look. He turns his head to see the gauze on his ear before giving a half-hearted grin to himself.

INT. BEDROOM - NIGHT

Jamie, barely alive, still hangs from the wall.

JAMIE

Earl?

Earl, ignoring her, opens the large CLOSET on the far wall revealing what's inside it: a vast array of CLOTHES, BOOTS, SKINS, and antique WEAPONS. There are BOOTS WITH SPURS, whips, knives, a Native American headdress, and skins of foxes, elk, and a wolf.

He slides his clothes apart from each other until he gets to a set of SUSPENDERS for jeans. He grabs them, along with the set of boots with spurs.

INT. POOL ROOM - MINUTES LATER

Earl, still shirtless but now wearing the suspenders and a TOOL BELT filled with knives around his waist, pulls back a large DECORATIVE RUG, revealing a hard wood floor.

He kicks the rug off to the side even more to reveal a METAL RING, laying on its side, engraved into a notch on the floor. This is a homemade device, there's no obvious reason for it to be there.

He pulls the ring out of its groove. As he does this, he notices the ring is loose. He reaches to the back of his tool belt and his finger hits a loop as if there's a tool missing.

Earl stands up, patting his tool belt to feel for where the tool may be. It's not there. He turns around.

INT. THE KITCHEN - MOMENTS LATER

Earl opens up a kitchen drawer. Inside the drawer are random utility items: a flashlight, screws, hammer, nails, etc.

He stops when he comes across a SCREW DRIVER. He takes it out, closes the drawer, and turns around.

He takes two steps and then stops. He looks back at the kitchen counter where the revolver was before. Now it's gone.

INT. LIVING ROOM/HALLWAY - CONTINUOUS - SAME TIME

Earl slowly walks back to his living room. He eyes the room and listens for noise. The only sound is of the SKIPPING record.

Earl grabs a new vinyl record and places it on the turntable.

He turns the volume knob up. Loud Native American WAR CHANTS begin to fill the home.

Earl walks away from the turntable toward the Indian painting in the hallway and pulls one TOMAHAWK from the wall.

He CREAKS open the BEDROOM where Jamie is being held. She hangs motionless, eyes closed.

Earl walks past the bedroom down the hall toward the POOL ROOM.

He raises his tomahawk high in the air preparing for someone around a corner.

He turns the corner...nothing.

INT. LOG HOME - GARAGE - MOMENTS LATER

Earl barges through the garage straight to the bed of his truck. He opens the tailgate and peeks his head lower, checking on Liz...it's too dark to see inside.

Earl throws up the fiberglass truck bed cover. Liz is curled up at the top of the truck bed. As Earl reaches up to grab her...

BLAM. He's shot in the right shoulder causing him to GROAN, stumble forward, and drop the tomahawk onto the truck bed.

Earl turns around, revealing Ash behind him, still aiming the revolver.

Liz begins to climb out of the truck bed.

LIZ

AGAIN! SHOOT HIM!

Ash pulls the trigger...CLICK. All five shots of the revolver have been fired.

Earl charges toward Ash.

In the commotion, Liz grabs the tomahawk with her still-tied hands. Liz tries to adjust her hands with the hatchet so she can cut the ties. She can't get a good enough grip.

Ash leaps away from Earl to avoid his charge.

Liz, in a panic, raises the hatchet above her head and THROWS it at Earl's back. THUMP. Her weak throw causes the hatchet to hit him, but not with the bladed side, or with much force. The hatchet CLINKS to the ground.

Ash moves away from Earl toward the front of the truck and Earl turns toward Liz.

Earl moves toward Liz and reaches back to throw a punch as... SLAM. Ash pushes the rolling ENGINE DOLLY holding the large car engine into Earl, sending him into a wall. He is pinned.

Liz runs into Ash's arms.

ASH

I've got you.

Ash presses a button on the wall starting the MOTOR for the GARAGE DOOR. He takes Liz's hands, which are still tied, and together they run outside through the still opening garage door.

EXT. BARN - MOMENTS LATER

Ash, still in his socks, runs through the hay and dirt.

Tuya, still stuck in the head gate, squirms, seemingly more stuck than she was before.

Liz runs to the front of the gate, face to face with Tuya.

Ash PULLS the lever on the side of the head gate up, opening the gate and releasing Tuya.

Tuya falls to the ground. Liz helps pick her up.

LIZ

We're getting out of here.

Ash comes back to Liz and Tuya with the large cutting knife Earl used to cut the girls tops off.

Ash cuts Liz and Tuya's hands free from their ties.

Tuya and Liz embrace each other with relief. As they hug, Liz closes her eyes and squeezes tightly.

ASH

Look out!

In shock, Liz's eyes get wide and she watches a tomahawk SPIN toward her.

THACK. The tomahawk lands directly in the middle of Tuya's bare back. Severing her spine.

Tuya WAILS. Blood comes out of her mouth and she drops to the ground while still clutching to Liz's arms.

LIZ

No!

Ash watches Earl hobble toward them from 40 feet away.

ASH

Run!

Liz, distraught and still holding Tuya's dying body, pauses in remorse. Ash steps up to her and tugs her shoulder. Liz looks up to see Earl only a few yards in front of her.

She lets go of Tuya and follows Ash as they bolt toward the open barn doors.

Earl lets them run and continues to hobble toward Tuya, who now lies dead, face first on the ground.

Earl leans over, pounds his spurred boot onto Tuya's lower back and rips the tomahawk out of her.

Earl looks up in the direction of Ash and Liz.

EXT. CLEARING - FENCE LINE - MOMENTS LATER

Ash holds the top line of the barbed wire down as far as he can. A barb pokes into his hand. Liz climbs over before turning and holding the line down for Ash.

Suddenly, Earl calls out from behind them.

EARL

Hey, come one. Let's play a little longer!

Ash looks over his shoulder to see Earl step out of the shadows from inside the barn. He climbs over the fence in a rush. Liz and Ash run into the darkness of the woods.

EARL (CONT'D)

Liz! Come here you sweet thing.

EXT. WOODS - HILLSIDE - NIGHT

Ash and Liz descend down a muddy hill covered in leaves and branches. Tall dark trees are scattered throughout the hillside. Faint glimmers of moonlight shine through the open areas of tree foliage above.

SNAP. Ash GROANS. Liz stops.

LIZ

What?

Ash lifts-up his sock to find a large THORN stuck in the bottom of his now blood-filled sock.

ASH

Just keep going. It's nothing.

Ash pulls out the thorn and starts to limp forward. Liz grabs him by the shoulder to help him walk.

CUT TO:

Liz and Ash come to a dirt road covered in tire ruts. This is the same dirt road from the shootout earlier.

Ash steps away from Liz, gaining his composure. He looks at Liz with an expression of confidence.

ASH

I know where to go.

Ash takes a deep breath and nods in the direction of the road.

ASH (CONT'D)

If we cross this way we can head
to the cabins.

Liz steps onto the road then stops, listening for something. Ash turns to see why.

Earl's silhouette holding the tomahawk towers from the top of the hill.

LIZ

Go.

Ash and Liz run across the road.

EXT. FAR CABIN - BACKYARD - NIGHT

Ash and Liz rush out of the trees into the backyard of the far cabin where Ash discovered Tuya earlier.

From the dark of the woods behind them, Earl calls out.

EARL

Liz!?

Liz and Ash continue forward toward the deck.

ASH

Ignore him.

Earl is close but hidden in the woods.

EARL

Where are you? That bastard can't
save you. Daddy's coming.

Liz and Ash run onto the deck and step over a shovel, stopping at the glass backdoor, which is still broken open.

Ash stares at the ground as Liz steps onto the broken glass inside.

ASH

Wait.

Liz stops and stares at Ash.

LIZ

What's wrong?

EXT./INT. CABIN - DECK/ROOMS - CONTINUOUS - NIGHT

Earl hobbles through the backyard carrying the tomahawk in his hand.

He ascends the deck steps and reaches the broken glass door. The shovel is gone.

Earl's spurred cowboy boots step through the door and CRUNCH on the broken glass beneath them.

Just beyond the glass, bloody footprints streak across the floor. The right footprint is more dominant than the left.

Earl follows the blood into the LIVING ROOM. He passes by the fireplace hearth and continues around the couch to a HALLWAY.

The footprints fade, but lead to the dark STAIRCASE. He slowly creeps down the hallway and stops at the first step where the trail of blood continues up into darkness.

In the darkness, Earl's spurs RATTLE with each step he takes on the stairs.

Earl creeps out of the shadows at the top of the stairs. He peeks around lifting his tomahawk into the air.

EARL

Oh Liz.

He peers in both directions of the UPSTAIRS HALLWAY. He sees the trail of blood continue to his left.

EARL (CONT'D)

Where's your friend honey?

Earl takes a right and checks the first BEDROOM by the top of the stairs instead of following the blood.

Earl slowly pushes open an OFFICE door. It CREAKS as it opens.

EARL (CONT'D)

Honey, I'm going to cut his
fucking head off!

Earl steps out of frame into the office.

After a beat, he reappears in the doorway. He takes a step back into the hallway and SLAMS the door behind him.

He heads back down the hallway toward the bloody prints.

He passes the open BATHROOM door and peeks his head inside. The blood from Tuya earlier still covers the sink.

Earl continues to move forward and makes it to the open BEDROOM door at the end of the hall.

Inside the bedroom, the final footprints lead to a closed CLOSET.

Earl grins and steps in front of the closet, tomahawk in the air, ready to strike.

Suddenly, through the lattice of the closet door, A FIRE POKER SHOOTS straight through the door and into Earl's upper neck and bottom jaw.

The poker sticks out of Earl's neck. Blood erupts from his mouth. He STRIKES the tomahawk through the wooden closet door, breaking and cutting multiple rows of lattice.

Earl maniacally swings at the door, breaking through it until...BANG. He hits metal.

Ash shoves Earl away from the closet and BLASTS through the rest of the broken door, revealing that he used the shovel as a shield.

Ash swings the shovel into the fire poker, JAMMING it further into Earl's throat.

Earl falls onto the bed, bouncing off the edge and lands on the ground, sitting up with his back against the bed.

From the opposite side of the bed, Liz pulls herself out from underneath it and stands up.

She runs to Ash's arms. Together they stare at Earl GURGLING blood.

Liz picks the tomahawk off the floor. She gets ready to strike him with it, until...Ash gently touches her hand, stopping her.

Together they watch Earl die; a slight grin still in place.

FADE TO:

INT. KITCHEN - SOMETIME LATER

Ash inaudibly talks on the house phone. He hangs it up.

EXT. CABIN - PORCH - NIGHT

Ash and Liz sit together on the stoop of the front porch. A single bedsheet wraps around them. Blood stains soak visible through it. The two of them sit snuggled together.

The SIRENS of emergency vehicles blare in the distance.

Liz and Ash kiss.

ASH

I hate the woods.

Liz smiles and rests her head on his shoulder.

LIZ

The woods aren't so bad, it's
what's inside them.

Ash CHUCKLES and we--

FADE TO BLACK